PANELS AND SYMPOSIA

Pa1 Academic editing: A discussion of current themes and issues

Dr Sharon Lierse **Dr Lisa Lines** **Dr Robyn Williams AE** **MODERATOR Susan Keogh DE**

A transformation has occurred in Australian universities over the past decade. Budget cuts, heightened expectations for the timely submission of theses, and ever-growing numbers of international students have placed new pressures not only on students and thesis supervisors, but also on editors who are paid to edit theses. IPEd's university-endorsed 'Guidelines for Editing Research Theses' allow students to pay to have their theses proofread and/or copyedited, but not substantively edited. However, lack of clarity about the distinctions between these terms is resulting in widespread violations of IPEd and university guidelines. This panel will outline this and other emergent issues in academic editing, as well as suggest remedies for them.

Pa2 Five things I wish I had known

Edwin (Ted) Briggs AE, National Coordinator, IPEd Mentoring Program
Edward Caruso AE, Freelance Editor and Poet
Ruth Davies AE, Freelance Editor
Loene Doube AE, Freelance Editor
Kirsten Rawlings AE, Associate Product Director, Lonely Planet
Kathie Stove BSc, DE, ELS, Freelance Editor and Writer
Moderator Dr Renée Otmar DE, Consultant Researcher, Writer and Editor

The Third Industrial Revolution (the Digital Revolution) commenced in the 1950s and caused societies to shift from mechanical and analogue technologies to digital electronics, thereby precipitating the Information Age. A complete revolution in the way that we seek, produce, consume and share knowledge and information. Book editors who came into their careers over the past three decades have certainly been forced to ride a seemingly continuous wave of change in editorial practice, in working with publishers and in society more generally, such that few these days describe themselves solely as 'book editors'. We are communications specialists, content creators, information architects and copyeditors (and more).

One positive outcome of all this change is the increasingly common practice of providing mentorship, support and advice across the editing community – locally, nationally and internationally; formally and informally. Indeed, social media offers many platforms for this kind of exchange and, interestingly, sometimes sparks discussions that invite experienced and senior editors to reflect on how they might have done things differently at the start of their careers, jobs, projects etc., if only they had known.

In reflecting on the length, breadth and depth of their careers, this panel of leading and experienced Australian editors will address some of the biggest challenges facing editors today, and will share a few of the nuggets of wisdom they've collected along the way.

Sy13 First pages: Questions for editors

Dr Rose Michael   Dr Ronnie Scott   Dr Michelle Aung Thin   MODERATOR Sharon Mullins

In this symposium, a first for IPEd, three novelists, who teach writing and editing at RMIT, use extracts from their own works to demonstrate how 'micro' line-editing not only inevitably reveals more 'macro' structural and developmental editorial work taking place, but must be directed by these bigger-picture considerations.

Ronnie, Rose and Michelle will share revisions to their 'first' pages – whether these were the first pages written, or are the front pages of their final publications – as case studies to facilitate a discussion around the questions editors ask when they come to a manuscript: questions an editor needs to ask themselves; questions an editor should ask a writer; questions a reader is likely to ask; and questions a/the novel asks of a reader.

Through close reading we will discuss what our novels are 'really' about – societal change, finding gaps in meaning, philosophical and fantastic speculations – and how this drives both major and minor editorial decisions.

If novels aspire to be a means of analysing the world in a way in which it is not used to being analysed (according to Tim Parks' criterion), then redrafted first pages can be read (and edited) as a statement of intent: a way of signalling how the writer (and reader) will (re)view the world. A key aspect of editing them, then, is to work with writers to reveal the methods and methodologies of their particular project.

Sy18 Teaching trainee editors to swim

Liz Steele AE   **Stephanie Holt AE**   **Penny Johnson AE**   **Lorna Hendry AE**

What exactly makes a good editor? How do trainee editors learn the skills of editing? How can editorial skill and insight be developed? Grammar quizzes, punctuation tests, seminars about style guides and reminders about attention to detail are important, but how do we teach trainee editors to not just see a problem, but identify a solution? How do we lead them to that light bulb moment when they become confident in their decision-making ability and know how to swim in the deep end?

This symposium will examine the vocational educational approach to training editors and reflect on its success in developing skilled editors through their immersion in real-life cross-disciplinary projects and publishing partnerships with real clients. Graduate students will elaborate on their light bulb moments and why they didn't sink in the deep end.

Presented by teachers and graduates of RMIT's Professional Writing and Editing program, recipient of the 2017 RMIT University Vice-Chancellor's Distinguished Teaching Award.

Plenary IPEd Confidential – an update for members and delegates

Chair's address: Kerry Davies AE brings you up to date on activities of the IPEd Board.

The retiring editor: Kathie Stove DE takes you on a journey of the formation of IPEd since 1998, when she attended a meeting that would bring together representatives of most Australian editors' societies. Kathie has seen enormous changes in the way editors practise their profession – here she muses on what has changed and what has stayed the same (see abstract on page 56).

Janet Mackenzie Medal: Don't miss the official launch of the Janet Mackenzie Medal for distinguished service to IPEd and the profession of editing. Kerry Davies honours Janet's achievements and her enormous contribution to Editors Victoria and to IPEd, and outlines the parameters of the Mackenzie Medal.

