

Beyond  
the  
page

9th IPEd  
national editors  
conference

Melbourne, Australia

8-10 May 2019



## CONFERENCE HANDBOOK

We respectfully acknowledge the Wurundjeri people of the Kulin nation, the Traditional Owners of the land on which the conference takes place.

## CONFERENCE PARTNERS

**IP**Ed.

To advance the  
profession of editing

## LOCAL HOST ORGANISATION



Editors Victoria

PO Box 8170, Newtown, VIC 3220, Australia

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## IPed 2019 SECRETARIAT



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## ACKNOWLEDGEMENTS

### **IPed officials**

Professor Emeritus Roland Sussex OAM – Patron

Kerry Davies – Chair

Karen Lee – Chief Executive Officer

Nicole Mathers, Melanie Sheridan, Tay Winchester – staff

Editors Victoria, IPed Branch Committee Executive and subcommittees

### **Conference Organising Committee**

Renée Otmar (Convenor), Sophie Dougall, Meredith Forrester, Marisa Gallicchio, Carol Goudie, Sara Kitaoji, Katie Lawry, Maryna Mews, Liesha Northover, Christina Crossley Ratcliffe, Melanie Sheridan, Michaela Skelly, Liz Steele, Jo Tayler, Danielle Vecchio (to March 2019).

### **Volunteers**

We would like to thank Lorna Hendry for design and layout of the conference handbook; Meredith Forrester for design of the conference logo, poster and lanyard; and Felicity Sutton and Veronica McShane for assistance with proofreading. We also wish to thank Ruth Davies for her contribution.

Our conference volunteers have dedicated their time and enthusiasm to help us deliver this major professional event, and we take this opportunity to acknowledge and thank them. The work of volunteers is critical to the success of IPed's events and activities. IPed Accredited Editors (AEs) may apply to have their volunteer work considered as part of their application for re-accreditation.

# WANT TO GROW YOUR BUSINESS INCOME?

I'm Dr Malini Devadas, a coach who helps editors earn more money.

While of course you need editing skills and a willingness to market yourself to run a successful business, without the right mindset it can be hard to raise your rates and find new clients.



**To learn more, go to  
[www.editboost.com/iped2019](http://www.editboost.com/iped2019)  
to sign up for my free mini  
e-course on money mindset.**

## THANK YOU TO OUR SPONSORS



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## WELCOME MESSAGES



### FROM THE IPED CHAIR

Welcome on behalf of the IPed Board to delegates to the 9th IPed National Editors Conference.

IPed's national conferences allow us all to benefit from the skills and insights of others, by networking with our editing colleagues, participating in workshops and discussions, and absorbing the ideas delivered by keynote speakers and those presenting expert papers. I thank those presenters for generously sharing their knowledge and expertise, and every delegate for taking part in this conference.

I also thank Editors Victoria and the members of the Conference Organising Committee, in particular Convenor Renée Otmar, for their dedication and the massive amount of work they have put in to bring this exciting conference program to our delegates.

Most of all, have fun, and soak up the collegiality!

Kerry Davies AE



### FROM THE IPED CEO

IPed's national office warmly welcomes all delegates. The IPed conference is the premier event with the highest concentration of professionals in editing and publishing in the Asia-Pacific region.

While the conference has consistently grown over the years, it remains an intimate event and is a prime opportunity for like-minded thought leaders and brand ambassadors in the world of words to share their passions.

This year's conference theme – Beyond the Page – is fitting as we look to the future to keep our members engaged and empowered with the best examples of professional practice and a spotlight on emerging trends. My thanks go to the commitment and hard work of the Conference Organising Committee.

I look forward to an exciting and engaging conference and the opportunity to meet and share ideas about how we can work together to support the profession.

Karen Lee





### **FROM THE PRESIDENT OF THE HOST BRANCH**

On behalf of the committee of the Victorian branch, I'd like welcome you to Beyond the Page.

I'm certain you'll find the program that Renée Otmar and the Conference Organising Committee have put together both enlightening and excellent value – and I'm sure you'll echo my thoughts in thanking them.

But I also encourage you to go beyond the program: chat with the person next to you at morning tea who asked the interesting question in the session or who gave a thought-provoking presentation.

These connections can be among the most valuable parts of an event like this. IPED would not exist without its members and you are our most valuable resource, whether you've come from the next suburb, regional Victoria, interstate or overseas: make sure you make the most of that resource. Enjoy!

A handwritten signature in black ink, appearing to read 'S Keogh'.

**Susan Keogh DE**



### **FROM THE CONVENOR**

It is my great pleasure and honour to welcome you to this year's conference on behalf of your hosts, Editors Victoria and the Conference Organising Committee. We have been working behind the scenes to create a program that is inspiring, thought-provoking and, above all, fun and professionally rewarding.

We are all immensely proud and excited to be delivering a full program of presentations and events that offer interest, insights and delights to suit all tastes and requirements. I would like, briefly, to highlight a couple of points for your special attention as you read the program.

The first is that our jam-packed concurrent sessions will require every delegate to make some difficult choices about which presentations to attend. It's a tough call for us all.

The second point is that we have attempted to curate presentations that facilitate the progression of ideas towards expansive discussions and broader debates. You can create your own daily program by choosing to

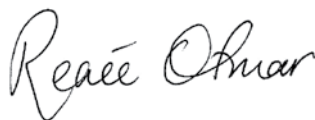
attend all presentations within a single stream or session, or chop and change to suit your interests. We ask that you pay close attention to the starting times and avoid disrupting individual presentations – many are first-time presenters! – by entering or leaving during the time allocated for cross-over between presentations.

We invite you to use this conference as a springboard for your ideas, to learn and to share your knowledge and expertise, and to go Beyond the Page.

I hope you will also take the time to enjoy magical Melbourne, which is widely celebrated for its spectacular natural environment, food, shopping, sports, the arts, culture and much more. Melburnians are hospitable, and will delight in showing off its secrets and treasures, so don't be shy to ask for help and ideas.

If you can summon the courage, I invite you to seize any and all opportunities to start new friendships and collaborations, and to strengthen existing ones.

Enjoy your time here, however brief. I look forward to welcoming you, and when we bid you farewell on Friday, I hope you leave feeling inspired, stimulated and enriched.



**Dr Renée Otmar DE**



*Everyone you will ever meet  
knows something you don't.*

*Bill Nye*

# CONFERENCE INFORMATION



**Pullman Melbourne on the Park**  
**192 Wellington Parade**  
**Melbourne Victoria 3002 Australia**  
**T: 03 9419 2000    W: [www.pullmanonthepark.com.au](http://www.pullmanonthepark.com.au)**

### AIRPORT TRANSFERS

The conference venue is approximately 35 minutes from Melbourne's Tullamarine Airport.

Skybus is the official transit link between Melbourne's Tullamarine Airport and the central business district. It departs every 15 minutes from Southern Cross Station, at the intersection of Spencer and Bourke streets. There are other airport shuttle services from some hotels.

Taxi or rideshare (such as Uber and Shebah) fares to the conference venue will vary upwards from about \$65 (see also Transport, page 12). Taxis are available outside the terminal. Refer to the relevant website or app for information about pick-up zones at the airport.

### BANKING HOURS

Normal banking hours are Monday to Thursday 9:30 am to 4:00 pm and Fridays 9:30 am to 5:00 pm, excluding public holidays. 24-hour ATMs are located throughout the city.

### BOOKSHOP

The IPed Conference Bookshop will have on sale as many of the Super Book Club books and presenters' books as possible, as well as editing-related titles.

### BUSINESS CENTRE/ CHILL-OUT ROOM

If you require photocopying or other business services, please see staff at the hotel reception desk – note, however, that any expenses incurred are the responsibility of the person requesting the service.

The Latrobe Room on Level 1 has been designated as a business catch-up/chill-out room for delegates on the Thursday and Friday. Delegates, speakers, visitors and volunteers may use the room to charge phones and other devices, answer emails in private or generally take time out from the hustle and bustle of the conference. Although the room may be used to take phone calls in private, please respect other users' right to enjoy a quiet space.

### CATERING

Catering is included in the conference registration fee for the Welcome Reception on Wednesday and for Thursday and Friday. Morning tea and afternoon tea will be available in the exhibition areas outside the main conference rooms (Ballrooms 1–3). Lunch will be served in the Cliveden Bar & Dining, on the ground floor.

Morning/afternoon tea for workshop participants will be available in the foyer area outside the workshop rooms. Please refer to the program for catering times.

### CERTIFICATE OF ATTENDANCE

A certificate of attendance will be sent to each delegate by email after the conference.

### CLOAKROOM AND LUGGAGE STORAGE

Delegates may cloak luggage with the hotel's Concierge – see staff at the hotel's reception desk.

### CONFERENCE SATCHEL

Each registered delegate will receive a conference satchel at the time of registration.

### DIETARY REQUIREMENTS

If you have advised the Conference Secretariat of special dietary requirements, please speak to a member of the catering staff during catering breaks or at the Welcome Reception. If you are registered to attend the Gala Dinner, you will be provided with a card alerting staff. Catering staff will have a list of delegates who have special dietary requirements.

### DISCLAIMERS

IPed and Editors Victoria, including the Conference Secretariat, will not accept liability for loss or damage to personal property of any nature sustained by participants or their accompanying persons as a result of attendance at the conference and exhibition or related events.

The Conference Organising Committee reserves the right to make changes to the conference program at any time without notice. Please note that this program handbook is correct at the time of printing.

### DRESS

The dress for all conference sessions and the Welcome Reception is smart casual attire. The dress code for the conference Gala Dinner is Melbourne Noir à la mode. Guests who do not wish to dress in the theme may prefer cocktail dress.

### DUPLICATION/RECORDING

Unauthorised flash photography, audio recording, video recording, digital taping, or any other form of duplication is prohibited during the conference sessions.

### ELECTRICITY

Electrical supply in Victoria is 230V 50Hz. The connection for appliances is a flat 3-pin plug of unique design. Most hotels provide 110V outlets for shavers.

### EMERGENCIES

In the event of an emergency, telephone 000 for Ambulance, Police or Fire Service.

### EXHIBITION

The conference exhibition will be open during conference breaks. If you require information outside these times, enquire at the registration desk.

### FIRST AID

Please contact the closest hotel staff member or see staff at the hotel reception desk for First Aid assistance.

### INSURANCE

Registration fees do not include personal travel insurance of any kind. It is strongly recommended that a travel insurance policy be taken out to cover loss, cancellation, medical cover etc.

when registering for the conference and booking travel. The Conference Organising Committee and the Conference Secretariat do not take responsibility for any delegate failing to insure.

### INTERNET/WIFI

1. In your device's Wi-Fi settings, choose the network 'Pullman-Conf'.
2. You will be directed to a login page.
3. Use the access code 'IPED2019', accept the Terms and Conditions and select 'Continue'.

### LOST AND FOUND

Any found item can be lodged at the registration desk. Enquiries about lost items can also be made at the registration desk.

### MEDIA

We want to bring the ideas and issues discussed at the conference to a wide national and international audience.

We will be tweeting conference information from #IPEdConf2019. Please use the conference hashtag #IPEdConf2019 in your tweets.

### MESSAGE BOARD

Messages can be left and retrieved at the registration desk.

### MOBILE (CELL) PHONES

Australia operates on a 3G and 4G/LTE digital network.

Delegates are asked to switch their mobile phones to silent during presentations.

### NAME BADGES

For security purposes, delegates, presenters, committee members, volunteers, sponsors, exhibitors and visitors are asked to wear their name badges to all sessions and events at the conference. Entrance to sessions is restricted to registered delegates. If you misplace your name badge, please go to the registration desk to arrange for a replacement.

### PARKING

To obtain a discount on parking (to \$30 per day), conference delegates may obtain a validation ticket from the hotel's Concierge. When exiting the car park, proceed to the pay station on level B1, insert the original ticket obtained on entry to the car park and the validation ticket. An exit ticket and receipt will then be provided.

### POSTERS

Poster presentations, located in a designated section of the exhibition area, will be available to view throughout the conference.

Guided poster sessions will be held during lunchtimes – refer to the conference program for session times. Each poster presenter will be allocated time to introduce the topic of their poster and participants invited to ask questions.

### PRIVACY

Information necessary for your attendance at the conference will be gathered, stored and disseminated in accordance with national privacy legislation. A participant list with your name, organisation and state/territory/

country will be supplied to all delegates and exhibitors at the conference. You should indicate on the registration form if you do not wish to have your details included on the participant list.

### PROFESSIONAL PHOTOGRAPHY

Professional photographer Tania Jovanovic will be taking photographs from 4:00 pm to 6:00 pm on Wednesday, 8 May, just prior to the Welcome Reception. If you have registered to have your photo taken, please ensure you arrive at the registration desk at least 5 minutes prior to your booking time.

### PROGRAM

Every endeavour has been made to produce an accurate program. If you are presenting at the conference, please confirm your presentation time and other details with your Session Chair.

### REGISTRATION DESK

The registration desk is located on level 1, at the top of the spiral staircase and opposite the lifts. It will be open during the following times:

- Wednesday, 8 May 7:30 am – 6:30 pm
- Thursday, 9 May 7:30 am – 5:00 pm
- Friday, 10 May 8:00 am – 5:00 pm

### SAFETY

For your own safety and that of others, please do not take any hot drinks into the presentation rooms.

### SECURITY

Please ensure that you take all items of value with you at all times when leaving a room. Do not leave bags, laptops and other electronic devices unattended.

### SESSION CHAIRS

Session Chairs will introduce individual speakers, invite audience participation and generally keep sessions to the allocated times. Refer to the conference program to find who will be chairing your session.

If you are a Session Chair, please refer to your briefing notes and contact the Conference Convenor if you have any questions or require assistance.

### SHOPPING

In Melbourne, shops open from 9:00 am to 5:30 pm during the week, with late shopping on Thursdays and Fridays, to 9:00 pm. On Saturdays and Sundays most shops are open between 10:00 am and 5:00 pm.

### SMOKING

Smoking is not permitted in any of the conference venues.

### SPEAKERS/PRESENTERS

To ensure smooth running and to assist us to stick to the allocated times, presentations will be tested and loaded into the presentation rooms prior to conference commencement. Please ensure that you are available in your presentation room at least 15 minutes prior to the start of the session. Speakers are requested to report to their Session Chair at least 3 hours before their scheduled presentation.

### SPECIAL REQUIREMENTS

Every effort will be made to ensure that delegates with special requirements are catered for. Should you require any specific assistance, catering or arrangements to be made on your behalf, please include details on your registration form under the section 'Special Requirements' to enable us to make your attendance at the conference a pleasant and comfortable experience.

