








KEYNOTE SPEAKERS

SPEAKER	ABSTRACT	BIO
 <p>SOPHIE CUNNINGHAM</p>	<p>A life in editing (The editing life)</p> <p>In a personal presentation, Cunningham will track her skill development from workplace to workplace and consider the ways in which this has been an example of different cultures and of a rapidly changing industry. She will discuss how she managed her career in publishing and how she developed her connections in it as well as offering advice on the ways in which others can foster such connections. As well as a personal survey on the last 30 years of the industry, she'll offer her views on the future direction of the Australian publishing industry.</p>	<p>Sophie Cunningham has been on the publishing scene in Australia for 30 years. A former publisher and editor, she is the author of two novels, <i>Geography</i> (2004) and <i>Bird</i> (2008) and, as part of the City Series, wrote <i>Melbourne</i> (2011). <i>Warning: The Story of Cyclone Tracy</i>, her most recent book, was published by Text Publishing in 2014 and shortlisted for several major literary prizes. She is a former editor of <i>Meanjin</i>, and was, from 2011 to 2014 Chair of the Literature Board of the Australia Council. She is a founding and current board member of the Stella Prize.</p>
 <p>ROLY SUSSEX</p>	<p>English: Monolith, multilith or chameleon?</p> <p>Some languages of international standing present themselves as monoliths, single, stable and regulated. English is not like that. It is at least a multilith. Not only are there two major focal points for standardisation – the UK and the USA. There are also many 'second tier' Englishes. This is English the chameleon, adapting to local needs as if finds them (or as it is found by them). This presents editing and editors with a unique set of challenges. This presentation addresses such questions, and asks how editors might, or could, or should not, take such issues into consideration in their professional work.</p>	<p>Roland (Roly) Sussex was Professor of Applied Language Studies at the University of Queensland from 1989 until 2010. Before that he taught Linguistics and Russian at the University of Reading (UK) and Monash University in Melbourne, and was the foundation professor of Russian at the University of Melbourne from 1977 to 1989. He is currently Research Professor in the Institute for Teaching and Learning Innovation, and the School of Languages and Cultures, at the University of Queensland. He was chair of the Library Board of Queensland from 2009 to 2014, and is now Deputy Chair. He has been President of the Alliance Française of Brisbane since 2010. In 2012, he was made Patron of IPEd. He was awarded the Medal of the Order of Australia in 2012.</p>
 <p>SEAN LEAHY</p>	<p>The power of the visual in digital publishing</p> <p>Sean Leahy will delight us with a highly visual presentation that asks, 'What is visual literacy in the age of the e-reader'? He will discuss what the research is saying about the power of the visual in communication and how his 40 years in cartooning have taught him about this power. He'll be showing us examples of cartoon animation for the web and will even draw live for us during his presentation. The power of the visual reaches across a range of technologies that we can now use to translate conversations into images and text, such as graphic recording, explainer videos and whiteboard animation. These tools can be used across media, entertainment, literature and gaming and graphic novels. So what is the future of the visual now that we are entering the age of virtual reality? Even more important: what are the key elements that editors should look for in the visual?</p>	<p>Sean Leahy is the political cartoonist for <i>The Courier-Mail</i>. His cartoons also appear internationally through The New York Times Syndicate, in over 150 publications such as <i>The LA Times</i>, <i>The International Herald-Tribune</i>, <i>Washington Post</i> and <i>The Times</i> (of London). He began his work as cartoonist on The West Australian (1975–1983) then <i>The Daily Sun</i> (1983–1985), and for the past 32 years has been the cartoonist for <i>The Courier-Mail</i>. Sean also writes and draws the comic strip 'Beyond the Black Stump', which has won the Stanley Award for Australia's Comic Strip Cartoonist of the Year. He is a three-time Walkley Award nominee for Best Cartoon. He has published eight books.</p>