CEO's address: Karen Lee gives you an update on IPEd's Strategic Plan 2017–2020: what we've achieved and what there is to look forward to.

STANDING COMMITTEE UPDATES

Accreditation Board and Standing Committee for Professional Development: Dr Linda Nix AE provides an overview of Accreditation Board and PD activities, an update on planning for the 2020 exam, the national policy on PD and the national framework for PD, including accreditation.

Mentoring Standing Committee: Ted Briggs AE gives an introduction to the IPEd Mentoring Program and how it complements other forms of professional development for editors.

Standing Committee for Academic Editing: Dr Laurel Mackinnon ELS talks about the committee's work in revising the *Guidelines for editing research theses*, now endorsed by the Australian Council for Graduate Research, and ongoing work to develop a national program to support editors in academic publishing, identifying pathways for career progression, and to clarify the role of the editor.

Standing Committee for Awards and Prizes: Ruth Davies AE outlines the committee's role in overseeing IPEd's awards – setting parameters, developing criteria and selecting judges, and developing new awards.

Style Manual Steering Group: Rowena Austin AE brings us up to speed on progress of the long-awaited revision of the *Style manual* and the role of the steering group in that process.
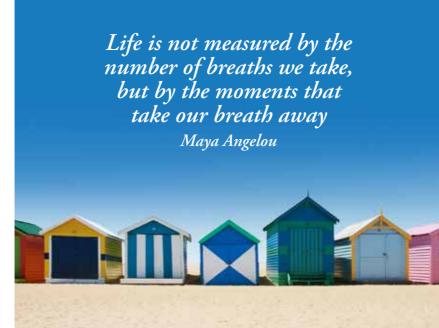
Q&A

The IPEd CEO and Board of Directors, plus the IPEd standing committee chairs, answer your questions about IPEd's activities.

IPEd5 The retiring editor

Kathie Stove BSc, DE, ELS

In August 1998, when I was president of the Society of Editors South Australia, I received an invitation to attend a meeting in Melbourne which would bring together representatives of most Australian editors' societies. That meeting began the process that led to all of us being part of a national Institute of Professional Editors.

Since then I have taken part in the growth and professionalisaton of IPEd: as convenor of the original standards working group, as an assessor of exams, and still as a member of the Style Manual committee. In that time, I have seen enormous changes in the way editors practise their profession and I'm musing on what has changed and what has stayed the same.

Life is not measured by the number of breaths we take, but by the moments that take our breath away
Maya Angelou

ORAL PRESENTATIONS

STREAM 1: ACADEMIC EDITING

Or12 Predatory academic publishing: helping your clients protect themselves

Laurel T. Mackinnon PhD, ELS

More than 30,000 scholarly journals publish ~2 million research articles each year. The number of active researchers is increasing by about 5% each year – and faster in developing regions. These statistics are good news for academic editors because they reflect an increasing number of beginning researchers and those whose first language is not English, who often seek editorial help with their manuscripts. The academic publishing industry is a billion-dollar industry, and many publishers charge researchers to publish in their journals. These factors have contributed to the proliferation of 'predatory' publishers and journals. Many predatory journals choose titles bearing striking similarity to legitimate established journals. Junior researchers and those whose first language is not English are especially at risk of being misled by predatory publishers. Academic editors should be aware of these trends and be able to advise clients about choosing appropriate journals and protecting themselves from predatory publishers. To maintain the integrity of academic publishing, several organisations provide resources to identify predatory journals and criteria for judging the integrity of publishers and journals. This presentation will focus on how editors can help clients avoid falling prey to predatory publishers.

Or10 Scientific and technical editing for the non-specialist editor

David Zmood

An editor often needs to be a 'generalist'; flexible enough to work across a variety of genres and fields, from newspaper articles to fiction books. However, one domain that many editors find challenging is scientific and technical (S&T) publications. This form of publication falls outside their typical editorial backgrounds in journalism, literature and communications. S&T publications, such as journal articles, theses and research reports, tend to contain complex ideas that require high levels of specialised knowledge to understand, along with niche writing and formatting styles. For this reason, many editors assume that only people with specialist backgrounds can edit them. Yet the opposite is true; non-specialist editors have a critical role in enhancing the clarity and communication of these publications. Non-specialists are unconstrained by prior knowledge of the field and are able to avoid the pitfalls of issues such as assumed knowledge and entrenched poor writing practices. In this presentation, I explore the role of the non-specialist editor, and outline the necessary skills and strategies to successfully edit S&T publications. For example, how to grapple with a variety of referencing styles required across disciplines and techniques to improve the readability of graphs and charts. I also look at the benefits of mastering this style of publication, from improving

your understanding of structural editing to accurate and concise writing, and new opportunities within the growing field of science communications.

Or35 Perspectives of academic authors in the humanities, arts and social sciences: Implications for editors and publishers

Dr Agata Mrva-Montoya and Edward Luca

Publishers of scholarly monographs in Australia have evolved in response to the crisis in scholarly publishing, adapting to the opportunities afforded by digital technologies for faster, cheaper and more dynamic publishing strategies. Academic authors remain at the core of the scholarly communication ecosystem, yet we know little of their motivations and needs.