### TAXES

The Australian Goods and Services Tax (GST) of 10% applies to all consumer goods and is included in retail prices.

### TIPPING

You may tip taxi drivers, hotel porters and restaurant wait-staff (up to about 10% of the bill) if you wish to acknowledge exceptional service. Tipping is your choice, at all times.

### TRANSPORT

Melbourne is a walkable city. Many facilities and attractions are within short walks from the conference venue.

Myki is Melbourne's reloadable smartcard public transport ticketing system. For information about how to purchase and use myki, see [ptv.vic.gov.au/tickets/myki](http://ptv.vic.gov.au/tickets/myki).

The Free Tram Zone in Melbourne's CBD makes it easy for commuters and tourists to move around the city. All stops within the zone are clearly marked and tram drivers make regular announcements when approaching the zone boundaries. Zone boundaries are signed, and free tram zone maps are available across the network. If your tram journey is

exclusively within the zone, travel is free. If your journey begins or ends outside of the zone you must touch on with a valid myki when boarding the tram.

Taxis are widely available and can be prebooked by calling Silver Top Taxis on 131 008 or 13cabs on 13 22 27. Rideshare companies operate in Melbourne, including Uber and Shebah.

### TWITTER ACCOUNT

Follow @IPEdConf2019 for updates on the conference. The conference hashtag is #IPEdConf2019.

### VOLUNTEERS

More than 40 volunteers are available to assist you during the conference. Volunteers can be identified by their name badges. Please feel free to approach them if you need assistance with anything.

Volunteers provide a valuable contribution to the conference, and their willingness to support the Conference Organising Committee and delegates is very much appreciated.

### WEATHER

Refer to the Australian Bureau of Meteorology website at [www.bom.gov.au](http://www.bom.gov.au) for daily weather information.



# VENUE MAPS

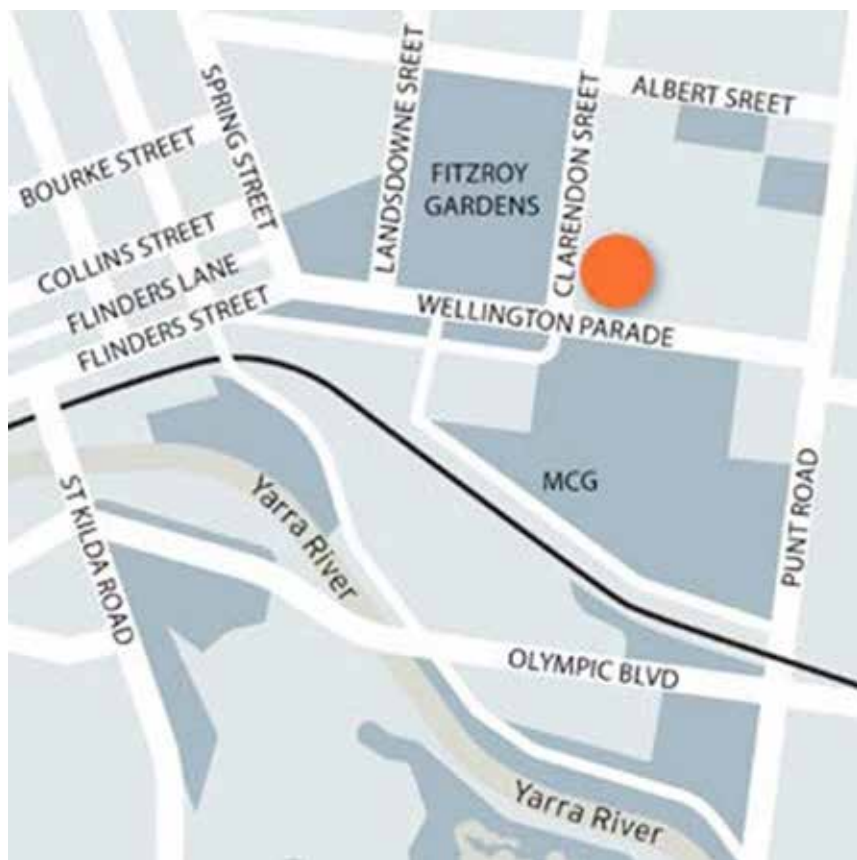


### PULLMAN MELBOURNE ON THE PARK

192 Wellington Parade

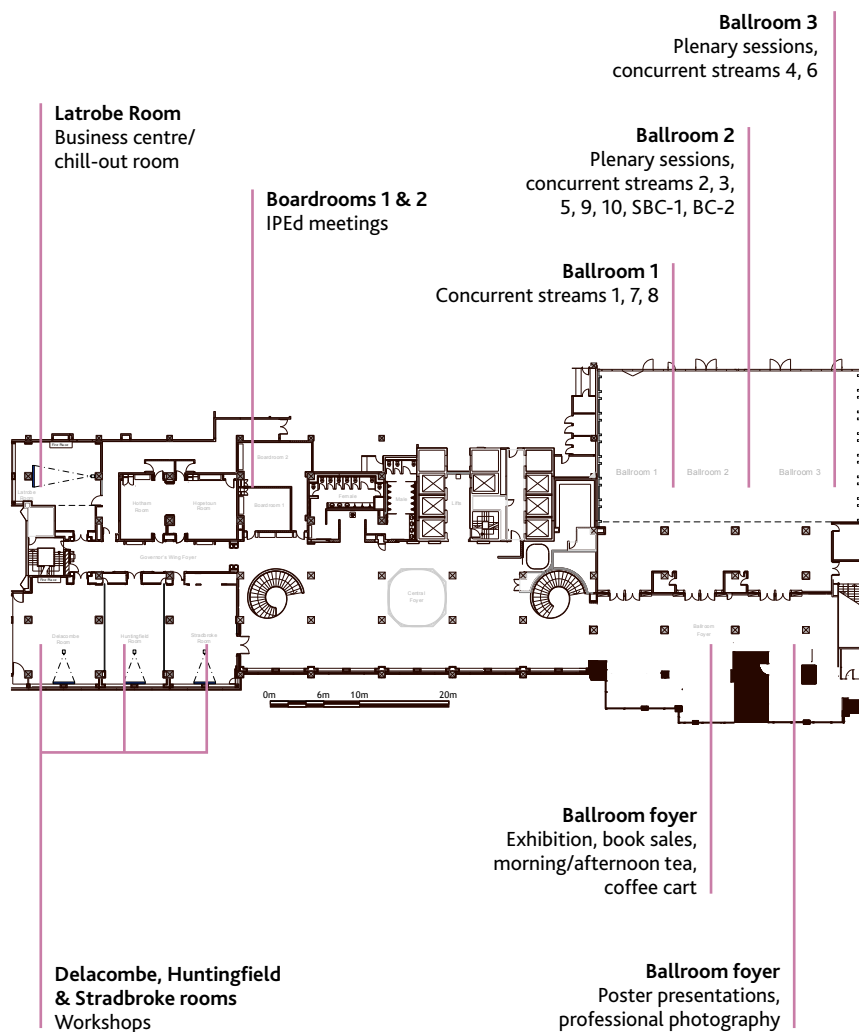
Melbourne Victoria 3002 Australia

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# PULLMAN MELBOURNE ON THE PARK

Floor plan

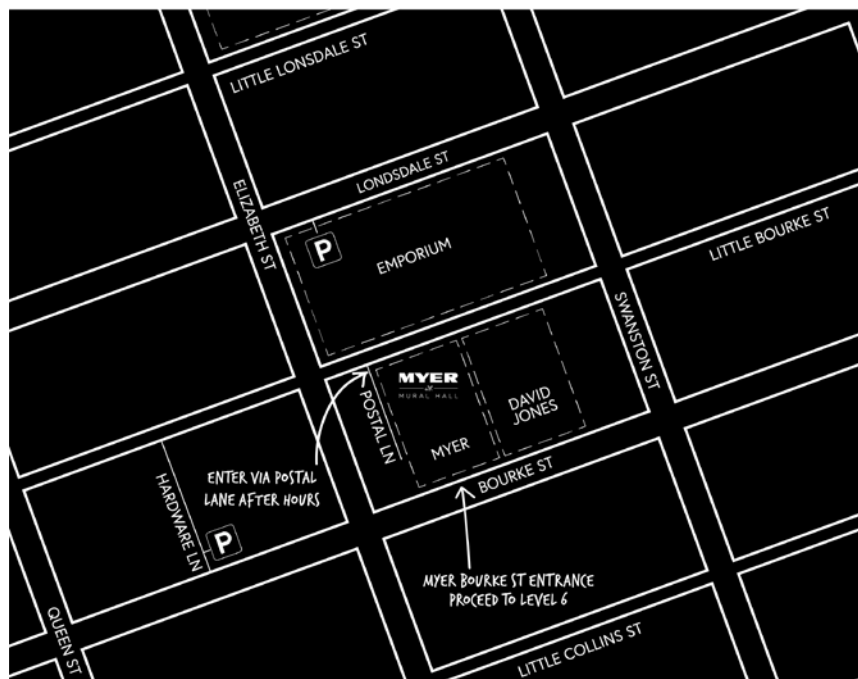


### MURAL HALL

Level 6, Myer Melbourne

314–336 Bourke Street, Melbourne

(enter from Postal Lane, off Little Bourke Street)



# CONFERENCE PROGRAM



## CONFERENCE PROGRAM

Please note that while we endeavour to provide accurate information, the program remains subject to change without prior notice.

### Wednesday 8 May 2019

PULLMAN MELBOURNE ON THE PARK

<b>7:30 am</b>	<b>REGISTRATION OPENS</b>	
<b>9:00 am</b>	<b>WORKSHOP SESSION A starts</b> <b>Workshop 1</b> Contracts, Copyright, Insurance and Payment: Legal issues for professional editors <i>Trudie Sarks, Arts Law Centre Australia</i> <b>Workshop 2</b> Tendering for Government Work <i>Peter Riches</i> <b>Workshop 3</b> Editing Commercial Popular Fiction <i>Kate Cuthbert</i>	<b>IPED MEETINGS start</b>
<b>10:30 am</b>	<b>MORNING TEA</b>	
<b>12:30 pm</b>	<b>WORKSHOP SESSION A concludes</b>	<b>LUNCH</b>
<b>1:30 pm</b>	<b>WORKSHOP SESSION B starts</b> <b>Workshop 4</b> Money Matters: How to increase your income by understanding your mindset <i>Dr Malini Devadas</i> <b>Workshop 5</b> Mastering Macros: Understanding the full potential of Word <i>Kevin O'Brien</i> <b>Workshop 6</b> Publication Ethics and Plagiarism <i>Dr Tomas Zahora</i> <b>Workshop 1 (cont.): Legal clinic</b> (by prior arrangement only, Arts Law Centre Australia)	<b>IPED MEETINGS</b>
<b>3:15 pm</b>	<b>AFTERNOON TEA</b>	
<b>4:00 pm</b>	<b>PROFESSIONAL PHOTOGRAPHY starts</b>	
<b>5:00 pm</b>	<b>WORKSHOP SESSION B AND LEGAL CLINIC conclude</b>	
<b>6:00 pm</b>	<b>PROFESSIONAL PHOTOGRAPHY concludes</b>	

Full details of workshop programs and venues are on pages 39–46.

## Wednesday 8 May 2019

PULLMAN MELBOURNE ON THE PARK  
BALLROOM 3, LEVEL 1

### WELCOME RECEPTION

<b>5:30 – 6:30 pm</b>	Mingle, meet and greet Drinks and canapés on arrival
<b>6:30– 7:00 pm</b>	<p><i>MC Liz Steele AE</i></p> <p><b>Welcome and Acknowledgement of Country</b></p> <p><b>IPed and the Australian Publishers Association (APA)</b></p> <p>Launch of <i>Inclusive Publishing in Australia: An Introductory Guide</i> (see page 94)</p> <p><i>Sarah Runcie, Policy and Strategy, APA; Rosanna Arciuli, Member Communications &amp; Stakeholder Relations, Australian Copyright Agency</i></p> <p><b>Program notices and announcements</b></p> <p><i>Dr Renée Otmar, Michaela Skelly and Christina Crossley Ratcliffe</i></p> <p><b>Mini-Mentors</b></p> <p><b>Networking Bingo</b></p>
<b>7:00– 7:30 pm</b>	Mingle, dinner arrangements (own expense)

*Full details of the Welcome Reception are on page 28.*

## Thursday 9 May 2019

PULLMAN MELBOURNE ON THE PARK

PLEASE NOTE: Presentations in the concurrent sessions have been curated to facilitate a progression of ideas, discussions and debates. They do not all run to the same time. Delegates who wish to cross over between streams are advised to pay close attention to the starting times – please try to avoid disrupting our presenters by entering or leaving sessions during the cross-over times listed.