WORKSHOPS

SPEAKER	ABSTRACT	BIO
 <p>DR LISA LINES AE</p>	<p>Academic editing – Necessary training in how to follow the Guidelines in our hanging tertiary education environment</p> <p>This workshop will be helpful for those starting out in academic editing but will also contain useful tips and tricks for those with years of experience in the field. It aims to tackle contemporary issues related to the changing environment in tertiary education (increased numbers of international students and increased workloads of supervisors), which are intensifying pressure on editors to violate some aspects of the Guidelines. Editors need to be trained in how to avoid this. There will be resources and exercises for participants to take away to read and complete in their own time.</p>	<p>Dr Lisa Lines is a specialist academic editor, historian and author. As one of Australia's most experienced specialist academic editors, Dr Lines has edited thousands of academic documents, including more than 300 postgraduate theses and over 1000 journal articles, during an editing career spanning over 16 years.</p>
 <p>BELINDA POLLARD</p>	<p>Online marketing for editors and indexers</p> <p>Yes, we need to be online to connect with clients in the new publishing age. But we also have jobs, families and lives. This practical workshop shows – in plain language, with pictures! – what works and why it works, and then provides a flexible framework for effective social media engagement. Most editors are wary of marketing; selling doesn't come naturally to us. The good news is that the new techniques of Content Marketing could have been invented for wordsmiths. Belinda will share what she has learned from making almost every possible online mistake since 2011. She will also reveal how she has used online marketing to develop strategic alliances, build her professional profile ... and double her hourly rate.</p>	<p>Belinda Pollard is the owner of Small Blue Dog Publishing, which provides editing and publishing support for authors of inspirational books, some of which have been shortlisted for Australian Christian Book of the Year and other prizes. A writer herself, Belinda's own books have won awards including a Varuna Fellowship.</p>
 <p>DR HILARY CADMAN AE</p>	<p>EndNote for editors</p> <p>This workshop provides an overview of EndNote and helps editors decide whether to buy the program and become efficient in using it, or simply learn enough to work effectively with authors who are using it. It covers the basics of creating a database (including the use of Edifix) and working with Endnote in MS Word and well as working with a database, working with authors and troubleshooting.</p> <p>The course is suitable for editors using either a PC or a Mac, and participants will receive comprehensive course notes and information on further resources.</p>	<p>Hilary is a highly experienced technical editor, proofreader and trainer, with a PhD in biochemistry and a masters in science communication. Since 2009, Hilary has run Cadman Editing Services, providing writing, editing and training services to organisations and individuals. Now based in Bellingen NSW, Hilary is passionate about finding better ways to work on and in her business.</p>
 <p>JACKEY COYLE</p>	<p>Dance steps for the self-employed editor: Five essential steps for solo success</p> <p>This workshop teaches you how to design your own business using five essential elements. It's like learning music or dance: each step requires a different rhythm. Going solo means juggling marketing, operations, bookkeeping and tax as well as actually doing the work and developing your skills. Roll these together and you need to set up a whole system to fit it all into the workday. We mix up information, discussion, experience and activities across the five essential elements of being successfully self-employed: masterminding the big picture as well as taking care of the details; getting your name out there; looking after the money; learning constantly to broaden and deepen your know-how; and working smarter to keep all your irons in the fire. You will reflect on your own practice as you develop your plan to zap your business forward.</p>	<p>Jackey Coyle, mentor-trainer, Dance Steps for the Self-Employed, looks at all the skills you need to run a micro-business. How do you work smart? Make a living wage? Design your life? Jackey founded Inside Small Business magazine after decades running her own enterprises in arts and retail.</p>
 <p>ANN BOLCH AE</p>	<p>The missing link: Manuscript development</p> <p>In her work as professional freelance editor with A story to tell, Ann Bolch often works in the gap between manuscript appraisal and copy edit. She's discovered that many stories suffer from a lack of attention in this vital area, as authors diligently beaver away thinking they've incorporated appraisal feedback but a fresh set of eyes sees otherwise. The result of effective manuscript development from an experienced, compassionate and honest story coach is a better piece of work. And that's good for everyone. Previously the domain of in-house editors, manuscript development is a rewarding and worthwhile sub-profession for editors who like to engage with the person behind the words. This experiential workshop will draw on a short story and a chapter from a non-fiction book for participants to learn the skills, joys and cautions of manuscript development and story coaching.</p>	