This presentation reviews the results of a survey of academic authors undertaken in June–August 2018. Our objective was to broadly understand the attitudes, behaviours and perceptions of academic staff in the humanities, arts and social sciences. We focused on academics in Australia who had published a book in the last five years. We were interested in factors influencing their choice of publisher, how they understood the division of responsibilities throughout the publishing process, and how they evaluated the success of a published book. Finally, we asked about their past experiences of the publishing process to identify suggestions for improvements.

The prestige and reputation of the publisher are vital. In contrast to trade authors, academics put less value on book sales or measures of societal impact. Author expectations of publishers are high. They demand a fast turnaround, high-quality editing and production values, and cheaper books, contradicting the triple constraint of quality, time and cost.

Or2 Purging plagiarism: Why authors plagiarise and how to fix it

Joely Taylor PhD, ELS, AE and Katharine O'Moore-Klopf ELS

One of the most difficult situations for an editor to deal with is finding plagiarism in a client's work. The initial reaction is often shock or disbelief, which is the result of the editor's knowledge and understanding of the legal and ethical issues surrounding plagiarism. This understanding is not always shared by our clients. Regardless of culture, or author awareness of the ethics of plagiarism, both native and non-native English speakers may struggle to identify plagiarism in their own work, and so it is good practice to never assume that plagiarism has been maliciously done or was intentional.

There are numerous methods for finding plagiarism in text, including relying on the editor's own ear in picking up sudden changes in language, finding hotlinks in text and using commercial plagiarism-checking software. There are also different categories of plagiarism, including self-plagiarism, patch-writing and copy-paste writing. Self-plagiarism is commonly seen in academia, for example where content is reused for multiple journal paper submissions. Patch-writing is a recognised strategy in

the development of a student's writing from a lower level to the higher-level writing required for university education. Copy-paste writing is copying and pasting text, without proper attribution, so that it appears as the author's original work.

Despite the reason for plagiarism, understanding the different categories of plagiarism and how it comes about will assist editors in better managing plagiarism when it appears in text and in being able to confidently and knowledgeably assist their clients to understand plagiarism and how to avoid it in the future.

Or53 Making research public-facing using multiple formats and languages, and newer writing techniques

Rekha Raghunathan

Vast amounts of knowledge are produced by educational institutions through rigorous research and fieldwork. Yet, there is a dearth of access to this knowledge among non-academic communities which includes practitioners, policymakers and citizens either due to paywalls of journal publishers or – equally important – the language used in academic writing. Researchers do not always have control over the former; they do over the latter if they also engaged with alternate public writing forms.

Newer platforms for knowledge dissemination across digital, print and multimedia channels have made information more available and accessible to lay readers. Using formats such as data stories, photo essays, opinion pieces, and map-based stories, these platforms

can help researchers reach a much wider audience; however, newer writing techniques need to be adopted. Editors, who are at the intersection of technical and language expertise, and who are well versed in the publishing landscape, are in a prime position to enable such processes.

This presentation will detail the challenges and victories of a team of editors while engaging with over 50 researchers working in the area of urban practice, to convert research and fieldwork into a variety of knowledge products including reports, policy papers and briefs, and case studies, in addition to public writing. It will examine the role of an editor as an integral part of individual or institutional writing processes and discuss the impact that timely intervention can have. It will also highlight the importance of translating into multiple languages to enable wider reach.

Or34 Best practice for editing – all at one URL

Prof Pam Peters DE, Dr Richard Stanford and Dr Julie Irish

In theory, professional editors can access many sources of information on the internet, including online dictionaries, specialised style manuals and usage guides. In practice it is hard to locate ones that are up-to-date without subscription payments; and those in Wikipedia may be too generic to help. The latest accessibility standards are on the WCAG website, but aspirational rather than practical in the advice provided. Where can writers and content editors connect to discuss current language issues, or catch up with fresh research

on topics such as readability, usability or accessibility? The *StyleHub* website under construction at Macquarie University in partnership with Biotext publishers is designed as a virtual space in which to access free resources and research on standard Australian style for government, business and academia. It will be an interactive site, inviting you to participate in surveys of controversial points of usage, and feeding the results back to keep you in touch with the national preferences. Through it you can access all the Macquarie *TermFinders™*, i.e. online *termbanks* that decode technical terms for non-specialists, in areas like statistics, economics, family law and cancer medicine. It will connect you with short and longer training courses, for upgrading editorial skills and micro-credentialing, and with the *Australian Manual of Scientific Style* for what you need to know about graphics and data visualisations for science publications. Maybe you need to bone up on inclusive design or creating content in flexible grids for phone delivery… The *StyleHub* will give you a lead.

Or43 Everything you always wanted to know about grant editing (but were afraid to ask)

Dr Davina L. Dadley-Moore and Dr Jill StJohn

Editing grant applications is an opportunity for academic editors to expand their skill set, as well as diversify and grow their business.

We are experienced grant editors who have successfully edited hundreds of research grants across the medical, engineering and IT fields at two of the largest universities in Australia.