### Key to concurrent sessions

Or – oral presentation   Pa – panel presentation   Po – poster presentation   Sy – symposium

<b>7:30 am</b>	<b>REGISTRATION OPENS</b>
<b>9:00 am</b>	<b>PLENARY: BALLROOMS 2 AND 3</b> <b>Opening Ceremony</b> <i>Chair: Dr Renée Otmar DE, Conference Convenor</i> <b>Acknowledgement of Country</b> <b>Welcome to Conference</b> <i>Susan Keogh DE, President of Editors Victoria</i> <i>Kerry Davies AE, Chair of IPEd</i> <i>Karen Lee, CEO of IPEd</i> <b>Welcome to Melbourne</b> <i>Cr Dr Jackie Watts OAM, Chair Knowledge City Portfolio, City of Melbourne</i> <i>Great moments in editing</i> <i>Dr Angela Savage, Director, Writers Victoria</i> <b>Welcome Address</b> <i>Professor Emeritus Roly Sussex OAM, Patron of IPEd</i>
<b>9:45 am</b>	<b>KEYNOTE ADDRESS</b> <b>When to care and when not to care: The editor's angst</b> <i>Susan Butler AO, Lexicographer at large</i>
<b>10:30 am</b>	<b>MORNING TEA, EXHIBITION AND BOOK SALES</b>



# Thursday 9 May 2019

PULLMAN MELBOURNE ON THE PARK

11:00 am	CONCURRENT SESSION A (11:00 am – 12:35 pm)		
	BALLROOM 1	BALLROOM 2	BALLROOM 3
	<b>Stream 1</b> <b>Academic Editing 1a</b> <i>Chair:</i> <i>Dr Justine McNamara AE, Freelance Editor</i>	<b>Streams 2–3</b> <b>Ethics in editing and OHS for editors 2/3a</b> <i>Chair: Dr Trischa Mann AE, Director Inkshed Press</i>	<b>Stream 4</b> <b>Marketing your editing business for success</b> <i>Chair: Peter Riches, Director and Principal Consultant, Red Pony</i>
11:00–11:20 am	Predatory academic publishing: Helping your clients protect themselves <b>Or12 Dr Laurel T. Mackinnon</b>	Lucky me: The ethical considerations of editing an autobiographical work by a deceased relative <b>Or11 Saira Manns</b>	For love and money <b>Or68 Pamela Hewitt AE</b>
11:25–11:35 am	Scientific and technical editing for the non-specialist editor <b>Or10 David Zmood</b>	Life writing: How can it do good and how can it cause harm? <b>Or67 Heather Millar</b>	Why waiting won't work: Working rights and conditions for freelance and in-house editors <b>Or55 Marisa Wikramanayake</b>
11:40–11:50 am	Perspectives of academic authors in the humanities, arts and social sciences: Implications for editors and publishers <b>Or35 Dr Agata Mrva-Montoya and Edward Luca</b>	Illness and editing: Thoughts on resonance and the integration of paradoxical knowledge <b>Or50 Caitilin Punshon</b>	The 5 'Ws' of advocacy – lessons for editors from other professions <b>Or32 Dr Karen Farrar</b>
11:55–12:15 pm	Purging plagiarism: Why authors plagiarise and how to fix it <b>Or2 Dr Joely Taylor and Katharine O'Moore-Klopf</b>	Editing personal trauma stories: Practical tips to limit the emotional cost <b>Or26 Belinda Pollard</b>	Build your own WordPress website <b>Or22 Dr Margie Beilharz</b>
12:20–12:30 pm	Making research public-facing using multiple formats and languages, and new writing techniques <b>Or53 Rekha Raghunathan</b>		Blogging for your business <b>Or14 Slobodanka (Bobby) Graham</b>

## Thursday 9 May 2019

PULLMAN MELBOURNE ON THE PARK

12:35–1:25 pm	LUNCH, EXHIBITION AND BOOK SALES		
12:50 pm	GUIDED POSTER PRESENTATIONS, SESSION 1 Posters: Po15, Po20, Po41, Po42, Po66		
1:30 pm	CONCURRENT SESSION B (1:30 – 3:00 pm)		
	BALLROOM 1	BALLROOM 2	BALLROOM 3
	<b>Stream 1</b> <b>Academic Editing 1b</b> Chair: Adam Finlay AE, Freelance Editor	<b>Streams 2–3</b> <b>Ethics in editing and OHS for editors 2/3b</b> Chair: Liz Steele AE	<b>Stream 6a</b> <b>Professional practice and professional development</b> Chair: Katie Purvis, AE, Freelance Editor
1:30–2:15 pm	<b>Panel</b> Academic editing: A discussion of current themes and issues <b>Pa1</b> Dr Sharon Lierse, Dr Lisa Lines, Dr Robyn Williams and Moderator Susan Keogh	<b>Super Book Club</b> Memoir and life writing <b>SBC1</b> Mandy Brett, <i>Text Publishing</i> ; Kirstie Innes-Will, <i>Black Inc</i> ; Moderator Sian Prior, <i>Author</i>	<b>Symposium</b> First pages: Questions for editors <b>Sy13</b> Dr Rose Michael, Dr Ronnie Scott, Dr Michelle Aung Thin and Moderator Sharon Mullins
2:20–2:30 pm	Best practice for editing – all at one URL <b>Or34</b> Prof Pam Peters, Dr Richard Stanford and Dr Julie Irish	<b>Stream 5</b> <b>Editing for accessibility</b> Chair: Kerry Davies AE, Chair of IPed	The writer–editor: How elements of a personal writing practice enhance developmental editing work <b>Or8</b> Dr Angela Meyer
		Accessibility and the Australian Inclusive Publishing Initiative: Where do editors fit in? <b>Or19</b> Julie Ganner	
2:35–2:45 pm	Everything you always wanted to know about grant editing (but were afraid to ask) <b>Or43</b> Dr Davina Dadley-Moore and Dr Jill StJohn	Accessibility: Creating content for everyone <b>Or38</b> Dr Julie Irish	Sensitivity readers: Who, what, when and why editors should use them <b>Or60</b> Marisa Wikramanayake
2:50–3:00 pm		Making the accessible usable when editing for an online world <b>Or54</b> Cathy Nicoll	
3:05–3:30 pm	AFTERNOON TEA, EXHIBITION AND BOOK SALES		

## Thursday 9 May 2019

PULLMAN MELBOURNE ON THE PARK

<b>3:30– 4:15 pm</b>	<b>PLENARY</b> Chair: <i>Meredith Forrester, Copy Lead, Archetype</i> <b>Keynote address</b> The Wheeler Centre for Books, Writing and Ideas <i>Michael Williams, Director, Wheeler Centre</i>
<b>4:15– 5:00 pm</b>	<b>PANEL</b> <b>Five things I wish I had known</b> <b>Pa2 Edwin (Ted) Briggs AE, National Coordinator, IPed Mentoring Program;</b> <i>Edward Caruso AE, Freelance Editor and Poet;</i> <i>Ruth Davies AE, Freelance Editor;</i> <i>Loene Doube AE, Freelance Editor;</i> <i>Kirsten Rawlings AE, Associate Product Director, Lonely Planet;</i> <i>Kathie Stove BSc, DE, ELS, Freelance Editor and Writer;</i> <i>Moderator Dr Renée Otmar DE</i>
<b>5:00 pm</b>	<b>CLOSE</b>

## GALA DINNER

MURAL HALL (SEE PAGE 29)

<b>6:30 pm</b>	Drinks and canapés on arrival
<b>7:00 pm</b>	Dinner served
<b>7:30 pm</b>	<i>MC Fiona Scott-Norman</i> <b>Guest speaker</b> <i>Tony Wilson, Author and Broadcaster</i> <b>IPed Rosie Award Ceremony</b> <i>Ruth Davies, Chair of IPed's Standing Committee for Awards and Prizes</i> <i>Professor Emeritus Roly Sussex OAM, Patron of IPed</i> Dessert and coffee served
<b>8:30 pm</b>	Dancing with DJ Fiona Scott-Norman

Full details of the Gala Dinner are on page 29.

## Friday 10 May 2019

PULLMAN MELBOURNE ON THE PARK

PLEASE NOTE: Presentations in the concurrent sessions have been curated to facilitate a progression of ideas, discussions and debates. They do not all run to the same time. Delegates who wish to cross over between streams are advised to pay close attention to the starting times – please try to avoid disrupting our presenters by entering or leaving sessions during the cross-over times listed.

### Key to concurrent sessions

Or – oral presentation   Pa – panel presentation   Po – poster presentation   Sy – symposium

<b>8:00 am</b>	<b>REGISTRATION OPENS</b>
<b>9:00 am</b>	<b>PLENARY</b> <b>IPEd Confidential – an update for members and delegates</b> Chair's address: <i>Kerry Davies AE</i> Retiring editors: <i>Kathie Stove DE, ELS, Freelance Editor and Writer</i> Launch of the Janet Mackenzie Medal: <i>Kerry Davies AE, IPed Chair</i> CEO's address: <i>Karen Lee</i> Progress updates: Accreditation Board and Standing Committee for Professional Development: <i>Dr Linda Nix AE</i> Mentoring Standing Committee: <i>Ted Briggs AE</i> Standing Committee on Academic Editing: <i>Dr Laurel Mackinnon ELS</i> Standing Committee for Awards and Prizes: <i>Ruth Davies AE</i> Style Manual Steering Group: <i>Rowena Austin AE</i> Member/audience Q&A: IPed Board of Directors
<b>10:30 am</b>	<b>MORNING TEA, EXHIBITIONS AND BOOK SALES</b>
<b>11:00 am</b>	<b>PLENARY</b> Chair: <i>Carol Goudie, Freelance Editor</i> <b>Keynote address</b> Digital collections: Archival and editorial impulses remixed <i>Dr Katherine Bode, Associate Professor, Literature and Textual Studies, Australian National University</i>
<b>11:45 am</b>	Guest presentation: The book is far from dead: A review of 2018 book sales in Australia <i>Adjunct Professor Michael Webster, RMIT University and Chair of the Small Press Network</i>
<b>12:15 pm</b>	Guest presentation: Copyright for editorial gatekeepers <i>Grant McAvaney, Chief Executive Officer, Australian Copyright Council</i>
<b>1:00–1:45 pm</b>	<b>LUNCH, EXHIBITION AND BOOK SALES</b>
<b>1:15 pm</b>	<b>GUIDED POSTER PRESENTATION, SESSION 2</b> Posters: Po39, Po40, Po46, Po62, Po65

Friday 10 May 2019

PULLMAN MELBOURNE ON THE PARK

1:45 pm	CONCURRENT SESSION C (1:45 – 3:00 pm)		
	BALLROOM 1	BALLROOM 2	BALLROOM 3
	<b>Streams 7–8</b> <b>Editing across platforms and trends in ICT</b> <i>Chair: Carolyn Leslie AE, Freelance Editor</i>	<b>Streams 9–10</b> <b>Editing within and across the genres/ Editors as readers: For the love of words</b> <i>Chair: Dr Renée Otmar, Conference Convenor</i>	<b>Stream 6b</b> <b>Professional practice and professional development</b> <i>Chair: Clare Nolan AE, Senior Project Officer, Department of Justice and Attorney-General, Qld</i>
1:45–1:55 pm	Agents for change: The in-house–freelance editor working relationship in digital–first educational publishing <b>Or57</b> Kevin Young and Hella Ibrahim	<b>Super Book Club</b> Young adult and popular fiction genres: Editing for multiple markets <b>SBC2</b> Alison Goodman, Author, Lisa Berryman, Harper Collins and Moderator Toni Jordan	<b>Symposium</b> Teaching trainee editors to swim <b>Sy18</b> Elizabeth Steele, Stephanie Holt, Penny Johnson and Lorna Hendry
2:00–2:10 pm	Editing for print and digital in educational publishing: Efficiencies, challenges and the future <b>Or29</b> Rebecca Campbell, Jessica Carr and Emma Knight		
2:15–2:25 pm	CCAMLR's approach to preparing and editing of meeting reports <b>Or23</b> Doro Forck, David Agnew and Tim Jones		
2:30–2:40 pm	Editing in the modern workplace: Everything you need to know about using collaborative editing tools <b>Or17</b> Stacey King and Rachel Westbury	A typology of typos <b>Or33</b> Philip Bryan	Overthrowing the tyranny of the page: The future of indexes in eBooks <b>Or7</b> Mary Coe
2:45–2:55 pm		A lifetime loving words <b>Or4</b> Mary Dalmau	
2:55–3:05 pm			Why is a raven like a writing desk? How our 'other' professions inform editing practice <b>Or16</b> Dr Justine McNamara

## Friday 10 May 2019

PULLMAN MELBOURNE ON THE PARK

3:05– 3:30 pm	<b>AFTERNOON TEA, EXHIBITION AND BOOK SALES</b>
3:30– 4:15 pm	<b>PLENARY</b> Chair: <i>Dr Margie Beilharz, Freelance Editor</i> <b>Keynote address</b> <i>Penny Modra, Co-founder, The Good Copy</i>
4:15– 5:00 pm	<b>CLOSING CEREMONY</b> Conference choir <b>Abstract presentation awards</b> <b>Closing address</b> <i>Dr Renée Otmar DE, Conference Convenor</i> Thank you from IPed: Kerry Davies AE, IPed Chair and Karen Lee, IPed CEO Announcement of the IPed 10th National Editors' Conference 2021

# SOCIAL PROGRAM



Attending the conference is not just about the techniques and skills you will learn or the debates and discussions you'll participate in. It's also about the connections you'll make.

Feedback from delegates at past IPed conferences most often mentions the new contacts people have made and the friendships they've forged or consolidated – exchanging a hug with someone they have been friends with on Facebook for years is a highlight for many.

We hope you will join us at the formal social events on offer and take opportunities for informal catch-ups as they arise.

## WELCOME RECEPTION

**Wednesday, 8 May 2019**

**Ballroom 3, Pullman Melbourne On the Park**

**5:30 pm – 7:30 pm**

Whether you're buzzing from the inspiration of the pre-conference workshops or you have just arrived, the place you need to be on Wednesday night is the Welcome Reception, held at the main conference venue. Work the room and join in the fun icebreakers and networking activities! Drinks and canapés provided.

While the formalities will be kept to a minimum, don't miss important last-minute program notices and announcements, spot prizes and the launching of an important new resource for editors.

5:30–6:30 pm	Mingle, meet and greet Drinks and canapés on arrival
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6:30–7:00 pm	<b>MC Liz Steele AE</b> Welcome and Acknowledgement of Country <b>IPed and the Australian Publishing Association (APA)</b> Launch of <i>Inclusive Publishing in Australia: An Introductory Guide</i> <b>Sarah Runcie, Policy and Strategy, APA</b> <b>Rosanna Arciuli, Member Communications &amp; Stakeholder Relations, Australian Copyright Agency</b> <b>Dr Renée Otmar DE, Michaela Skelly and Christina Crossley Ratcliffe</b> Program notices and announcements Mini-mentors Networking bingo
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7:00–7:30 pm	Mingle, dinner arrangements (delegates' own expense)
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# GALA DINNER

Thursday, 9 May 2019

Mural Hall, Level 6, Myer Melbourne, 314–336 Bourke Street

(enter from Postal Lane, off Little Bourke Street, see map on page 16)

6:30 pm – 10:00 pm

## THE EVENT

The Gala Dinner is so named for a very good reason. Join us for the Australian editors' night of nights, and find out for yourself. There may even be a prize in it for the most creative guess ... We will start with drinks and canapés upon arrival, followed by a magnificent menu designed especially for us by a team of talented chefs at the top of their game. But while the dinner will be a set menu, the rest of the night will be a veritable degustation highlighting the 'La' in 'Gala'.

Our MC and DJ for the night will be Fiona Scott-Norman, writer, satirist and broadcaster. Be entertained by the delightfully funny and erudite Tony Wilson, author, broadcaster, television presenter and all-round entertainer. Be inspired by the winner of IPEd's Rosie Award. But wait, there's more: creative costumes, dancing and, of course, the exceptional company of fellow editors.