BUILDING ALLIANCES

SPEAKER	ABSTRACT	BIO
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Thesis editing guidelines: Do they meet students' expectations and reflect current practice?

This presentation reports on the results of a small research study that examined the IPed Guidelines for editing research theses and those of two Queensland universities in the context of the expectations and experiences of postgraduate students. The study aimed to establish whether the current guidelines are appropriate and practical in the light of findings from a literature review and a survey of 14 current or past postgraduate students about their perceptions of the role of a thesis editor. The research explored professional editing principles and practices, thesis editing tasks, methods of editing, and methods of raising queries. The findings of the study indicated that professional editors can perform a valuable role in the preparation and presentation of a student's thesis for final submission and potentially also at earlier stages of candidature. The IPed thesis editing guidelines were found to be appropriate and practical with regard to the extent of editing allowed, but to need minor revision in order to reflect current editing practices more accurately. Come along to this presentation if you are interested in thesis editing and an argument for minor revision of the IPed guidelines.

Charlotte Cottier works part-time at QUT's YuMi Deadly Centre (YDC), a mathematics-education research centre, and freelances as an academic editor. At YDC she edits project resources, reports, grant applications, research publications and the centre's website, and co-organises an annual sharing summit. She completed an MA in Editing and Publishing in 2013.

CHARLOTTE COTTIER AE



Residential Editorial Program (REP)

The Residential Editorial Program (REP), a prestigious biennial five-day professional development program administered by the APA since 1999, is sponsored by the Australia Council for the Arts and the publishing industry and coordinated by a project manager with a publishing industry committee. It is offered to mid-career editors to advance their literary editing skills by intensive mentoring with highly skilled, respected industry practitioners and is designed to complement the Beatrice Davis Editorial Fellowship program. The REP aims to identify and develop the professional skills and knowledge required by good literary editors and thereby enhance the standard of writing published in Australia, encourage editors to develop good working relationships with authors and foster the author's writing talents, enable interaction between editors of a similar level and thereby encourage them to raise the awareness and profile of editors in the literary and publishing community, and teach editors to recognise and then how to balance the commitment to their authors with their publisher's business expectations.

Dr Robyn Sheahan-Bright operates justified text writing and publishing consultancy services, and publishes regularly on children's literature, Australian fiction, and publishing history. She has been Program Manager of the APA's Residential Editorial Program for eight of the nine programs since 1999, and was a member of the REP Organising Committee (2002).

ROBYN SHEAHAN-BRIGHT

Infographics: Collaborating for great content presented by Hannah Angus

Infographics are a visual way to show information. They are particularly useful for conveying complex concepts or processes and, if effective, can engage audiences more than text alone. They can help tell a story, make explanations clear, give data and comparisons more impact, and show the flow of processes. Collaboration is essential for a clear and engaging infographic. Authors, editors and designers need to work closely to understand the information, develop the key messages and narrative, and create the visual display for maximum impact with the target audience. In 2016, we developed infographics for the national state of the environment (SoE) report. This high-profile report is produced every 5 years and presents a comprehensive, evidence-based review of the state of Australia's environment. The information is complex and sometimes highly technical, but the report needs to be accessible and understandable to a broad audience. Using SoE 2016 as a case study, we describe the workflow between authors, editors and designers; the process of developing infographics; and some common pitfalls and how to avoid them.