Grants are big business for universities and medical research institutes, providing both income and measures of esteem. Since universities have increased revenue through higher student numbers and fees, they have become more willing to pay for editors to increase the chance of grant success. And the larger the grant, the more willing a university is to pay.

We will provide a beginner's guide to grant editing for academic editors. We will explore the pleasures and pitfalls of working on grants with academics, explain the basic premise of a good grant application, and identify the key differences between a grant application and a journal manuscript.

By the end of our presentation, you will have gained enough knowledge about grants to attempt grant editing with confidence. You will have a better understanding of your relevant transferrable skills, the basics of the research grant process and the parts of a grant application that are important for a successful outcome. We will also suggest how to find work as a grant editor.

STREAM 2–3: ETHICS IN EDITING & OHS FOR EDITORS

Or11 Lucky me: The ethical considerations of editing an autobiographical work by a deceased relative

Saira Manns

Inspired by the unpublished autobiography of the researcher's late grandfather, this presentation features a practice-led research project exploring the ethical considerations of editing the autobiography of a deceased relative. The project entails keeping a reflexive journal to chronicle the researcher's thoughts, challenges and outcomes throughout the process of editing the manuscript, entitled *Lucky Me*, to meet Australian industry standards. This presentation offers the data collected in the form of manuscript excerpts, fact checking records, and journal passages in order to show best practice. The project finds there are many considerations for editing autobiography (both that of a deceased relative and the wider genre in general). These include maintaining the author's voice and style throughout the copyediting process, ensuring factual voracity, and ethical considerations regarding instances of perceived or actual racism, sexism, religious bias, mental health, equality and animal rights. The project demonstrates that, despite having a close relationship to the writer, the editor of an autobiography written by a deceased author must rise to the challenge of being the final authority on ethical decisions and undertake the editing process with the utmost degree of professionalism. The findings contribute to the ongoing knowledge of editorial ethics and fill a gap in the current literature. Furthermore, the project paves the way for editors of autobiography who desire to edit their loved one's story in a way that both respects the wishes or integrity of the author and follows ethical best practice.

Or67 Life writing: How can it do good and how can it cause harm?

Heather Millar AE

From editing memoir and biography, to writing life stories in the community and in palliative care, this presentation considers ethical issues faced by the writer and editor. With reference to real-life examples of situations I have encountered when ghostwriting, editing memoir and writing life stories, does the author have the right to share their full story if it may harm others? Some topics covered include permissions, consent, how stories and memories differ between family members and friends, and confidentiality.

Three examples:

- The anorexic teenager who makes a suicide pact with a best friend, and her friend goes through with it. Can she write about it later without notifying or asking permission from the family?
- The mother whose daughter was abused by her father as very small child. What level of detail should she go into, knowing that her daughter will read it?

- The person who is dying, who tells their story, and the family member who disagrees vehemently with a memory recounted in it.

Or50 Illness and editing: Thoughts on resonance and the integration of paradoxical knowledge

Caitilin Punshon

At first glance, the worlds of chronic illness and editing may not seem to have much in common. They could even appear to be incompatible. However, closer consideration reveals certain similarities. This presentation explores some of these resonances to see what insights each realm may offer the other. In recognising illness as an intrinsically individual experience, it does not seek to provide generic advice on how editors might manage the competing demands of their business and their body. Instead, it uses an autoethnographic approach (Ellis, Adams & Bochner 2010) to present a perspective wherein illness or disability and the work of editing are viewed not in opposition but as areas of knowledge that can be mutually enlightening. Selected attributes and practices that are characteristic of editors are shown to be analogous with aspects of living with chronic illness and disability.

The presentation concludes with a reflection on the four qualities of editing that Wood (2014) cites as being important: generosity, humility, imaginative courage, and the breath of life. Through conscious fostering of these qualities, editors who live with ongoing illness or disability can perhaps cultivate an understanding that will enable them to

integrate their gifts and their challenges more harmoniously.

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Or26 Editing personal trauma stories: Practical tips to limit the emotional cost

Belinda Pollard AE

Society's shift towards recognising every citizen as a reporter, combined with the explosion of self-publishing options, means that personal trauma stories frequently land in an editor's project list. Anecdotal evidence, backed by research in related fields, confirms that there can be a significant emotional cost to telling and editing these stories. This can take both author and editor by surprise.

We are not expected to become psychoanalysts, but there are simple steps we can take to help both ourselves and our clients. These practical strategies were developed out of necessity when a book by domestic violence survivors had an adverse emotional impact on its editor—and then the domestic violence charity scheduled two more books. If a trauma story appears in your schedule, plan ahead for possible emotional consequences. Initiate personal coping mechanisms such as exercise, good nutrition, adequate sleep, social support, and spiritual disciplines that are

meaningful to you. Limit exposure to the manuscript in terms of hours per day or sensitive times of day, and deliberately try not to 'live' the narrative too vividly in your imagination. Be aware that unusual responses from your author might be influenced by past trauma; be slow to take offence, and gentle. Use compassion and honesty in your editing comments;

they can be surprisingly healing.

Planning ahead, taking the potential emotional impact seriously, and appropriately increasing empathy with authors while conversely distancing ourselves from parts of their story can be powerful tools in limiting the emotional cost of editing trauma narratives.