## THE LOCATION: MELBOURNE, AUSTRALIA

Once acknowledged as the richest city in the world, Melbourne has come of age as Australia's unrivalled coffee capital, cultural hub and hipster central. In 2008, in recognition of the breadth, depth and vibrancy of the city's literary culture, Melbourne joined the UNESCO Creative Cities Network when it was designated the first and only City of Literature in Australia, and the second in the world.

## THE VENUE: MURAL HALL

Originally designed by Sidney Myer for private fashion parades and other exclusive events, the Art Deco-style Mural Hall is a hidden treasure in Melbourne. It's a stunning room, named for the 10 beautifully painted murals by renowned artist Napier Waller (1893–1972).

## DRESS CODE: MELBOURNE NOIR À LA MODE (OR COCKTAIL DRESS)

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

### Tony Wilson

Author and broadcaster

#### GALA DINNER: GUEST SPEAKER

A fiction editor who can 'fix everything', and a children's book editor who can 'count syllables' (and fix everything)



TONY WILSON encountered his first editor in the offices of Farrago in 1992. They knew nothing about football; Tony was at Hawthorn, and they gave him the job of putting what he knew into print. It was a serendipitous opportunity. Pretty soon, Hawthorn no longer wanted his services, and putting things into words would become his life; first as the winner of *Race Around the World* (1998, ABCTV), later as a columnist and features writer for *The Age*, and then as a writer of novels, memoir and children's books.

Tony has now written 20 books, and has amassed a wide experience of editors across genres and target audiences. His best-known books are *Players*, *The Cow Tripped Over the Moon*, *Australia United* and *Harry Highpants*. His next picture book is *Baa Baa Blue Sheep* (Scholastic, due 1 June) and Tony and Bob Murphy have co-authored *A Boy Called Bob Becomes an AFL Footballer* (Black Inc., due 1 July).

Tony loves speeches, and three years ago started the Speakola website, which features great speeches, famous or otherwise.

### Fiona Scott-Norman

Writer, satirist and broadcaster

#### GALA DINNER: MC & DJ

FIONA SCOTT-NORMAN is one of Melbourne's most popular and established event and party DJs. A retro specialist (1940s to present day), she's known for class, attention to detail and fun. Fiona regularly DJs at birthday parties and weddings, festival opening nights and corporate events. Long-term residencies have included The Famous Spiegeltent and The Terminus Hotel.



# KEYNOTE AND GUEST SPEAKERS



## Susan Butler AO

Lexicographer at large and former editor of the *Macquarie Dictionary*



### KEYNOTE

## When to care and when not to care: The editor's angst

Though retired as editor of the *Macquarie Dictionary*, Sue Butler continues to be invited to adjudicate on language issues from time to time. Upon retirement, Sue imagined that – finally – she would be able to 'lash out' with her personal opinions. However, she soon found that old habits die hard!

Experience counsels that caution should be exercised in editing: it is always possible that an individual's use differs from that of the rest of the language community, and that the person is 'out on a limb' and completely unaware of it. Language does change, but it's hard to know at what point change is completely acceptable. This is true of both new words and new usages.

Then there is the freedom of authorship – the free rein that needs to be accorded to the individual writer to do what they like, if that is what they really like.

In her keynote presentation, Sue will be exploring these and other challenges that typically induce anxiety in editors today. In judging others, should we make more rational decisions about what we are prepared to let float away on the current of language change – and what we will drag out of the water at any cost?

**SUSAN BUTLER** was the editor of the *Macquarie Dictionary*, Australia's national dictionary, and, as editor, was largely responsible for the selection and inclusion of new words. In 2017, the seventh edition of the dictionary was published with a revised and updated range of dictionaries in print and online, and in digital and app formats. She retired as editor at the end of 2017.

Sue wrote the *Dinkum Dictionary*, published in its third edition in 2009, and *The Aitch Factor* (2014), a commentary on usage matters in Australian English. She is a regular commentator on Australian English on radio, television and the internet, and gave her debut 'TED talk' in 2015, at TEDxSydney.

In June 2018, Sue was made an Officer of the Order of Australia. She is, as of June 2018, an Honorary Lecturer at the Australian National University in the College of Asia and the Pacific. Sue now has her own website ([www.suebutler.com.au](http://www.suebutler.com.au)), where she blogs on aspects of Australian English.

## Michael Williams

Director, Wheeler Centre for Books,  
Writing and Ideas



### KEYNOTE The Wheeler Centre for Books, Writing and Ideas

Like every great story or idea, the Wheeler Centre began with a blank sheet of paper and some ambitious ideas. Was there a place in Melbourne for a unique institution that would provide a hub for the discussion, debate and practice of writing and ideas? The idea grew with the passion, belief and support of the Victorian State Government and gained unstoppable momentum. In 2008, Melbourne was designated a UNESCO City of Literature, and this heralded the establishment of the Centre of Books, Writing and Ideas – a vibrant new hub for a diverse range of literary and ideas-based organisations and activities.

The Wheeler Centre provides an entire space in the middle of a bustling capital city just for words and books and ideas. Isn't that just wonderful?! The fact that this city has such a resource and that it is shared with the public and a range of literary organisations is worth talking about. Wheeler Centre events foster conversations on a broad range of topics, including literature, art, social responsibility, politics, ethics, copyright, urban planning, sports, Indigenous storytelling and public affairs. The benefits of embracing these resources can only make us better editors, communication professionals and cultural ambassadors. Immersion in conversations about culture and change keeps us up to date.

In his keynote presentation, Michael Williams will discuss the benefits of the Wheeler Centre for Melbourne and to us as editors in a rapidly changing cultural landscape.

**MICHAEL WILLIAMS** is the Director of the Wheeler Centre for Books, Writing and Ideas in Melbourne. He has worked at the Wheeler Centre since its inception in 2009, when he was hired as the Head of Programming before being appointed Director in September 2011.

During 2015–16 Michael hosted *Blueprint for Living* and *Talkfest* on ABC Radio National. He remains a regular guest on ABC radio and TV. Michael has also worked as a breakfast presenter for Melbourne's 3RRR, as a member of the Australia Council's Literature Board and in publishing, and has written extensively for *The Guardian*, *The Age*, *Sydney Morning Herald*, *The Australian*, among others. Please visit the website for further information regarding the Wheeler Centre: [www.wheelercentre.com](http://www.wheelercentre.com)

### Dr Katherine Bode

Associate Professor, Literature and Textual Studies, Australian National University



### KEYNOTE Digital collections: Archival and editorial impulses remixed

Archives and collections are among the nation's important cultural assets. But how do we make sense of them and ensure they are accessible to the wider community? Scholarly editors traditionally have taken a role akin to that of a curator in the selection and interpretation of archival and documentary records, and the digital age would appear to make this job easier. However, digitisation enables far more extensive access to archival documents than we might ever have imagined possible. And while the book format seems to be imploding (some consider it to be 'dead'), it is also simultaneously exploding with seemingly limitless, new and extensible, interactive and interoperable formats. At the very least, these changes present exciting possibilities for editors in the 21st century and beyond.

With reference to her ground-breaking national database project, entitled *To be continued: The Australian Newspaper Fiction Database*, Katherine will explore some ways in which the principles of editing might be applied to the relationships between archives and editions, between individual literary works and the other works that circulated alongside them in the past, and between the readers and editors who together explore digitised collections in the present. This inquiry proposes new possibilities for editing beyond the page, beyond the book and beyond the literary work.

**DR KATHERINE BODE** is Associate Professor of Literary and Textual Studies at the Australian National University and an Australian Research Council Future Fellow (2018 to 2022).

Her research focuses on using large-scale datasets and digital methods to explore existing and new perspectives on the transnational histories of Australian literature and literature in Australia. She has published extensively on digital literary history and digital humanities, including as author or editor of *Resourceful Reading: The New Empiricism, eResearch and Australian Literary Culture* (2009), *Reading by Numbers: Recalibrating the Literary Field* (2012), *Advancing Digital Humanities: Research, Methods, Theory* (2014) and *A World of Fiction: Digital Collections and the Future of Literary History* (2018).

## Penny Modra

Co-founder, The Good Copy

### KEYNOTE Editing in the age of content



As editors, we're at home in traditional publishing and editorial contexts, and increasingly recognised as valuable anywhere that words are produced. And words are produced *everywhere* – by everyone.

In the age of content marketing, user-experience design and brand strategy, editors are simultaneously vital and overlooked. We're the eagle eyes for detail, the systems thinkers, credibility guardians, readers' advocates and problem solvers: the world needs us!

But does the world know it?

As new industries and sectors begin to identify editing as central to their communication needs, how might we best explain what we have to offer?

PENNY MODRA is the co-founder of The Good Copy, a business that began as a content agency and expanded to become a writing school. Penny is a regular 'grammar enthusiast' guest on ABC Radio Melbourne and a visiting lecturer at RMIT University. At The Good Copy, Penny teaches short courses including 'Stop. Grammar Time.' and 'Write Right'. She also consults with brand teams, arts organisations and government agencies to help them navigate their communications – from voice and tone statements to style decisions.

Penny previously spent seven years as editorial director of *The Thousands* city guides nationally, and as a visual arts reviewer for *The Age*. She has contributed features to *Vice Australia*, *The Guardian*, *Frankie Magazine* and *Smith Journal*, and has overseen content projects for City of Melbourne, Visit Victoria, Tourism Tasmania, Rooftop Cinema, Ansell and MINI International. Penny has copyedited many projects over her career, including *Head Full of Snakes* magazine and PhD theses due for submission in 12 hours.



### Professor Emeritus Roland Sussex OAM

Patron of IPeD

### Conference Welcome Address

The status of English as the international language, and its enormous domination of the world scene, poses problems which have never before faced any of the former partial world languages like Latin and French. English is avowedly pluricentric, in that it has multiple locations for the various prestige variants of the language. And it is the least regulated of the major world languages, with exceptional and variable grey areas of usage at all levels of language. Gatekeepers of usage like professional editors are therefore confronted with constant decisions, especially in international English space, of which norms apply, and to what degrees; what is the audience, and what is their attitude to normative usage; and who is the author, and will their (sic) authorial persona and profile match with different choices between local and international norms of English?



ROLY SUSSEX was Professor of Applied Language Studies at The University of Queensland from 1989 until 2010. He is currently Professor Emeritus in the Institute for Teaching and Learning Innovation, and the School of Languages and Cultures, at The University of Queensland.

### Cr Dr Jackie Watts OAM

Chair Knowledge City Portfolio, Deputy Chair  
People City Portfolio and Gender Equity Champion,  
City of Melbourne

### Welcome to Melbourne

DR JACKIE WATTS OAM is Chair of the Knowledge City Portfolio and holds a Doctorate in Education, postgraduate qualifications in Teaching and Librarianship and a Bachelor of Arts. Jackie was awarded the Medal of the Order of Australia in January 2019.





## Dr Angela Savage

Director, Writers Victoria

### Great moments in editing

**DR ANGELA SAVAGE** is an award-winning Melbourne writer who has lived and travelled extensively in Asia. She holds a PhD in Creative Writing and currently works as Director of Writers Victoria. Her fourth novel, *Mother of Pearl*, will be published by Transit Lounge in 2019.



## Michael Webster

Adjunct Professor, RMIT University and Chair,  
Small Press Network

### GUEST PRESENTATION The book is far from dead: A review of 2018 book sales in Australia

**MICHAEL WEBSTER** is Adjunct Professor at RMIT University, Chair of the Small Press Network and recipient of the George Robertson Award for services to Australian publishing. Michael has 45 years' experience in trade and educational publishing, and academia. He introduced what is now Nielsen BookScan to the Australian industry in 2000.



### Grant McAvaney

Chief Executive Officer, Australian Copyright Council

## GUEST PRESENTATION

### Copyright for Editorial Gatekeepers



There is enough to worry about when editing creative works without also having to deal with complex, headache-inducing legal issues. Thankfully, when it comes to copyright law, even a little (sound) knowledge goes a very long way. Grant will give an overview of the 'must-knows' in the world of copyright: important items that should set off – or turn off – 'alarm bells' during editing. His presentation will highlight: (a) when consent is or is not required when using the creative works of others, including the application of 'fair dealing' defences available in the Australian Copyright Act; (b) the potential problem of 'self-plagiarism', whereby contractual rights may alter the usual position in copyright; and (c) some potential legal changes on the horizon that are worth keeping in mind.

**GRANT MCAVANEY** is a senior media and IP lawyer who commenced as the CEO of the Australian Copyright Council in January 2018. Grant was previously a Partner at Minter Ellison, where he performed significant work (both as a solicitor and as counsel) for a variety of News Limited entities and many other clients, of all shapes and sizes. He was later appointed Senior Legal Counsel at Ninemsn, before joining the ABC to head its litigation team.

Grant's wealth of varied legal experience – both litigation and commercial – includes intellectual property, pre-publication work, defamation, contempt, newsgathering, privacy and confidentiality, contractual issues, and legislative and policy reviews. He has also been active in the wider profession, including lecturing in media law to university students and members of the Media & Entertainment Arts Alliance. Grant was recently awarded a Pro Bono Award by the Arts Law Centre of Australia.

# WORKSHOP PROGRAM



## Wednesday 8 May 2019

PULLMAN MELBOURNE ON THE PARK

<b>8:00 am</b>	<b>REGISTRATION OPENS</b>		
<b>9:00 am</b>	<b>WORKSHOP SESSION A</b>		
	<b>HUNTINGFIELD ROOM</b>	<b>DELACOMBE ROOM</b>	<b>STRADBROKE ROOM</b>
	<b>WORKSHOP 1</b> Contracts, Copyright, Insurance and Payment: Legal issues for professional editors <i>Trudie Sarks, Arts Law Centre Australia</i>	<b>WORKSHOP 2</b> Tendering for Government Work <i>Peter Riches</i>	<b>WORKSHOP 3</b> Editing Commercial Popular Fiction <i>Kate Cuthbert</i>
<b>10:30 am</b>	<b>MORNING TEA</b>		
<b>12:30 pm</b>	<b>WORKSHOP SESSION A concludes</b>		
<b>1:30 pm</b>	<b>WORKSHOP SESSION B</b>		
	<b>STRADBROKE ROOM</b>	<b>DELACOMBE ROOM</b>	<b>HUNTINGFIELD ROOM</b>
	<b>WORKSHOP 4</b> Money Matters: How to increase your income by understanding your mindset <i>Dr Malini Devadas</i>	<b>WORKSHOP 5</b> Mastering Macros: Understanding the full potential of Word <i>Kevin O'Brien</i>	<b>WORKSHOP 6</b> Publication Ethics and Plagiarism <i>Dr Tomas Zahora</i>
	<b>WORKSHOP 1 LEGAL CLINIC</b> <i>(by prior arrangement only, Arts Law Centre Australia)</i>		
<b>3:15 pm</b>	<b>AFTERNOON TEA</b>		
<b>5:00 pm</b>	<b>WORKSHOP SESSION B AND LEGAL CLINIC conclude</b>		

## SESSION A: 9:00 am – 12:30 pm

## WORKSHOP 1

## Contracts, Copyright, Insurance and Payment: Legal issues for professional editors

Presenter: Trudie Sarks, Arts Law Centre of Australia



## OVERVIEW

Editors must consider a range of legal issues in their professional practice. Understanding these issues helps build better and more sustainable business practices. This workshop uses real-world examples to explain legal concepts that editors must consider in a common-sense way.