Carving strong relationships: The power of friends in creating niche publications

In October 2016, The University of Queensland produced a guide (book and app) to the 1200+ carvings located around the Great Court, St Lucia campus. The fully illustrated 160-page book and complementary phone app were the culmination of several years thinking, plus a year of intense working, and have resonated with UQ staff and visitors alike. The creation of the two products relied on assistance from a wide range of people across the university – librarians, academics, sign-writers, graphic designers, photographers, groundspeople, marketing specialists, journalists, editors and administration officers – as well as external specialists from UQ Press and Sculptors Queensland, plus the University Sculptor, Dr Rhyl Kingston Hinwood AM. This session will explain the process and acknowledge those involved.

Suzanne Parker is a Publications Editor in the Office of Marketing and Communications at The University of Queensland, where she writes and edits annual reports, research impact stories, feature articles and student guides. She has a Graduate Certificate in Arts (Writing, Editing and Publishing) from UQ and loves her work.

SUZANNE PARKER AE

BUILDING ALLIANCES

EMERGING LEADERS FORUM



MEGAN HARRIS

Megan has a Bachelor of Arts in English Literature and Writing and a Graduate Certificate in Writing, Editing and Publishing, both from The University of Queensland. She is an editor for the Department of Education's Curriculum into the Classroom project and has just completed a professional development course in structural editing for fiction.



MARYAM AHMAD AE

Maryam Ahmad is a member of the Knowledge Integration Team at CSIRO Land and Water. She has been responsible for developing language and terminology standards and conventions for large, integrated multidisciplinary environmental science projects.



ALIX KWAN

Alix is a 35-year-old full-time public servant and mother of four. She is a tax specialist by day, and a freelance copy editor and proofreader by night. She is currently halfway through the USQ Master of Arts program, majoring in Publishing and Editing, and intends to gain a PhD in the near future.

SONIA CAHILL

Sonia Cahill, communications specialist and freelance editor pursued an editorial career while living abroad and was appointed editor of an English language expat magazine in China. Now she uses her editorial expertise extensively for government contracts, corporate projects and freelance magazine editing.

DENISE O'DEA

Denise is an editorial officer at Sydney University Press. She has worked in book publishing since 2005, including as editor and senior editor at Black Inc. in Melbourne (2007-2013) and as senior editor at HarperCollins in Sydney (2013-2015). She has worked on a range of fiction and nonfiction; my current role involves mostly scholarly nonfiction in the humanities and social sciences. I've also moonlighted as a book reviewer for publications including Australian Book Review.

BUILDING ALLIANCES PLENARY PANEL



JULIET ROGERS

Juliet Rogers, CEO of the Australian Society of Authors, has had a long career in publishing, including being Managing Director Random House (NZ and Australia) and CEO Murdoch Books. She has chaired Booksellers New Zealand (joint industry association), the Indigenous Literacy Foundation and been President of the Australian Publishers Association.



MARISA WIKRAMANAYAKE

Marisa Wikramanayake, freelance editor and writer, has edited manuscripts and mentored writers since she first started writing herself. Her clients have gone on to win literary awards, and her own writing work was shortlisted for the 2001 Gratiaen Award. She is currently involved with MEAA WA.



SHERREY QUINN

Sherrey Quinn (ANZSI Secretary and Chair, ANZSI Accreditation Committee) is a Director of Libraries Alive! Pty Ltd, a library and information management consulting company. Sherrey is an experienced indexer of print and electronic formats in a wide range of subjects. Sherrey is a qualified librarian, an ALIA Fellow and Certified Practitioner, and an ANZSI Accredited Indexer.

ANZSI PANEL: THE VALUE OF AN INDEX



TRACY HARWOOD

Tracy Harwood works as a freelance editor and indexer, mostly on scholarly books and journals in social sciences and environmental sciences. Tracy has served on committees for the Canberra Society of Editors and the Australian and New Zealand Society of Indexers and was convenor of the 7th IPEd conference in Canberra, 2015.