STREAM 4: MARKETING YOUR EDITING BUSINESS FOR SUCCESS

Or68 For love *and* money

Pamela Hewitt AE

What does an 18-year overview of editing rates tell us? Tracking in-house and freelance rates from 2001, when the first national survey was conducted, tells a story of hard-won progress undermined by stiff economic headwinds.

Editors have brought new skills and knowledge to our work. Yet, alongside technological transformation, there's been a dispiriting lack of progress on remuneration. Pay rates have risen, albeit at a glacial pace, but not in line with the consumer price index (CPI).

Why is this and what can be done?

Structural shifts in the workforce offer editors sweet promises of flexibility and freedom but also threats of exploitation and isolation.

- The advent of the gig economy has transformed more than publishing, and the disruption is still playing out.

- Social media and online employment agencies have the potential to bring us together across geographical distances – and to pit us against each other in a race to the bottom.
- Globalisation is a fact of life that we need to analyse and keep abreast of, lest we be engulfed in its wake.
- Technological change can be harnessed rather than be allowed to turn us into 21st-century pieceworkers.

In person and online, individually, with colleagues in small groups, and through industrial organisation, editors can come up with creative ways to diversify our talents and our client base.

This presentation seeks to empower editors by focusing on the opportunities without capitulating to pressure to accept poor remuneration and conditions in a feminised and under-unionised profession.

Or55 Why waiting won't work: Working rights and conditions for freelancing and in-house editors

Marisa Wikramanayake

Within the publishing industry, working both in-house and on a freelance basis, editors often struggle to know what their rights and working conditions are and how they can access help and representation when needed.

These include issues of how much one is paid for one's work as an in-house employee, the conditions under which one should be able to work, access to safe workplaces, and issues around leave and superannuation.

In this presentation, I will outline what the rights and conditions are in each context and how editors can use the Fair Work Act and other organisations to defend their working rights. I will also discuss how a collective action to stick to a specific standard will slowly but surely move the industry, clients and employers to adopt better working practices and conditions for employees and freelancers.

As a nationally elected delegate for the union, I have been volunteering since 2013 answering questions about working rights and conditions, creating skills training workshops for freelancers and mediating between clients and freelancers as well as judging awards and serving on freelance and ethics committees to adjudicate on ethical breaches. My focus is on making such necessary information accessible to all people and creating a more equitable, inclusive and accessible industry.

Or32 The 5 'Ws' of advocacy – lessons for editors from other professions

Dr Karen Farrar

At the 2017 IPEd National Conference, the 'Building Alliances Panel' discussed barriers to professional recognition facing groups in the writing, editing and publishing industry. These groups are not alone. Beyond publishing, professions across a range of industries are confronted by, or have had to overcome, similar issues.

'Who, what, when, where and why' are essential parts of storytelling, which is a key part of advocacy. They are also helpful for understanding advocacy processes and issues, and for planning effective strategies. This presentation will use the '5 Ws' to break down the concept of advocacy, drawing on personal experiences and lessons learnt in different professions on the journey to becoming an editor. Common themes and challenges will be highlighted, as well as successful approaches and how these might be applied in the context of editing.

Advocacy is a key strategic activity for many professional bodies. Despite this, organisations are having to do more with less to achieve their objectives and advocacy processes are often poorly understood by their members.

Rather than 'reinventing the wheel' to cater for their specific occupational needs, editors can use lessons from other professions to help advance the editing profession and take their work well 'beyond the page'.

Or22 Build your own WordPress website

Dr Margie Beilharz

Your website is your online business card and a key part of promoting your business. If you're relying on LinkedIn or are daunted by the cost of paying a website designer, consider creating your own website.

Using templates (thank you, designers!) and common sense it's easy to create a beautiful and functional professional website. Doing it yourself lets you easily update content and refresh the design without additional costs. I'll outline the basic steps and design choices involved in creating a WordPress website, aiming to demystify the process for those who think of themselves as 'non-technical'.

Some consider WordPress complicated, but it's easy to master the basics. Then there's plenty of scope to get more advanced, e.g. selling products or hosting a discussion forum. Also, WordPress is used for over one-quarter of all websites, so it's is a useful professional skill.

We will discuss how to get started, such as registering a domain name and choosing a hosting service, including likely costs and the easiest option for non-techies.

Then I'll look at creating and customising your site, including:

- posting your content
- menus and layout options
- widgets and plug-ins
- ways to show off your portfolio
- design and functionality tips.

I hope to inspire you to set up your own website, and will provide links to some resources to help you get started.

Or14 Blogging for your business

Slobodanka (Bobby) Graham

Have you always wanted to write a book/blog but don't know where to start? As a publisher, for years I've counselled writers to blog about their topic: 'You know best. Why don't you write about your experience/insight/research?'

In 2017 I decided to put my own advice to the test, launching Planepack, a blog that provides tips and advice for light travellers. What have I learnt after two years? Mainly that it is a challenge: content, audience, uptake, monetisation – all of these require a plan and a process. This is my experience and journey.