## STRUCTURE

This workshop will cover copyright, moral rights, contracts, debt, defamation and insurance.

We will also be running a free legal advice clinic for workshop participants. This gives individual editors a chance to speak confidentially with a lawyer about their specific circumstance and legal questions. Due to time restrictions these sessions will be booked on a first-come, first-served basis. Once registered for the workshop, delegates will receive information about how to access the legal clinic.

## OUTCOMES

Participants of this workshop will leave more knowledgeable and confident about their legal rights and responsibilities as an editor.

## PARTICIPANTS

The workshop covers legal topics of relevance to editors, publishers and authors.

**TRUDIE SARKS** is a senior solicitor at the Arts Law Centre of Australia (Arts Law). Prior to this role, Trudie worked as a Senior Associate in private practice, specialising in intellectual property law. Trudie has experience in advising clients in respect of a range of intellectual property issues including in particular copyright and trademarks. Trudie has also worked at the Max Planck Institute for Intellectual Property and Competition Law in Munich and undertaken internships at the World Intellectual Property Organisation and the World Trade Organisation in Geneva. Arts Law is a not-for-profit community legal centre that offers free or low-cost, specialised legal advice, education and resources to artists and arts organisations across Australia.

### SESSION A: 9:00 am – 12:30 pm

## WORKSHOP 2 Tendering for Government Work

Peter Riches



### OVERVIEW

In this workshop, participants will learn how to source and qualify a request for tender (RFT) for a government project, then develop a comprehensive, compelling and compliant response.

### STRUCTURE

The workshop will be a combination of presentation, discussion and practical exercises.

Topics to be covered include:

- qualifying the opportunity
- competitive assessment
- developing a response plan
- insurance requirements
- probity
- contracts
- panel presentations
- contractual negotiation.

### OUTCOMES

The workshop will help editors explain the different aspects of their service to prospective clients, draw on their previous experience effectively and meet the requirements that are unique to public-sector projects.

### PARTICIPANTS

After completing this workshop, participants will understand how to successfully tender for government projects.

**PETER RICHES** is Director and Principal Consultant of Red Pony, a technical writing and editing firm. He has previously worked as a specialist tender writer for the global IT firm Infosys. Since establishing Red Pony, Peter has successfully tendered for work with numerous state and federal government agencies, as well as assisting clients to win contracts worth millions of dollars.

## SESSION A: 9:00 am – 12:30 pm

## WORKSHOP 3

### Editing Commercial Popular Fiction

Kate Cuthbert



#### OVERVIEW

This half-day workshop will introduce editors to the art and science of working with the genres that make up commercial popular fiction. The workshop will provide an introduction to commercial popular fiction and the principles of editing within a framework, providing real-world examples and hands-on exercises.

#### STRUCTURE

The workshop will cover the core areas of editing genre fiction: commercial popular fiction and genre – a brief overview of the five core genres and the generic conventions inherent within; editing commercial popular fiction – four key areas: developmental, structural, copy and proofreading; character development, pacing, plot, point of view; practical exercise – group exercise with discussion; resources and reading lists.

After completing this workshop, participants will be able to: identify commercial popular fiction and the generic conventions within each genre; identify the audience and readers' expectations of commercial popular fiction, and how that affects texts; approach a commercial popular fiction manuscript with an understanding of conventions and expectations; apply fiction editing skills to a commercial popular fiction manuscript; and readily admit – in polite company – to being a commercial popular fiction admirer and reader.

#### PARTICIPANTS

This workshop will cover fiction editing as it applies to commercial popular fiction, so is suitable for editors who are new to editing fiction and fiction editors with an interest in genre fiction. There will be an extended editing exercise, and participants will be provided with a short piece of fiction to read prior to the workshop, as preparation for the workshop.

**KATE CUTHBERT** is Program Manager at Writers Victoria. For seven years, she was Managing Editor of Escape Publishing, the genre romance imprint of Harlequin Australia. She originated the imprint six years ago, and since then books on her list have won the Romantic Book of the Year award twice, the Koru for Romantic Book of the Year three times, and have been shortlisted for the prestigious RITA award. Kate is a regular workshop presenter: she has delivered full and half-day workshops on writing and editing topics for Writers Victoria, Writers NSW, Queensland Writers Centre, Writers SA, the Romance Writers of Australia, CONTACT and IPED.

### SESSION B: 1:30 pm – 5:00 pm

#### WORKSHOP 4

#### Money Matters: How to increase your income by understanding your mindset

*Dr Malini Devadas*



#### OVERVIEW

Many freelance editors suffer from 'feast or famine' in terms of workload and income. But even during busy periods, editors can be working long hours and still not be making the money they need or want to earn. While many people think that the solution is to read more marketing books, often it is more than information that is needed – business owners need to look at their own internal beliefs to work out what is stopping them from growing their business. And, while critical, this self-reflection can be uncomfortable. Mindset is the crucial piece of the puzzle when it comes to running a business, and it is something that is not often talked about. However, if we don't believe in our business, then neither will anyone else.

#### STRUCTURE

This workshop will be made up of group discussions, self-reflection and group coaching, covering the following topics: creating a vision for your business; thinking about money; crafting a compelling message; and making a marketing plan.

#### OUTCOMES

After completing this workshop, you will feel more confident and excited about your editing business. You will have worked out what you need to charge per hour, chosen a niche you feel passionate about and started to develop a marketing plan to get more clients. But, most importantly, you will have started to uncover the stories you tell yourself that have held you back in growing your business.

#### PARTICIPANTS

This workshop is suitable for any editor who wants more income, more clients or both. If you've subscribed to all the blogs, read all the books and done all the workshops but still need help to earn more money, this workshop is for you!

**DR MALINI DEVADAS** completed a PhD in neuroscience and worked in medical research before realising she enjoyed the writing more than the laboratory work. She began her editing career in 2004, working in-house at a small consultancy firm; in addition to learning her editing craft, she also learned a lot about running a business. In 2013, Malini set up her own editing and writing coaching business. Since then, she has spent much of her time studying marketing and realising that mindset is the biggest thing holding back most sole traders.



## SESSION B: 1:30 pm – 5:00 pm

## WORKSHOP 5

### Mastering Macros: Unlocking the full potential of Word

Kevin O'Brien



#### OVERVIEW

Macros are automated procedures that can perform tasks in Microsoft Word much quicker than you can carry them out by hand. This highly practical workshop will see you working directly with Word macros on your own laptop that you bring to the class. You will be provided with a template that includes some highly useful editing and formatting macros, and you will learn how to record, import, write and edit your own.

#### STRUCTURE

The workshop will consist of step-by-step instructions, group exercises and solo exercises, all to be carried out under the guidance of an expert in writing and using Word macros. It will cover running macros – the various ways to run a macro in Word; recording macros – using Word's macro recorder to get started; editing macros – using Word's Visual Basic Editor (VBA); writing and debugging macros – how to work directly with VBA; and sharing macros – using templates to import and export your macros.

#### OUTCOMES

After completing this workshop, you will own a suite of supplied macros and also have experience in making your own. You will be able to find your way around Word's Visual Basic Editor (VBA) and know how to annotate and troubleshoot macros in VBA. You will also have been introduced to key VBA concepts such as Objects, Properties and Methods, which will allow you to find a wealth of further macros and advice online.

#### PARTICIPANTS

No previous experience of using macros is required – just a desire to increase your efficiency and reduce monotony while editing.

**KEVIN O'BRIEN** is an on-screen editor, Microsoft Word expert and prolific macro-writer with nearly 20 years of professional experience, at companies including LexisNexis (London), Mainstream Publishing (Edinburgh) and Penguin Random House (Sydney). He is managing editor at Scribe Publications in Melbourne, and teaches macros and other Word skills for a range of organisations, including the University of Sydney, University of Technology Sydney and IPed's branches in New South Wales, Queensland and South Australia.

### SESSION B: 1:30 pm – 5:00 pm

#### WORKSHOP 6 Publication Ethics and Plagiarism

Dr Tomas Zahora



##### OVERVIEW

This workshop will focus on current and emerging ethical issues relevant to editors (in-house and freelance), publishers, authors and other interested parties. It will also cover plagiarism and intertextuality, research governance, authorship and ghostwriting, data falsification, accessible data and replicability, open access and predatory publishing. In addition to discussing current practice guidelines and recent research, we will analyse case studies from STEM and humanities disciplines, to describe threats and possible solutions.

##### STRUCTURE

This workshop will consist of presentations and analyses of case studies, including:

- Emerging ethical issues relevant to editing and publishing
- Plagiarism and authorship: history and evolution
- Replicability crisis, open access
- Publishing, perishing and predatory behaviour
- Group activities and case studies.

##### OUTCOMES

At the conclusion of the workshop, participants will have an awareness of current and emerging ethical issues relevant to editing, publishing and writing. They will have had an opportunity to reflect on what they might do if presented with ethical issues and will be able to advise authors, publishers and others.

##### PARTICIPANTS

This workshop is designed as a refresher for editors, publishers, authors and other interested parties.

**DR TOMAS ZAHORA** is a research and learning coordinator at Monash University Library, and a researcher in the history of ideas, science and education. Apart from managing the Library's engagement with the Faculty of Medicine, Nursing and Health Sciences, Tomas teaches writing, critical thinking and communication skills, and works with librarians and academics to embed skills into the curriculum. He has written on plagiarism, encyclopaedias, memory and forgetting, and the interaction of futurism and apocalypse, as well as on the history of thought and intertextual practices.

# SUPER BOOK CLUBS



# SUPER BOOK CLUBS – GOING BEYOND THE PAGE

## WHAT IS SBC?

SBC is the book clubber's home away from book club, or the inspiration to join one.

Time away at the conference means we are bound to miss out on reading time. We may even have to miss our book club meetings this month.

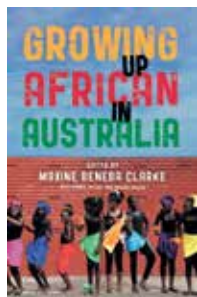
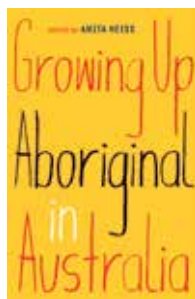
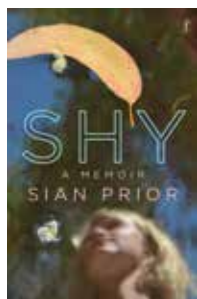
Many people do not know the joy of being part of a close-knit reading community. It may be self-evident that editors are book lovers, but while many of us are active members of book clubs, not all of us are able to join a reading community due to geographical barriers or work, family/caring and other commitments. But that doesn't mean we have to sacrifice book chat. Enter SBC.

SBC is an excellent opportunity for delegates who are not able to attend a book club to join in a lively discussion with like-minded bibliophiles.

## SBC-1 Memoir and life writing

**Author and moderator:** Dr Sian Prior

**Editors:** Mandy Brett (Text) and Kirstie Innes-Will (Black Inc.)



*Shy: A memoir* by Sian Prior (Text Publishing);  
*The Trauma Cleaner* by Sarah Krasnostein (Text Publishing);  
and the *Growing Up* series (Black Inc.)

## SBC FOCUS DISCUSSION

How do editors guide and help structure works of memoir and life writing? When (if at all) is truth suspended, and when does editorial and marketing influence what emerges as the final product? What are the ethical considerations for authors, editors and publishers? How do they grapple with and resolve these issues and challenges while remaining true to the stories?

Moderator Sian Prior will join editors Mandy Brett and Kirstie Innes-Will for a lively discussion on ethics in editorial and publishing practice.

Delegates are invited to read *Shy: A memoir*, *The Trauma Cleaner* and any of the *Growing Up* series published by Black Inc. – if you're time-poor, read at least one of the books. Most importantly, get involved in this important discussion.

**DR SIAN PRIOR** is a writer, broadcaster, musician and writing teacher. She presents programs on ABC Radio and writes a regular column for *The Sunday Age* and the *Sydney Morning Herald*. Sian teaches non-fiction at Writers Victoria and in RMIT's Professional Writing and Editing program, and has completed a PhD in Creative Writing at RMIT. She also teaches *Writing As Therapy* for the School of Life. Her essays have been published in *Meanjin*, and her first book *Shy: A memoir* (Text Publishing) came out in 2014. She is currently working on her second memoir. [sianprior.com](http://sianprior.com) @sianprior

**MANDY BRETT** is a senior editor at Text Publishing. Mandy began her editing career as an editor and publisher at IAD Books, an Aboriginal publishing house in Alice Springs. Her editing career has seen her work freelance, as a production editor on a small magazine and as a computer programmer at Penguin Books. Mandy has been with Text Publishing since 2002. She works on fiction and non-fiction titles, including as editor on Sian's memoir, *Shy*, Sarah Krasnostein's *The Trauma Cleaner*, Claire Wright's *You Daughters of Freedom* and Eva Hornung's *The Last Garden*. Mandy is a guest lecturer in fiction editing at RMIT University. [textpublishing.com.au](http://textpublishing.com.au) @mandy\_brett

**KIRSTIE INNES-WILL** is Editorial and Production Director/Associate Publisher at Black Inc., working across a wide range of titles and imprints and managing a small team of editors and designers. She has worked in publishing for over 15 years, both in-house and as a freelancer.

*Growing Up Asian in Australia*, which included new and emerging voices through open submissions, was first published in 2008 and quickly became a staple on the school curriculum. In 2018, Black Inc. revived the concept, publishing *Growing Up Aboriginal in Australia*. In 2019 they will publish *Growing Up African in Australia* (April) and *Growing Up Queer in Australia* (August), with a further volume – *Growing Up Disabled in Australia* – to follow in 2020. The series offers a unique opportunity for diverse stories to be told.