DENISE SUTHERLAND

Denise Sutherland (previous IPEd/ANZSI conference organiser) is a Canberra author, graphic designer, indexer, editor and puzzle writer. Denise is the author of four books in Wiley's Dummies series and two medical books. She has run Sutherland Studios since 1997 and works for Objective Corporation Ltd as a technical writer.

THESIS EDITING PANEL



DR RHONDA DANIELS AE




Dr Rhonda Daniels of Right with Rhonda focuses on academic and research-related editing including theses, journal articles and research reports. She has completed a PhD in a large research program; worked as an academic, researcher and editor; published research; supervised research students; and undertaken supervisor training.



CHARLOTTE COTTIER AE

Charlotte Cottier works part-time at QUT's YuMi Deadly Centre (YDC), a mathematics-education research centre, and freelances as an academic editor. At YDC she edits project resources, reports, grant applications, research publications and the centre's website, and co-organises an annual sharing summit. She completed an MA in Editing and Publishing in 2013.

PROFESSIONAL DEVELOPMENT

SPEAKER	ABSTRACT	BIO
 <p>ANNABEL BLAY</p>	<p>Developing ourselves, developing our authors: Developmental and structural editing of fiction in the US (Beatrice Davis Editorial Fellowship)</p> <p>Given how much has changed about how we market and sell books, has the role of the US editor changed too, especially in regard to developmental and structural editing? How do editors work in the US, how does this differ from how we work, and what can we learn from these differences? How and where do US editors learn to edit? What can we learn from the 'apprenticeship model' so prevalent in US publishing? How does this affect freelance editors? What are the big challenges facing US publishers in terms of actually getting books into reader's hands? Is 'discoverability' even a real word? And are there strategies Australian editors can adapt to ensure the books we work on actually sell?</p>	<p>Annabel Blay is currently executive senior editor at Harlequin. She has worked in publishing and bookselling for over 20 years, including as a commissioning editor, freelance editor, bookseller, writing tutor and rights manager, and for book publishers including Lansdowne, Transworld, Random House and HarperCollins, as well as literary agents Curtis Brown.</p>
 <p>DR LISA LINES AE</p>	<p>Substantive editing as a form of plagiarism among postgraduate students</p> <p>While almost all Australian universities allow postgraduate students to have their theses professionally edited, substantive editing is prohibited. This paper will discuss the problems inherent in this arrangement, given that most students and supervisors, and indeed some editors, are not clear on where the line is between the two. Moreover, it is evident that there is a myriad of social and economic pressures that lead to substantive editing being performed even when all three parties are aware that it is occurring. Substantive editing is a particularly insidious form of plagiarism since it has received so little attention by universities, it is seen as less serious than other forms of plagiarism, it requires high levels of vigilance to detect and there are no deterrents in place. This paper will equip academic editors with the knowledge and skills required to avoid providing substantive editing, unknowingly, to postgraduate clients.</p>	<p>Dr Lisa Lines is a specialist academic editor, historian and author. As one of Australia's most experienced specialist academic editors, Dr Lines has edited thousands of academic documents, including more than 300 postgraduate theses and over 1000 journal articles, during an editing career spanning over 16 years.</p>