In this presentation I describe the – sometimes lonely – activity of blogging and running an online business. But amongst the lows there are significant highs: getting syndicated; guest blogging for SixtyandMe; producing a Planepack book, planning a training package – and collaborating with other travel writers, bloggers and interviewees.

Making money from a blog is challenging. Before you start trying to monetise your work, it's important to set a standard for the content. Good writing is paramount. And good writing means editorial rigour: language; tone; subject; metadata – and that extra something to engage your reader.

Planepack is an ongoing project so perhaps the consideration should be: 'But how successful are you?' And what does that measure of success look like? I leave it to you, the audience to decide …

STREAM 5: EDITING FOR ACCESSIBILITY

Or19 Accessibility and the Australian Inclusive Publishing Initiative: Where do editors fit in?

Julie Ganner AE

The *Disability Discrimination Act 1992* makes it against the law to discriminate against people on the grounds of disability, including in the provision of goods such as books. Yet disability groups estimate that fewer than 10% of publications worldwide are accessible to people with a print disability, leading to what the World Blind Union describes as a global 'book famine'. How can editors help address this problem?

This presentation will look at:

- what print disability is, and the challenges faced by people who are unable to read printed material
- some of the alternative ways in which people living with a print disability access and experience text
- the work being done by the Australian Inclusive Publishing Initiative (AIPI) to raise industry awareness of accessibility issues and create strategies for addressing them
- the role of editors
- the need for IPEd to develop national guidelines on editing for accessibility.

The AIPI's aim is for all books published in Australia to become 'inclusive by design'. This means embedding accessibility into every stage of the publishing workflow, including the editing process. As industry awareness grows, more publishers will begin to include accessibility requirements in their standard editorial briefs. It is therefore vital that editors keep abreast of developments in this area, with IPEd's support and guidance.

Or38 Accessibility: Creating content for everyone

Dr Julie Irish

Many writers and editors used to treat accessibility for web content as a compliance burden or an afterthought.

Accessibility is about creating web content that's usable by a diverse audience, including people with disabilities. 'Disability' can be permanent, temporary or situational. More than 4 million people in Australia have a sensory, motor or cognitive disability – that's one in five people. Add to that the number of people using English-language websites whose first language is not English. Then add the people who have had an accident and temporarily lost function in their dominant arm, the people who are using their mobile at a crowded train station, the people who are distracted by their kids while trying to pay a bill online – these can all temporarily impair the way people use a website.

In this presentation, I'll describe some key accessibility issues for writers and editors, and explore what you can do to make sure the content you're responsible for is accessible to everyone. We'll talk about good structure, plain language, readability, alt text, descriptive links, writing to the user's purpose, writing to the user's situation at that moment, and how to make website experiences more

delightful using thoughtful microcopy. You'll come away with a greater understanding about accessibility – that it's not about the differences between people but about the common threads that tie us together.

Or54 Making the accessible usable when editing for an online world

Cathy Nicoll AE

Accessibility is a legal and ethical requirement in much of the Western world. If you work in government, you need to know about accessibility. This paper explores the effect of users' learning styles on how they engage with information and training content in a government department. It starts with accessibility, but it goes beyond that to discuss how the accessible can also be usable.

A simple check for accessibility is to make sure content always has an alternative: videos have transcripts, images have captions, text works with a screen reader – you don't need a mouse. A more thorough check will confirm compliance with the globally recognised Web Content Accessibility Guidelines (WCAG2.0). Sometimes, though, content has been accessibilised (a new word here) to death, so it is no longer usable.

Usable content has user needs at the centre when it is created. It is in plain English. It is edited. The text and visual components are based on user needs, not stakeholder demands. It allows anyone to get what they want, when they want it, wherever they are, whatever their ability (or disability). This is where a good editor comes in: we can help make the accessible usable.

STREAM 6: PROFESSIONAL PRACTICE AND PROFESSIONAL DEVELOPMENT

Or8 The writer–editor: How elements of a personal writing practice enhance developmental editing work

Dr Angela Meyer

There are many writers, published or unpublished, working as editors. This paper explores how elements of these editors' writing practice may be incorporated into their work with authors and on manuscripts, particularly in the developmental stages (including

acquiring, relationship building, and structural editing). The paper identifies skills gained via writing practice – such as world-building, story arcs, characterisation, pace, and even empathy – that, I argue, can have a positive impact on developmental editing work. The paper posits that practice, not just study, contributes to building these skills. It will also explore the concept of an editor's 'writerly identity' and how this can enhance the conversation – including counselling, coaching and encouragement aspects – between editor and writer.

The research for this paper involves informal interviews with writer-editors around their writing practice, 'writerly identity' and their work with authors and on manuscripts. It also draws on historical examples of writer–editors and includes examples from my own experience.

The paper finds that both aspects of writerly practice and writerly identity can contribute positively to the developmental editing process and encourages attention to both writerly study and practice for editors interested in developmental work.

Or60 Sensitivity readers: Who, what, when and why editors should use them

Marisa Wikramanayake

Publishing has had a long history of writing from the centre of power about the periphery or other people and places. In any genre, this lends a bias to the work, can perpetuate stereotypes and misconceptions and robs cultures and groups of the ability to successfully write and promote work about themselves, written by themselves.