[blackincbooks](http://blackincbooks) @kiweditor

## SBC-2 Editing simultaneously for different markets (popular/YA fiction)

**Author and moderator:** Toni Jordan

**Author:** Alison Goodman

**Publisher:** Lisa Berryman, HarperCollins Publishers Australia



Lady Helen series  
(HarperCollins):  
books 1, 2 and 3

### SBC FOCUS DISCUSSION

How do you edit a trilogy for three different markets, straddling the genres of historical fiction and fantasy fiction? In this SBC session, join moderator Toni Jordan in discussion with author Alison Goodman and publisher Lisa Berryman about the challenges of writing and editing the Lady Helen series, a Regency/supernatural trilogy that mixes historical accuracy with a complex magic system. Three separate publishing houses (each in a different territory) provided editorial input to the series prior to publication.

*Lady Helen and the Dark Days Club* was named Notable Book in the 2017 Children's Book Council of Australia Awards, and *Lady Helen and the Dark Days Pact* was Winner of the 2016 Aurealis Award for Best Young Adult Novel. *Lady Helen and the Dark Days Deceit* was published in late 2018 amid heightened anticipation.

**ALISON GOODMAN** is the author of seven novels, including her most recent release, *Lady Helen and the Dark Days Deceit*, the final novel in her award-winning Regency supernatural trilogy, and *EON* and *EONA*. Alison is currently working on a new Regency series and has embarked on a PhD exploring the Regency era through historical fiction research. [www.darkdaysclub.com](http://www.darkdaysclub.com) @AlisonGoodman

**LISA BERRYMAN** has been the children's publisher at HarperCollins Publishers Australia for 19 years. She publishes a wide range of titles, from picture books to young adult titles. Lisa has also worked at the Australian Children's Television Foundation and taught Editing and Publishing at RMIT in Melbourne.

**TONI JORDAN** is the author of five novels, including the international best-seller *Addition* (2008) and Indie award-winning *Nine Days* (2012). Her latest novel is *The Fragments* (2018).



# 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 professionalisation 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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- Wood, C 2014, 'I have had my vision', *Sydney Review of Books*, viewed 13 January 2019, <https://sydneyreviewofbooks.com/editing-writing-charlotte-wood/>

## 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 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

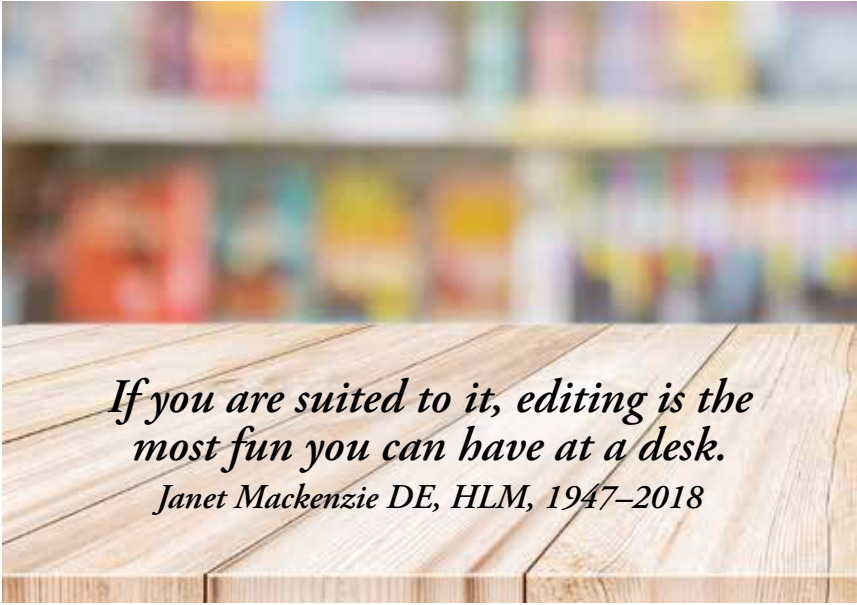
As an independent bookseller over four decades, I produced a quarterly book guide that featured 24 pages of reviews, written by myself or edited from reviews given to me by others. Constraints of time, format, and, often, only scant knowledge of the subject demand a particular editorial expertise.

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*



# POSTER PRESENTATIONS



### Po15 How editors can improve the skills of writers

Helen Bradford AE

Last year Helen was approached by managers in the ministerial services area of a central government department. They had been spending too much time editing their writers' work at the expense of their other responsibilities. Helen was contracted to edit the writers' work *and* improve their writing capability, so that their work needed less editing in future.

Helen is an accredited editor and an accredited executive coach. This contract gave her the opportunity to use both skills. This presentation will interest editors who do government work and those who would like to coach or train others.

The presentation will include approaches to:

- assess writing capability
- establish a project to improve writing skills
- deliver skills-development activities
- monitor progress.

The initial results of the project are promising; staff want to improve their writing and are keen to take part in the activities. In this presentation, Helen will share the results of the project and explain which activities were the most successful in improving writing skills.

Every day editors improve the quality of writing through editing people's work. However, many editors also have the skills to train and coach other people to write well. Helen's presentation shares her experience of this type of work for editors.

### Po20 Considering the scholarship of editing: Developing a typology of research about editing practice

Dr Justine McNamara AE

Research about editing has enormous potential for informing how editors work and for assessing, analysing and possibly improving many aspects of editing practice. But what is the scope of editing research, both in Australia and internationally? This poster presentation describes the beginning of a project to explore this question. My aim is to examine scholarly work about editing to find out what editing academics are researching and how such research can be categorised and understood. This will involve a review of the literature and the development of a typology (that is, systematically classifying editing research into categories of enquiry). The poster will present work in progress on this endeavour. Key questions that the project will address include what sorts of topics are being covered in editing research, what types of methodology are being used, and how the Australian research landscape may differ from international scholarship. Developing a typology like this will help to identify gaps in knowledge, promote understanding of the nature and breadth of research relevant to our profession, and potentially facilitate the translation of editing research into editing practice.



## Po39 Off the page and onto the screen: Writing and editing for the web

Carrie DeHaan

How we choose to publish and access information is changing. Many people, businesses and organisations are looking at publishing content exclusively on a website rather than as a printed publication. Websites offer many advantages – they are less expensive, easier to update and more accessible for many readers than printed media. However, web content has some important differences in structure and format compared with printed publications, mainly as a result of how people use the internet. Although people go to websites for information, web users don't tend to read anything online. They quickly scan web pages, which means that information must be easy to find, read and navigate. Web content must be brief and to the point. This poster discusses some of the key differences between text for print and for the web, and outlines some tips for editors to follow when producing text for the web.

## Po40 Ten years of accreditation: A graphical analysis

IPed's Accreditation Board: Dr Linda Nix AE (Chair, NSW), Desolie Page AE (Qld), Jo Vabolis AE (SA), Vicki Nelson AE (Tas.), Katie Lawry AE (Vic.), Catherine Macdonald AE (WA), Ted Briggs AE (Exam Coordinator)

Since the first accreditation exam was held in 2008, many editors have achieved or attempted to achieve accreditation, although there are also many IPed members who have not. To help IPed understand more about the kinds of editors interested in accreditation, the IPed Accreditation Board (AB) will present, in graphical formats, data and statistics on the editors who have sat the accreditation exam in the last 10 years.

The AB will analyse de-identified data, where available, obtained from the seven accreditation exams (five on paper and two on-screen) held between 2008 and 2018 to see if there are identifiable trends in who sits the exam and how candidates fare. We look at:

- membership profiles: what percentage of IPed members have sought accreditation, and what is the percentage of members to non-members?
- pass rates: what percentage of candidates pass, and how do pass rates relate to candidates' years of experience?
- employment profiles: what percentages of candidates are freelance editors and employees, part-time and full-time?
- field profiles: what kind of editing do most candidates do, and do some fields do better than others?

We plot the data along a timeline to see if particular events – for example, the introduction of on-screen exams, or the formation of IPed as a national body – have had any impact on the take-up of accreditation.

The results of the analysis will inform the AB's development of future exams and assist IPed in promoting the benefits of accreditation to editors who have not yet sat the exam.

*The Accreditation Board (AB) is responsible for developing accreditation policy and for administering accreditation-related matters, including examinations, certification of editors and renewals of accreditation. AB members are appointed by IPed branches, and the Chair is a non-executive member of the IPed Board.*

### Po41 Painting a thousand words

Kylie Evans

Infographics are becoming an increasingly popular way to communicate complex or scientific concepts to a variety of audiences. But making an infographic is not the same as making an effective infographic. Authors can sometimes fall into the trap of wanting an infographic to enliven their work, without thinking about what they want to say or what the infographic needs to achieve. By doing this, they can end up with a poor infographic. The Biotext editing and design teams work together to create infographics for a wide range of clients and publications. This poster introduces infographics and provides insights into how to make them effective, and how to avoid the most common infographic problems.

### Po42 Just say no to FAQs

Kylie Evans

Have you ever wandered around a long list of questions and answers on a website, frustrated at trying – and failing – to find the information you need? Many websites use FAQs to present information that should be useful, but which is lost in a long, disorganised list. This is a clear sign that the content is poorly structured. It's almost always better to delete the FAQs and replace them with sound information architecture (IA) that helps users find the information they want. This poster explains the pitfalls of FAQs and provides a brief introduction to using good IA instead of FAQs.

### Po46 Mentoring: A two-way professional development experience

Ted Briggs AE and Elizabeth Manning Murphy DE, National Coordinators, IPed National Mentoring Program

There are many ways to achieve your goals in the editing profession. Professional development can include mentoring in aspects of editing beyond merely fixing errors on the page. Would you like to consolidate your editing skills, expand your business or change direction? A mentor can guide you towards these goals. Do you have skills that you could pass on? You could be a mentor in, for example, copyediting, specialist editing, business practices, IT skills, using editing software.

The IPed National Mentoring Program presentation will include:

- a poster display

- a video
- an opportunity to discuss mentoring with senior editors and some recent mentors and mentees.

Questions we can answer include:

- What is a mentor?
- What is a mentee?
- What can a mentorship cover?
- What does it cost?
- How long is a mentorship?
- How does it work?
- What can the mentor and mentee expect from a mentorship?

We are excited about our program: it has been running for more than six years now, starting as a small program in the Canberra Society of Editors and growing to cover the whole of Australia.

## Po62 Editing online content: A few extra tools to help you do it better

Mike Lim AE

My presentation discusses some tools and processes that are useful to know about when working with online content. There are approaches most editors are familiar with that are valuable too.

My team's main projects are to develop preschool websites and to review the department's intranet. After consulting our users and subject-matter experts to find out what they need, and then plotting out the initial visual design and structure, we work to wrangle content from different sources into the final websites.

We use Skype messaging to discuss usage questions in real time. We use GatherContent, an online tool to write and revise content collaboratively. This

provides us with text that we can then publish into the content management system. We also use Word to collaborate on content when web-based tools are impractical.

It's important that the websites are accessible, easily understandable, and consistent. These things also help with site ranking (SEO). We make sure the team writes for the web in plain English by using resources like online tutorials and readability tools such as Hemingway and ProWritingAid. We refer to readability research, the Digital Transformation Agency's content guide, our department style guide, and a project style sheet.

There are continuing challenges: how to persuade staff of the value of plain writing, how to keep track of web page revisions over time, and so on. But with over 100 new preschool websites done so far and a fresh department intranet, we've cultivated an efficient team workflow.

## Po65 The future of indexes in eBooks

Mary Coe

Indexes are evolving to fit the eBook format – and they are moving beyond the page. For example, book indexes have traditionally used page numbers, but in eBooks, indexes can be hyperlinked to other places in the text. My research is focused on these new ways of creating and presenting eBook indexes, but it is also firmly grounded in professional practice. I will explain why book indexes are important, who is making them and how they might look in the future.

## Po66 Burnt, banned and buried

**Jaidyn L. Attard**

Burnt, Banned and Buried is a collection of challenged literature curated by writer, bookseller and Bachelor of Creative Writing student Jaidyn L. Attard. The display provides numerous titles that have been challenged or banned globally, including *American Psycho*, *Naked Lunch*, *Alice's Adventures in Wonderland*, *Satanic*

*Verses, Candide* and other texts. The idea is to provide examples of when these titles were challenged and why, as a way of celebrating the freedom of expression without persecution and highlighting key moments of censorship in literature throughout the 20th and 21st centuries. Last year, Jaidyn and some other students hosted an RMIT University event, at which Judy Horacek and Joel Barnes performed readings, raising money for the Indigenous Literacy Foundation.



# PRESENTERS AND PANELLISTS



### Attard, Jaidyn L. (Po66)

Jaidyn L. Attard is a writer, bookseller, banned book curator and online poet from Melbourne. He is currently studying RMIT's Bachelor of Arts (Creative Writing) after having completed the Associate Degree in Professional Writing and Editing. He has been published in the 2018 *Post Hoc* anthology and is currently working on a fantasy novel and a compilation of information relating to books that have been challenged and banned globally.

Twitter: @jlattard Instagram: @jaidyn\_poetry

### Aung Thin, Dr Michelle (Sy13)



Dr Michelle Aung Thin is a novelist, essayist and academic at RMIT University. Her debut novel, *The Monsoon Bride*, was shortlisted for the Victorian Premier's Literary Awards. In 2014 Michelle was the first

Asialink resident to Myanmar in 2014, and in 2017 was the National Library of Australia's Creative Arts Fellow.

### Beilharz, Dr Margie (Or22)



Margie Beilharz is a freelance editor and writer, mainly working in science, health, environment and education. She came to editing from science communication, and has a background in science,

environmental policy and academia. Margie is also currently the Communications Officer and newsletter editor at Editors Victoria.

### Bradford, Helen (Po15)



Helen has 25 years' experience in the public and NGO sectors, and a background in international aid and development. In recent years she completed a postgraduate editing qualification and

became an AE. She now runs her own editing business and lives in Wellington, New Zealand.

### Briggs, Edwin (Ted) (Pa1, Po46)



Ted works as an editor, mainly on corporate documents for Defence, and is an honorary life member of IPed and the Canberra Society of Editors. With Elizabeth Manning Murphy DE, he has been joint

national coordinator of the National Mentoring Program for Editors since its inception in 2012. Ted has been an IPed councillor and a member of the Accreditation Board, serving as chair from 2013 to 2017. He is also a member of the Canberra Theatre Awards panel and sings in three choirs.

### Bryan, Philip (Or33)



Philip Bryan is a self-employed editor. He has edited across all fields of educational publishing from primary to higher education, and his clients include corporates, government bodies, trade publishers,

academics and budding novelists. Philip specialises in explaining complex ideas in plain English, tailoring the words to reach the intended audience.