 <p>DR ROSLYN PETELIN</p>	<p>Writing as an editable feast: Being an edittee</p> <p>In her 2014 essay, 'I have had my vision', Charlotte Wood presents four qualities that she had discerned in those who had edited her work: generosity, humility, imagination and an appreciation of 'the breath of life'. Charlotte stated that, although she is a creative writer, she believes that these qualities are just as desirable in those who edit the work that I do as an academic and professional writer. After I had handed my manuscript of <i>How Writing Works</i> in early 2016 to Allen & Unwin, it went without saying that the publisher and I were confident that the highly experienced editor who would work on the book would turn out a manuscript that was as flawless as possible. Not only was the book designed to be a manual and a manifesto, it needed to be exemplary. The editing work on the book echoed the second part of Stephen King's praise of his editor in King's book <i>On Writing</i>: to write is human, [sic] to edit is divine. In this paper, I will examine how, with her painstaking and meticulous attention to detail, my editor exemplified the four qualities that Charlotte presents.</p>	<p>Associate Professor Roslyn Petelin is a Reader in Writing at The University of Queensland. She designed and initiated the postgraduate Writing, Editing and Publishing Program at UQ in 2001. She edited the <i>Australian Journal of Communication</i> 1988–2013. Her latest book, <i>How Writing Works: A Field Guide to Effective Writing</i> was published in 2016.</p>
 <p>ROSLYN COPAS AE</p>	<p>Everyday agreements and contracts for editors</p> <p>Editors need practical strategies for creating simple, plain language agreements, to protect ourselves from ambiguously defined projects and untenable scope creep, and to ensure that clients understand what services they are requesting and purchasing. We also need to know what to look out for in contracts and agreements we receive from clients, and how to interpret and influence the terms and conditions. Whether you work with public or private organisations or individuals, it is an advantage to be able to interpret and create contracts and agreements, discuss contract terms with clients, manage your own contracts, and learn how to use everyday agreements and contracts to define writing, editing and publishing work in ways that are helpful for all parties.</p>	<p>Roslyn Copas is the business owner and principal consultant of AusVoc Educational Publishing, which she and a friend founded in 2003. She has over 20 years' experience writing, editing and publishing for educational and corporate publications in Australia and overseas. Contracts and agreements happily proliferate in her typical working day.</p>
 <p>DR LINDA NIX AE</p>	<p>Editors as political activists: Professional editing in a post-truth age of alternative facts</p> <p>This presentation examines editing practice in the political context of 'post-truth' and 'alternative facts'. Using examples, it demonstrates that professional editing – as set out in the Australian Standards for Editing Practice and tested in the IPEd accreditation exam – is inherently political in its insistence on accuracy, clarity and logical flow; in the practice of author queries; in its commitment to conveying, rather than obfuscating, meaning; and in using evidence-based knowledge drawn from the practical experience of experts. In different contexts, the role of the editor takes on a greater or lesser political role, and our choice of the contexts in which we work is also, to some extent, a political statement. Editors need to be vocal not only in defending the value of our editorial practices, but also in championing the profession's role in developing essential skills and expertise for future generations.</p>	<p>Linda is a professional editor at Golden Orb Creative, the freelance business she started in 2010. In her 20 years in the publishing industry, she has worked in all kinds of editing as well as other publishing roles. She is currently the NSW delegate on the IPEd Accreditation Board.</p>