The majority of literary work currently published and written is dominated by white writers, writing from an often Western or Eurocentric perspective. Studies have repeatedly shown us that this historical dominance has left the industry inequitable, with less non-white people being published or promoted and gender and racial bias still clearly visible in publishing, reviewing and promoting literary work.

Problems of representation are made worse when this struggle for access to equal opportunities of publication and promotion is compounded by having your cultures and societies grossly misrepresented or stereotyped by authors outside of it and one is unable to address those errors of representation at the same rate and with the same impact because the system restricts your access to publication and promotion.

Editors play a key role in addressing this imbalance but so too do sensitivity readers, a means by which authors can ensure that they are being ethical and responsible in how they represent issues and people they do not identify with. This presentation will discuss the use of sensitivity readers, how they help authors address issues they may be unaware of and how they can make literary work fairer for everyone, author included.

Or7 Overthrowing the tyranny of the page: The future of indexes in eBooks

Mary Coe

Indexes are evolving to fit the eBook format – and they are moving beyond the page. Book indexes have traditionally used page numbers, but in eBooks, indexes can be hyperlinked to other places in the text, such as the paragraph, line or word. Readers' understanding of how these indexes work will affect their ability to find information in an eBook; however, there is a lack of research on the behaviour of index users that could guide the development of e-book indexes. I am filling that gap by creating prototypes of e-book indexes and using qualitative methods of data collection and analysis to investigate how readers respond to

them. My research is conducted in the Digital Library Usability Lab at Charles Sturt University using eye tracking equipment and retrospective think-aloud. It is guided by Brenda Dervin's sense-making approach to information seeking. In this presentation, I will talk about not only my own research but about why indexes are important in eBooks and what they might look like in the future.

Or16 Why is a raven like a writing desk? How our 'other' professions inform editing practice

Dr Justine McNamara AE

Are you an 'accidental editor'? Many of us have taken circuitous routes to editing and frequently arrive with substantial experience in other professions. In this presentation, I argue that freelance editors trying to build up or expand their business can benefit from a better understanding of how earlier professional experiences overlap with and inform an individual's approach to editing.

I discuss how we can make use of these experiences in our editing practice and in clearly identifying what we are offering our clients. I explore these issues using a case study approach, drawing on my own background in both social work and academia. While superficially it is hard to see what my first, second and current professions have in common, a more careful analysis reveals an interesting range of similarities and connections. For social work, these include a strong client focus, an emphasis on working in multidisciplinary teams and a history of striving for professional status. Academics, like editors, need to be both creative *and* attentive to detail (often within the one piece of work) and both professions operate in contexts that simultaneously require vigorous self-promotion while striving for a greater good. Identifying what we bring to editing from our other work can help us recognise and play to our strengths, both individually and as a profession. I draw out practical lessons that can help us steer our businesses through the rapidly changing world of work.

STREAMS 7–8: EDITING ACROSS PLATFORMS & TRENDS IN ICT

Or57 Agents for change: The in-house–freelance editor working relationship in digital-first educational publishing

Hella Ibrahim and Kevin Young

In-house production editors continue to rely on freelance editors to apply their

traditional editing skills to content. What this precisely entails is evolving as the educational publishing industry moves to a digital-first model, and as new processes are introduced to increase production efficiencies.

For instance, instead of assessing requirements as readers study a page of content, freelance editors must assess

user experience as they answer a question online and receive automatic feedback. The editorial skills are the same, but the arena has changed.

Both production and freelance editors ensure quality user experience, but from different angles; the former at the content level, the latter at the publishing list level. As each depends on the other to deliver quality product to the required specifications, the relationship between production and freelance editor must be stronger than ever. This session will address several key considerations in this vital relationship. Where does one role end and the other begin? What does 'same skills, different format' mean in practice, when the manuscript bears little resemblance to the final product? How do you tune out technology to focus on content? What does 'digital first' mean, and is this definition still changing?

Or29 Editing for print and digital in educational publishing: Efficiencies, challenges and the future

Rebecca Campbell, Jessica Carr and Emma Knight

Universities – and education providers in general – are increasingly striving to embrace the flexibility of digital content, while leveraging the traditional benefits of print. This means that the humble textbook has by necessity grown into what could be called an education package, comprising print texts, eBooks, online courses, custom media, supplementary materials and more. With this growth comes many challenges. How do you edit a manuscript that will be delivered in both print and digital

formats? How do you create time and cost efficiencies in this process? How do you deliver this education package within the same (or even compressed) deadline of the traditional print book?

In our presentation, we'll discuss the recent evolution of our textbooks and the wins we've had, as well as the challenges. We'll outline the elements we had to change to be able to produce a single-source manuscript for both print and digital formats.

We'll outline the efficiencies we've achieved through an XML workflow, the pitfalls we've encountered, and what we envision a perfect future could be for a print/digital combo. Finally, we will discuss how publishing and editorial roles are continually evolving, and how our freelance partners can continue to support the delivery of education to a new generation of learners.

Or23 CCAMLR's approach to preparing and editing meeting reports

Doro Forck, David Agnew and Tim Jones

The Commission for the Conservation of Antarctic Marine Living Resources (CCAMLR) is an international organisation with its Secretariat based in Hobart. CCAMLR works, and produces publications, in four official languages (English, French, Russian and Spanish).