### Campbell, Rebecca (Or29)



Rebecca Campbell is a production editor at Wiley Australia, managing and editing higher education titles (both print and digital). She has been at Wiley for nearly 8 years and, during that time, has

experienced the transition from print and digital as separate products to print and digital as complementary products.

### Carr, Jessica (Or29)



Jess Carr is a production editor for Wiley's higher education division. She edits and project manages titles (both print and digital) from a range of disciplines, including psychology, business,

education, finance and accounting. Before beginning her career at Wiley 5 years ago, Jess completed a Bachelor of Business and Master of Editing and Publishing.



## Coe, Mary (Or7, Po65)



Mary Coe has indexed hundreds of books over the past 25 years. She is a PhD student in the School of Information Studies at Charles Sturt University and the Editor of *The Indexer*. Mary is a member of ANZSI, Editors NSW, and the Society of Indexers.

## Dadley-Moore, Dr Davina (Or43)



Long ago, Davina swapped her immunologist's pipette for a pen. For 12 years, she worked in-house and freelance for some of the world's top-ranked academic journals. She eventually realised that it is more fun to work alongside the academics and now edits grants as Monash Biomedicine Discovery Institute's research manager.

## Dalmau, Mary (Or4)



Mary Dalmau's career spans four decades in the book industry and library sector. She served three years as President of the ABA and was shortlisted for a number of industry awards. Mary is a reviewer, proofreader, library advisor and law student. She reviews books for radio and print.

## Davies, Ruth (IPed Confidential)



Ruth is a freelance editor who has worked in academic editing since 2003, focusing on research about remote Australia, climate change and agriculture projects in developing nations. She was first accredited in 2012 and has served as the President of Editors Queensland and the convenor of the IPed 8th National Editors Conference. She is currently the Vice-President of Editors Queensland and Chair of IPed's Standing Committee for Awards and Prizes.

## DeHaan, Carrie (Po39)



Carrie DeHaan is a science publications specialist, with a technical background, and writing and editing qualifications. Since joining Biotext in 2008, Carrie has mainly worked with health and

biomedical clients. She provides expert writing and structural editing services, and has a particular skill in writing for the web.

## Evans, Kylie (Po41, Po42)



Kylie Evans is the Principal Communications Writer and Editor for Biotext, and enjoys translating complex text into clear and engaging documents, websites and infographics.

## Farrar, Dr Karen (Or32)



Dr Karen Farrar is a Senior Consultant at Red Pony communications. She made the transition to writing and editing after 20 years in health care, working at the Australasian Sonographers Association, first in policy and advocacy then as Managing Editor. She has a particular interest in professional identity, including its role in advocacy.

## Forck, Doro (Or23)



Doro is the Communications Manager for the Commission for the Conservation of Antarctic Marine Living Resources (CCAMLR). She has worked in the Communications department of CCAMLR for over 20 years. Doro leads a team of eight staff, including six in-house translators. She manages document submissions, website contents and publications.

## Ganner, Julie (Or19)



Julie Ganner AE is IPed's representative at the Australian Inclusive Publishing Initiative, an industry-wide forum on print accessibility. Julie is co-writing an introductory guide to print accessibility and

the international standards for accessible digital publishing, to be published as a free resource by the AIPI in 2019.

## Graham, Slobodanka (Bobby) (Or14)



Bobby Graham is a digital publisher, content entrepreneur, sketcher and extreme light traveller. Since 2010, she has travelled with carry-on luggage only. Her website Planepack, provides

tips and advice to encourage women (and men) to liberate themselves from heavy luggage.

## Hendry, Lorna (Sy18)



Lorna Hendry AE is an award-winning writer of children's books, and an editor and graphic designer. She has taught in RMIT University's Professional Writing and Editing programs.

## Hewitt, Pamela (Or68)



Pamela Hewitt AE established her freelance business, Emend Editing, after an in-house career in educational and academic editing. On discovering no one was collecting information about

Australian editors' earnings, she conducted the first national survey of editors in 2001.

## Holt, Stephanie (Sy18)



Stephanie Holt AE teaches in RMIT University's Professional Writing and Editing program. With her colleagues, Stephanie received the 2017 RMIT University Vice-Chancellor's Distinguished Teaching Award.

## Ibrahim, Hella (Or57)



Hella Ibrahim is a production editor in Wiley Australia's School Division, collaborating with publishers, editors, the permissions team and vendor partners to deliver digital and print educational resources.

Hella has previously worked as an editor for various online publications as well as educational and specialist publishers.

## IPed Accreditation Board (Po40)

Dr Linda Nix AE (Chair, NSW), Desolie Page AE (Qld), Jo Vabolis AE (SA), Vicki Nelson AE (Tas.), Katie Lawry AE (Vic.), Catherine Macdonald AE (WA), Ted Briggs AE (Exam Coordinator)

The Accreditation Board (AB) is responsible for developing accreditation policy and for administering accreditation-related matters, including examinations, certification of editors and renewals of accreditation. AB members are appointed by IPed branches and the Chair is a non-executive member of the IPed Board.

## Irish, Dr Julie (Or34, Or38)



Dr Julie Irish is a Principal Health Writer and Editor at Biotext. She has particular strengths and interest in digital content and web writing, and has been the content expert for several digital transformations

for Australian government departments and agencies.

## Johnson, Penny (Sy18)



Penny Johnson AE manages RMIT's Professional Writing and Editing programs. With her colleagues, Penny received the 2017 RMIT University Vice-Chancellor's Distinguished Teaching Award. She writes the

Nitpicker quiz for the Writers Victoria magazine.



## Keogh, Susan (Pa1)



Susan Keogh, DE, is an IPED director, and president and HLM of the Victorian branch. She has worked in-house at Melbourne University Press, Lonely Planet and Cambridge University Press as an editor,

publishing manager and editorial manager. She has worked freelance for the past decade.

## King, Stacey (Or17)



Stacey King is an Accredited Editor with more than 12 years' writing and editing experience. In addition to her role as Publications Editor at UQ, Stacey is also a freelance writer and editor who helps

businesses create compelling and credible content. Stacey has a Graduate Certificate in Writing, Editing and Publishing.

## Knight, Emma (Or29)



Emma Knight has worked in the publishing industry for over 8 years. She is a senior production editor at Wiley, focusing on course development and project management of higher

education resources. Emma completed a Bachelor of Communications and a Graduate Diploma in Publishing and Editing.

## Lierse, Dr Sharon (Pa1)



Dr Sharon Lierse is a university lecturer, postgraduate supervisor and editor. She has lectured in Australia and Asia, where she was founder and managing editor of the *Malaysian Music Journal*.

Her areas of expertise are in education, online learning, business and the performing arts.

## Lim, Mike (Po62)



Mike Lim is on the web projects team at the South Australia Department of Education, working on websites for preschools and reviewing the department's intranet. He writes and edits web content,

develops information architecture and helps to keep the websites accessible, useful and easy to read.

## Lines, Dr Lisa (Pa1)



Dr Lisa Lines AE is an author, researcher, historian and editor. A specialist academic editor, she has published research on plagiarism as a form of substantive editing. Lisa has lectured in many of

Australia's leading universities and is the Director and Head Editor of Capstone Editing.

## Mackinnon, Dr Laurel T. (Or12, IPED Confidential)



Laurel T. Mackinnon PhD, ELS, Chair of IPED's Standing Committee for Academic Editing was an academic for 20 years and was an Associate Professor at The University of Queensland. She has worked as

a writer and editor in the biomedical sciences for the past 19 years. Laurel specialises in editing the work of researchers whose first language is not English.

## Manns, Saira (Or11)



Saira Manns is a budding freelance editor from Brisbane, completing a Master of Arts (Editing and Publishing) from the University of Southern Queensland in 2018. A member of Black Phoenix Publishing

Collective, Saira also has 12 years of PR experience working at Australia Zoo, Surf Life Saving Queensland, and Greyhound Australia.

### McNamara, Dr Justine (Or16, Po20)



Justine McNamara PhD, AE is a part-time freelance editor, based in Canberra. She has extensive experience in academic and professional writing, having worked as a social worker, researcher and public servant. She specialises in academic editing.

### Meyer, Dr Angela (Or8)



Dr Angela Meyer is the publisher at Echo Publishing, where she acquires Australian fiction and nonfiction. Her own debut novel, *A Superior Spectre*, was published by Peter Bishop Books/Ventura in 2018. She completed her Doctor of Creative Arts through the Writing and Society Research Centre at Western Sydney University.

### Michael, Dr Rose (Sy13)



Author of *The Asking Game* and *The Art of Navigation*, Rose is lecturer in the Masters of Writing and Publishing at RMIT and was previously commissioning editor at Hardie Grant. She co-founded Arcade Publications in 2007 and has most recently been published in *Meanjin*, *Overland* and *The Conversation*.

### Millar, Heather (Or67)



Heather Millar AE is a life story writer, accredited editor and freelance journalist. She is also on the Editors SA committee and the board of Life Stories Australia.

### Mrva-Montoya, Dr Agata (Or35)



Dr Agata Mrva-Montoya is Publishing Manager at Sydney University Press and Honorary Associate in the Department of Media and Communication at the University of Sydney. Agata is interested in the impact of new technologies on scholarly publishing, editing and books in general.

### Mullins, Sharon (Sy13)



Sharon Mullins is Communications Manager at the State Library of Victoria. An editor by trade, she previously worked at Hardie Grant Books, RMIT Publishing, Lothian Books and Cambridge University Press. Looking at the bios of the panellists, Sharon feels like she should really pull her finger out and write more stuff.

### Nicoll, Cathy (Or54)



Cathy Nicoll AE is an editor, writer and trainer who has been working on government websites since the mid-1990s. In that time, web accessibility become a requirement of all online content. Cathy currently writes and edits online systems guides and argues with developers about capitalisation and plain English.

### Nix, Linda AE (IPed Confidential, Po40)



*Chair of the Accreditation Board, Chair of the Standing Committee for Professional Development*  
Linda is a freelance editor who has worked in the publishing industry for over 20 years. She specialises in legal editing, academic editing and technical editing, but she also does trade non-fiction and fiction editing. She has run workshops for editors and writers, and has presented on technology and ethics in editing. She became accredited in 2016 and joined the Accreditation Board as delegate for New South Wales in 2017 and Chair in 2019. She is also on the Board of the New England Writers' Centre.

## O'Moore-Klopf, Katharine (Or2)



Katharine O'Moore-Klopf ELS is a self-employed medical editor with board certification in the life sciences. Her editing has helped researchers in more than 20 nations get published in more than 50 different

medical journals. She is a member of the Editorial Freelancers Association, the Council of Science Editors, the American Medical Writers Association, the Board of Editors in the Life Sciences and ACES: the Society for Editing.

## Raghunathan, Rekha (Or53)



Rekha Raghunathan leads the Word Lab at the Indian Institute for Human Settlements (IIHS), Bangalore. She works on converting research into public writing formats such as data stories

and op-eds for non-academic audiences, and teaches writing and editing. She has extensive editing experience with global NGOs and think tanks.

## Peters, Prof Pam (Or34, Or44)



Pam Peters is a DE and HLM of IPed, and an Emeritus Professor of Macquarie University, currently researching website readability and usability. She has authored three usage guides including the *Cambridge Guide to English Usage* (2004) and *Cambridge Guide to Australian English Usage* (2007).

## Scott, Dr Ronnie (Sy13)



Lecturer in Creative Writing at RMIT, Ronnie founded *The Lifted Brow* in 2007. He is two-time recipient of the MacDowell Colony Fellowship and a contributor to *The Believer*, *The Monthly* and

*Griffith Review*. His first novel, *The Adversary*, will be published by Penguin Random House Australia in 2020.

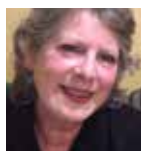
## Pollard, Belinda (Or26)



Belinda Pollard AE is a freelance book editor with degrees in communication and theology, a background in news journalism, and more than 20 years' experience editing non-fiction and memoir for

specialist publishers and self-publishers, including clinical psychologists. Her blog for writers and editors at [smallbluedog.com](http://smallbluedog.com) receives many thousands of visits per month.

## Steele, Elizabeth (Liz) (Sy18)



Liz Steele AE, HLM is a former teacher and program coordinator of RMIT University's Associate Degree in Professional Writing and Editing. With her colleagues, Liz received the 2017 RMIT

University Vice-Chancellor's Distinguished Teaching Award.

## Punshon, Caitilin (Or50)



Caitilin Punshon has been happily running her editing business, Artful Words, for six years. She has lived (sometimes less happily) with chronic illness for a lot longer than that.

## StJohn, Dr Jill (Or43)



Dr Jill StJohn has had several careers: all have involved writing and editing. She is passionate about making research interesting and explaining complex issues simply. Currently, Jill helps

engineers and computer scientists at the University of Melbourne to secure research grant funding. She is studying editing at her university too.

### Stove, Kathie (Pa2, IPEd5 – see page 56)



Kathie Stove BSc, ELS, DE is a freelance editor and writer who is pretending to be retired. For more than 25 years, Kathie wrangled with government and business documents, particularly in science and environment. She also is a strong supporter of the arts and enjoys feature writing.

### Taylor, Dr Joely (Or2)



Joely Taylor, PhD, ELS, AE is a freelance editor who specialises in academic, technical and scientific editing and has worked with publishing houses, universities, government departments and private industry consultants. She is an Accredited Editor with IPEd and an Editor in the Life Sciences with BELS. She is also an Advanced Professional Member of the Society for Editors and Proofreaders and has over 10 years of in-house and freelance experience.

### Westbury, Rachel (Or17)



Rachel Westbury wants to live in a world where writing is clear, stories are brave and every voice is celebrated. Rachel is a Publications Officer at UQ, and has produced and edited content for lifestyle, news and higher education. Learn more about Rachel – and explore her current projects – at [RachelWestbury.com](http://RachelWestbury.com).

### Wikramanayake, Marisa (Or55, Or60)



Marisa Wikramanayake is a freelance editor and journalist and nationally elected MEAA delegate. She has edited several award-winning novels and is working on a crime fiction novel.

### Williams, Dr Robyn (Pa1)



Dr Robyn Williams AE is an academic editor with decades of experience in the publishing, editing and higher education sectors. Her academic background is in crisis communications and public relations. Robyn is the Assistant Director of Capstone Editing.

### Young, Kevin (Or57)



Kevin Young is a Production Editor in Wiley Australia's School Division, collaborating with publishers, editors, the permissions team and vendor partners to deliver digital and print educational resources. Previously, he worked as an editor and in marketing for a primary maths publisher, as a graphic designer, in printing, and in bookselling.