PROFESSIONAL DEVELOPMENT

Giving science a style makeover presented by Julie Irish

Until now, there has been no Australian science style manual. People have relied on overseas guides, or guides that focused on only one field of science. The Australian science communication community has been requesting its own style manual for many years to improve communication accuracy, consistency and effectiveness. As science writers, editors and designers, Biotext has developed a range of resources over the years, including a style guide for common science and technical terms, guidance on data visualisation, and training materials on science writing and editing. These formed the basis of the Australian manual of scientific style (AMOSS), along with research into national and international standards, and a wealth of input from experts in particular fields. Unlike other currently available style guides, AMOSS is online, and has been written and tested specifically for an Australian audience. It brings together scientific conventions and standards for a wide range of disciplines and aspects of communication, from writing clearly to getting a graph right. This session will discuss the need for, and development of, the manual, and will spend some time exploring the content with the audience.

FREELANCING PANEL



Vicki Adang owns her own freelance editing business, Mark My Words Editorial Services. She specialises in developmental editing of non-fiction, but enjoys taking on the occasional fiction manuscript. In addition to working with independent authors, she has edited more than 75 books in the popular *For Dummies* series.

VICKI ADANG



Marisa has been freelancing since 2008 and has experience editing work for many clients. She runs a website that discusses freelancing issues and offers advice for editors and writers on freelancing. She offers tips and tricks on marketing services both online and offline, using software to run a business, interacting with clients and other issues such as super and tax.

MARISA WIKRAMANAYAKE

Robin Bower is an editor, author and publishing professional. She manages an editorial team in the Western Australian state government resources sector. She obtained a Master of Creative Writing from the University of Canberra and is an indie author with three books published under her imprint, RB Publishing.

Carolyn Leslie is an IPEd-accredited editor and a writer. She has worked in publishing for 18 years, and has run her freelance business for a decade. At last count, she has edited more than 200 books and worked with over 300 authors. She is currently writing her first novel.

MENTORING PANEL



TED BRIGGS

(MODERATOR)
Ted is an Honorary Life Member of IPEd and has been one of the joint national coordinators of the National Mentoring Program since its inception in 2015.



SIMONE BEEVER

Simone is a freelance editor based in Melbourne. She participated in the IPEd program as a mentee with the aim of improving her editing skills and processes. The mentorship covered a range of topics that helped Simone develop her business and take on a project that was outside her usual area of expertise.



LORNA HENDRY

Lorna is a freelance editor, writer and graphic designer and a sessional teacher in RMIT University's Professional Writing and Editing course. She is a mentor in the IPEd program and is currently working with a mentee to help them prepare for next year's accreditation exam.

TECHNOLOGY

SPEAKER	ABSTRACT	BIO
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BOBBY GRAHAM

Baby boomers and new millennials: Authors and editors straddling the digital divide

This paper explores the working relationship between baby boomers and new millennials in a digital publishing context. What can older editors and born digitals learn from each other? We are encouraged to work longer; many of us choose to work well into our 60s and beyond. What are the differences, similarities, clashes, cultural differences and benefits of collaborating across the generational divide? For the past few years, I've worked in a digital engagement agency where the average age of the staff is 25. My role is Business Development Manager for MasterDocs – an agile authoring tool. This paper outlines what I've learned as a digital publishing professional alongside developers, designers, social media specialists and business leaders, crossing and building bridges across digital generations. This paper reviews, analyses and tests the relationships between older professionals and their younger 'born digital' colleagues. There is much to be gained for older people by working with younger professionals: new technologies, new skills and new ways of looking at issues. Younger professionals can gain from these working relationships as well. We can all benefit from the new digital environment.

Bobby specialises in digital publishing, digital strategy and culture; new online products such as ebooks (ePUB and MOBI); print and web publishing. During her career, Bobby has worked for high-profile federal government and cultural institutions including ANU, the Department of Parliamentary Services and the National Library of Australia.



KYLIE CHALLENGOR

Editing for education in a digital world: A view from the publisher perspective

In recent years, the educational publishing space has changed significantly. Publishers in both the school and higher education sectors are focusing less on the traditional print textbook model in favour of online courses and interactive ePubs. This transition to a predominantly digital model has required editors (both in-house and freelance) to rapidly acquire new skills in order to adapt to this new environment. In some cases, this means that freelancers must be willing to undertake self-directed training in order to continue to provide editorial services, or, at the very least, be willing to adapt to new workflows.

Kylie is Managing Editor, Knowledge and Learning, at Wiley Australia, leading the Higher Education and Professional Development Editorial departments. She successfully transitioned production for Wiley's higher education business from print to digital only, with textbooks now published as interactive ePubs and online courses. Previously, Kylie worked in arts publishing. Lian is the Associate Director, School Content Management at Wiley Australia. She leads the School Editorial, Design, Media Production and Copyright & Image Research departments and Wiley's vendor partners in these areas. Wiley Australia's School Division delivers inspirational digital learning solutions and education resources to Australian secondary schools.