CCAMLR hosts a variety of meetings each year. Meeting reports are created by rapporteurs with collaboration by all meeting participants. Historically, rapporteurs prepared their text and then emailed or printed it for review by

individual participants at a meeting. To facilitate report production and adoption, CCAMLR has developed an online editing and version control tool (the meeting server) allowing all registered meeting participants to comment on report text and to submit alternative or edited versions at various stages of report production.

The meeting server, a customised version of an open-source content management system (Drupal), has made the process of report preparation and adoption more transparent. All report text versions and associated comments are archived and searchable. The ability to see and download early versions of text is also helpful to the in-house translation teams and linking documents to agenda items allows the text to be adopted in multiple languages simultaneously.

Use of the meeting server has increased the efficiency of report preparation significantly. The development of similar systems in Drupal would allow easy customisation and could be applied in many different editorial contexts (reports, books, journals).

Or17 Editing in the modern workplace: Everything you need to know about using collaborative editing tools

Stacey King AE and Rachel Westbury

In recent years, a number of collaborative editing tools like Google Docs have emerged, allowing editors to not only track changes but also edit and comment on documents in real time. While these tools have been criticised for lacking some of the functionality of traditional software like Microsoft Word, they are becoming increasingly common in the workplace and have the potential to fundamentally transform the way editors work. But what situations do they work best in? What processes need to be in place to get the most from these tools, and what are some of the pitfalls to avoid? Over the past year, The University of Queensland's Publications team has started using collaborative editing tools for some of its major projects, including the development of UQ's entire suite of undergraduate and postgraduate student guides – a complex project involving more than 35 stakeholders and close to 200 individual Google Docs. In this session, we'll walk you through the tools and settings you'll need to know about to start your own collaborative editing journey. We'll share our learnings from our experiences using these tools, including what did and didn't work, how we managed version control, and why permission setting is so important. Stacey King will also share her experience using collaborative editing tools in her freelance editing business, including the thrill (and terror!) of editing client copy live.

Or44 Health literacy and readable information online

Prof Pam Peters DE and Minna Korhonen

Australians rely more and more on the internet for health information, though their ability to read and understand it should not be taken for granted. More than half the adult population fails to meet the minimum standard for health literacy: according to an Australian

Institute of Health and Welfare report (2018), those adults' levels of literacy and numeracy are too low for them to understand and follow written health instructions. But how readable are Australian health websites? This research takes up the question, using text extracted from 28 websites intended for the public on common health issues such as depression, diabetes and epilepsy. The average readability score for the texts was Grade 8.6 or higher (reflecting the technical terminology in them), and well above the readability level recommended for the general public. The average readability score of PDF documents attached to websites was lower, averaging Grade 8.3 or below, when written for specific readerships such as children or adult groups with low English literacy. Web writers and editors evidently can/do adjust the level of technicality of a text when communicating with particular readers to explain health issues, whereas content developers may be more conscious of the medium and less attuned to the audience. The standard measure for readability (Flesch–Kincaid) can be accessed via Microsoft Word. Another readability measure (SMOG) has been rated better for assessing the readability of health information and supporting health literacy needs – and it is easy to calculate.

STREAMS 9–10: EDITING WITHIN AND ACROSS THE GENRES/EDITORS AS READERS: FOR THE LOVE OF WORDS

Or33 A typology of typos

Philip Bryan AE

We can all spell, so why do we still make typographical errors? And why are they so hard to spot? This session starts with a quick exposition of five of the most common typographical errors:

• the marital typo
• the next of kin
• the crossed concept
• the homophone
• the troublesome word.

We will then look at scientific research into how we read, specifically:

• word shapes
• eye-tracking studies looking at how our eyes jump as we read.

Combining knowledge of the typology of typos with awareness of what our brains do as we read gives direct pointers to where typographical errors can be found – both in individual words and within a sentence.

Once editors are aware of the five most common typographical errors – and where they are most likely to occur in any piece of writing – they can turn proofreading into an active search rather than a hit and miss process of hoping to find errors.

Or4 A lifetime loving words

Mary Dalmau

As an independent bookseller over four decades, I produced a quarterly book guide that featured 24 pages of reviews, written by myself or edited from reviews given to me by others. Constraints of time, format, and, often, only scant knowledge of the subject demand a particular editorial expertise.

I offer examples of book reviews and explain the manner in which I assessed each subject and how I determined the salient points to include; I also incorporate a discussion on the value of book cover quotations, publishers' blurbs, and online reviews.

The value of reviews will be explored, as will the nexus between reading and editing.

Writing and editing book reviews enhanced my appreciation for the influence of a well-written, reliable and credible review. In an age when online reviews can be manipulated by publishers and authors, the independence of a review is vital.

As a reader, I appreciate a review that captures my imagination. As an editor, I want my reviews to be captivating. Both positions are grounded in a love of words. To influence the reading of others is a particular privilege and one that adds another dimension to the role of editor.

If you are suited to it, editing is the most fun you can have at a desk.
Janet Mackenzie DE, HLM, 1947–2018