### Zmood, David (Or10)



David Zmood is the Scientific and Technical Publications Coordinator for the Defence Science and Technology (DST) Group. Previously David has worked at Pearson Education, *Sophia*, the *International Journal for Philosophy of Religion*, *Metaphysical Theology and Ethics*, and as a freelance editor.



# ABOUT IPeD



# IPEd.

To advance the  
profession of editing

The Institute of Professional Editors (IPEd) is the Australia-based professional membership association for editors, with more than 1300 members. IPEd supports and promotes Australian editors. We aim to develop a strong organisation that supports a thriving membership by offering professional development opportunities, valuable member benefits and advocacy for the profession.

Our members play an important role in content development and publication. They work collaboratively with authors, writers and content creators to help them to get their message across with greater clarity, elegance and insight.

In October 2018 IPEd members voted to endorse the establishment of a branch in New Zealand.

## MISSION

Our mission is to advance the profession of editing.

## VALUES

We are:

- collaborative
- mutually supportive
- adaptable
- inclusive
- respectful
- principled
- committed to excellence.

We celebrate our contributions and success.

## VISION

IPEd is the trusted voice of professional editors – shaping the future of communication.

## MEMBER BENEFITS

- Accreditation scheme: next exam 2020
- Awards and prizes
- Branch events, professional development and national conference
- Branch and national newsletters
- Editors directory for professional members
- Editing opportunities posted to members
- Member discounts for insurance, publications and editing programs, and on online training and international conferences
- National mentoring program
- Professional development via webinars and videoconferencing
- Resources online

## MEMBERSHIP FEES

Professional, associate and student memberships are available, as are concessional subscriptions and corporate memberships. Please refer to the membership page of our website for details.

## PATRON

**Professor Emeritus Roland Sussex OAM**

Roly was Professor of Applied Language Studies at The University of Queensland from 1989 to 2010. He is currently Professor Emeritus in the Institute for Teaching and Learning Innovation, and the School of Languages and Cultures, at The University of Queensland. He is an Honorary Life Member of IPED.

## BOARD OF DIRECTORS

**Kerry Davies AE**  
**Director and Chair**

Kerry has been IPED Chair since 2015, having joined the Board in 2013 and serving on various committees, and on the Editors Queensland committee since 2010. She is a freelance editor with more than 40 years' experience, achieving IPED accreditation in 2011. Kerry is passionate about achieving successful outcomes in her editorial work and for IPED. She is an IPED Honorary Life Member.

**Rowena Austin AE**  
**Director**

Rowena has been a professional editor for more than 20 years, and gained accreditation in 2009. She was appointed to the IPED Board in 2018, nominated by Editors Tasmania, and is chair of the IPED Steering Group that is liaising with the Australian government on the development of the seventh edition of the *Style manual for authors, editors and printers*.



**Loene Doube AE**  
**Director and Company Secretary**

Loene has been an editor for more than 30 years and an IPed Board member since 2014, nominated by Editors South Australia. She was among the first editors in Australia to gain professional accreditation. Loene has a discerning eye and a sharp intellect, and brings tact, patience and respect to her professional relationships. She is an IPed Honorary Life Member.



**Owen Kavanagh**  
**Director**

Prior to moving to the world of editing Owen enjoyed a career in information technology and consulting. A freelance editor for almost 20 years, and a previous IPed Chair (2013), he has held various committee positions with Editors NSW for two decades and joined the IPed Board in 2017.



**Susan Keogh DE**  
**Director**

Susan Keogh has worked in-house and freelance as an editor and publisher and has lectured on editing at RMIT University. She has served on APA subcommittees and the Victorian Branch Committee of IPed. She joined the IPed Board in 2018. Susan is an IPed Honorary Life Member.



**Ilsa Sharp**  
**Director**

Ilsa Sharp is an experienced freelance writer and editor, and a member of Editors WA since 2014, where she serves on the committee. Ilsa joined the IPed Board in 2018 and sits on IPed's Style Manual Steering Group and the Standing Committee on Academic Editing. As a writer she has worked across a diverse range of sectors and is the author of more than 20 books.



## AWARDS AND PRIZES

### IPED PRIZE

IPed seeks to support and foster research in editing and publishing as part of its broader mission to enhance the profession of editing. As part of this mission, IPed sponsors an annual prize of \$250 for an essay or paper written as part of the requirements for a postgraduate degree in editing, publishing or another discipline that permits a focus on editing.

If, in the opinion of the judges, none of the entries in a given year reaches the required standard, no prize will be awarded.



### JANET MACKENZIE MEDAL (THE MACKENZIE)

The Janet Mackenzie Medal (the Mackenzie) is IPed's highest award. It honours Janet Mackenzie DE (1947–2018), who was an Honorary Life Member and founding member of Editors Victoria. Janet served IPed in many capacities over many years, including being on the first Standards Working Group, 1998–2001, and the first Accreditation Board in 2005, and most recently on IPed's Style Manual 7th Edition Steering Group.

The Mackenzie awards a member who has been an outstanding professional editor and who has given exemplary service to

IPed and/or lifted the standard of the editing profession. Nominations for the inaugural Janet Mackenzie Medal will open following its official launch at the plenary session on Friday, 10 May, IPed Confidential – an update for members and delegates.



### ROSANNE FITZGIBBON EDITORIAL AWARD (THE ROSIE)

The Rosanne Fitzgibbon Editorial Award (the Rosie) honours the editorial contribution of Rosanne Fitzgibbon DE (1947–2012), whose professional life was spent chiefly at University of Queensland Press, editing fiction titles. Rosie was the inaugural winner of the Beatrice Davis Editorial Fellowship in 1992, and she was known and loved for her passionate commitment to her authors, often over several titles. The Rosie rewards editorial excellence with a cash prize of \$4000 and is based on both the quality of the finished work and contributions from editor, author and publisher about the editorial process.

### INCLUSIVE PUBLISHING IN AUSTRALIA: AN INTRODUCTORY GUIDE

#### Australian Inclusive Publishing Initiative

IPED and the Australian Publishers Association are pleased to announce the launch of *Inclusive Publishing in Australia* at the Welcome Reception on Wednesday, 8 May.

This important resource is an introductory guide to accessible publishing for anyone involved in the publishing process. The guide explains how inclusion and accessibility benefit both the community and business, and offers a range of workflow strategies and resources for creating accessible digital books that are inclusive by design.

The Australian Inclusive Publishing Initiative (AIPi) was launched in 2016 to foster a collaborative, consultative and consensus-based approach to tackling accessibility problems in Australia. Its members include representatives of the publishing industry, authors, agents, editors, designers, indexers, libraries, copyright organisations, disability associations, government and accessible-format providers. The aim of the AIPi is to increase access to published material for people living with print disabilities in Australia. This guide is a resource that supports this aim. It will be available for free download after the launch at [www.aipi.com.au](http://www.aipi.com.au), and printed copies of the guide will be available for inspection during the conference.

### ABSTRACT PRESENTATION AWARDS

The Abstract Presentation Awards have been created to highlight exceptional presentations at the IPED 9th National Editors Conference and to recognise the contribution presenters make to the program, the editing profession and the publishing sector in general.

Abstracts submitted in response to the Call for Papers were reviewed against the award criteria and three (3) abstracts were shortlisted as finalists in each category. The winners in each category will be awarded a prize at the conference closing plenary session on Friday, 10 May 2019, and all finalists will receive a certificate of recognition.

#### Categories

##### *Advocacy and Leadership in Professional Editing*

Presented to the best abstract submitted and presented on professional editorial practice and leadership in one or more of the following areas:

- Leadership and ethics
- Mentorship, supervision and training
- Public education and engagement on the role of editors and editing
- Engagement with the profession and the industry at large
- Engagement with the profession through IPED, a branch of IPED or other industry partners.

To be eligible for the Advocacy and Leadership in Professional Editing Award, presentations need showcase how their research, policy or practice has influenced decisions within political, economic or social systems and institutions through effective leadership and messaging.

*First Time Presenter Award*

Presented to the individual who has never before presented at a conference with more than 100 delegates. They are presenting for the first time outside of their organisation/place of work/tertiary institution. The presenter must be the first author on the presentation and the main presenter.

*Best Poster Award*

Posters accepted and presented at the conference are eligible for the Best Poster Award and are assessed against the following criteria: contribution to knowledge of editing and publishing; contribution to editing and publishing practice; visually appealing, legible font and not crowded; content is clear, concise and original; and relevance to the profession of editing and implications for advocacy and best practice.

## IPed 2019 CONFERENCE ORGANISING COMMITTEE



**Convenor:**  
**Renée Otmar DE**  
*BA, GDEdPub,  
MA(Comms), MPH,  
GCALL, PhD*

Renée is a consultant researcher, writer

and editor. She works with authors and publishers, providing the full range of editorial services. She also works as a mentor and trainer with individual and team executives, coaching and facilitating workshops on topics ranging from research methods in public health to transformational leadership; and from academic writing and editing to marketing. Renée is a DE and HLM of IPed, having served on the committee of the Society of Editors (Victoria) for 14 consecutive years, including as president for three terms. She has been Lead Exam Assessor in all IPed accreditation exams held since 2008 and was inaugural chair of IPed's Standing Committee on Academic Editing (2017–18).

[www.reneootmar.com.au](http://www.reneootmar.com.au)



**Sophie Dougall**  
*DipProfWrit&Edit  
(RMIT), MBus,  
Sophista Editing*

Sophie is a freelance editor for Sophista Editing, which she

founded on completion of Professional Writing and Editing at RMIT in 2012. She was part of the events committee for Editors Victoria 2014–2017 and in her previous career life she was an event manager working for large corporations and five-star hotels.



**Meredith Forrester**

Meredith is the copy lead at Archetype, a publisher and production agency, and part of The Good Copy, where she developed

the curriculum for Stop. Grammar Time., a nuts-and-bolts grammar course. As a copy editor and proofreader, she's worked with words in national city guides, business memorandums, theses and magazines, and she enjoys creating style guides just as much as referencing them. In 2017, Meredith wrote her first book: *Make Grammar Great Again*, published by Thames & Hudson Australia. Within its 96 pages, she explores grammar and punctuation basics by copyediting the tweets of Donald Trump.



**Marisa Gallicchio**  
*PhD*

Marisa resides in Melbourne and has worked for the past 5 years as a freelance editor, editing

scientific and medical manuscripts written by research academics and clinicians predominantly from Japan and China. Prior to this, she worked as a research scientist in cell biology for about 25 years and has authored or co-authored over 35 scientific manuscripts and book chapters.



**Carol Goudie**  
*Freelance Editor*

Carol's experience is mainly in academic and educational editing, but she is extending her range.

Carol now writes for the democracy and development sector and gives editorial help to self-publishing authors and blog writers.



**Sara Kitaoji AE**  
*PhD*

Sara is a freelance Japanese–English translator and academic editor. She has extensive

experience in teaching Japanese and English in Japan and Australia. A linguist by training and a linguaphile by nature, she enjoys studying many different languages and working with clients from diverse linguistic, cultural and academic backgrounds.



**Katie Lawry AE**  
*Red Spark Publishing Services*

Katie has worked in-house and as a freelance editor in publishing for 15 years.

She is the Victorian representative on IPed's Accreditation Board, and a member of the Editors Victoria Branch Committee.



**Maryna Mews**  
*BA, Dip Tchg, Dip NZLS*

Editor, indexer and writer, Maryna has worked for academic and trade publishers both in Australia and

overseas for over 20 years. Life writing and the work of academics and students for whom English is a second language is a speciality. Her memoir of a Greek-Cypriot family was published in 2018.



**Liesha Northover**  
*BA (VisArts), DipA (ProfWrit&Edit), Corporate Hippie*

Liesha runs a business support and consulting business, providing

services from editing, design, layout and website development, to operations management and internal auditing of ISO 9001, 14001 and 18001. She is a member of Writers Victoria and has been a member of Editors Victoria since 2002. [www.corporatehippie.com.au](http://www.corporatehippie.com.au)



**Christina Crossley Ratcliffe**  
*B. Writing & Publishing 2014. Principal Quillpower Est. 1984*

Boat person 1960 from England, rescued by Melbourne advertising agency, thrived in journalism, subediting all media and Hansard. Failed retirement.



**Melanie Sheridan AE**  
*IPed Communication Officer*

Melanie has been working in print and digital editing and communications for

20 years. She has taught editing at The University of Melbourne and the Council of Adult Education, and previously volunteered on the Society of Editors (Victoria) committee in the capacity of Newsletter editor.



**Michaela Skelly**

Michaela runs her own business, Super M Press, working as a consultant project manager specialising in publishing projects.

She also freelances in educational publishing and is on the board of the Small Press Network (SPN).

## Jo Tayler AE



**Liz Steele AE**

Liz is a former teacher and program coordinator of RMIT University's Associate Degree in Professional Writing and Editing.

With her colleagues, Liz received the 2017 RMIT University Vice-Chancellor's Distinguished Teaching Award. Liz is a longstanding member of Editors Victoria, including as president of the former Society of Editors.

# ADDITIONAL MEETINGS

## TUESDAY, 7 MAY

	Time	Venue
<b>IPeD Board strategic planning</b>	9:00 am to 5:00 pm	Room B213, CAE

## WEDNESDAY, 8 MAY

	Time	Venue
<b>IPeD Board meeting (May)</b>	9:00 am to 12:30 pm	Boardroom 1, Pullman
<b>IPeD Board finance training</b>	1:30 pm to 3:00 pm	Boardroom 1, Pullman
<b>IPeD Accreditation Board</b>	1:30 pm to 5:00 pm	Boardroom 2, Pullman
<b>Branch Presidents meeting</b>	3:30 pm to 5:00 pm	Boardroom 1, Pullman
<b>NZ branch meeting</b>	5:00 pm to 5:45 pm	Boardroom 2, Pullman

## SATURDAY, 11 MAY

	Time	Venue
<b>BELS exam</b>	9:00 am to 12:00 pm	Room B506, CAE

## VENUE LOCATIONS

### CAE (Council of Adult Education)

253 Flinders Lane, Melbourne

### Boardroom 1 and Boardroom 2

Level 1

Pullman Melbourne on the Park

192 Wellington Parade, Melbourne

## TELEPHONE CONTACTS

Nicole Mathers (IPeD Board): 0400 808 988

Tay Winchester (Accreditation Board): 0435 123 807



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Victoria, a branch of the Institute  
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