LIAN FLICK AE

Embracing the future: Technologies to transform the business of being an editor

Since establishing Red Pony 10 years ago, I have been interested in how I can best use technology – not just to write and review documents – but also to run a business, even as a sole operator. Today, we create project estimates using StyleWriter to assess the complexity and readability of documents and AnyCount to provide an accurate word count. Microsoft Word and Adobe Acrobat are still our standard tools of trade, but they have been improved dramatically over the decade. The Word plugin PerfectIt is part of our formal QA process, while EndNote takes the pain out of identifying and correctly formatting references. We use Confluence to share style sheets with staff and external consultants. Harvest lets team members record project hours, then generate invoices that are automatically imported into the cloud accounting platform, Xero. With Daylite I can track clients, prospects, opportunities and projects. I used DropBox to share documents across devices and with clients, staff and external consultants. These technologies not only enable me to run my company more efficiently and effectively, but also more flexibly, which is one of the prime reasons I created my own business in the first place.

Peter is the founder and Managing Director of Red Pony | communications. He helps clients communicate who they are and what they do by producing compelling text for websites, tenders, reports and technical documents. Peter regularly gives guest lectures for the School of Culture and Communication at the University of Melbourne.



PETER RICHES



DR HILARY CADMAN AE



DR MALINI DEVADAS AE

Screencasting: A useful tool for editors

Hilary and Malini will explain what a screencast is (and what it is not), what you might use a screencast for (e.g. promoting your business, helping clients, helping fellow editors or creating a course) and how to get started with free software (e.g. Jing). We will also explain what you need to go further with this technology; for example, using more advanced software (e.g. Camtasia) and choosing a platform to host your videos (e.g. YouTube or Vimeo). Finally, we will summarise some of the dos and don'ts of screencasting.

Hilary is a highly experienced technical editor, proofreader and trainer, with a PhD in biochemistry and a Masters in science communication. Since 2009, Hilary has run Cadman Editing Services, providing writing, editing and training services to organisations and individuals. She is passionate about working on and in her business. Malini has been writing and editing for over 10 years. Based in Canberra, she has delivered workshops around Australia, helping scientists to write clearly and concisely. She has a PhD in neuroscience and four years' experience working in medical research.

TECHNOLOGY

SPEAKER

ABSTRACT

BIO



MARYAM AHMAD AE

The value of cross-linked scientific information in the age of digital publishing

The value of cross-linked scientific information in the age of digital publishing: The Bioregional Assessment Program is delivering cross-linked scientific information about the ecology, hydrology, geology and hydrogeology of specific regions in Australia. In the Program, ~200 authors from four agencies are collaborating to write ~110 publications delivered in PDF and HTML format. The Program is committed to data access and is consistent with the Australian Government's principles of providing publicly accessible, transparent and responsibly managed data. This talk will cover two types of data hyperlinked in these publications: scientific terminology and datasets. It will describe some new practices and tools developed by the team to deliver these data according to these principles. As the interdisciplinary work in the Program progresses, the language used within it has evolved. This talk will highlight the innovative use of a vocabulary service to date-stamp these evolving glossary definitions. Publications are released sequentially over three years. The tools to automate the creation of dataset references, and how this links users directly to the end data, will also be discussed.

Maryam Ahmad AE is a member of the Knowledge Integration Team at CSIRO Land and Water. Over the past seven years, she has been responsible for developing language and terminology standards and conventions for large, integrated multidisciplinary environmental science projects. Her research interests include applying informatics solutions for the integration of multidisciplinary scientific

ACCREDITATION PANEL



TED BRIGGS AE

(MODERATOR)
Ted is an Honorary Life Member of IPed and has been one of the joint national coordinators of the National Mentoring Program since its inception in 2015.



LINDA NIX AE

Linda is a professional editor at Golden Orb Creative, the freelance business she started in 2010. In her 20 years in the publishing industry, she has worked in all kinds of editing as well as other publishing roles. She is currently the NSW delegate on the IPed Accreditation Board.



VAL MOBLEY AE

Valerie has served on the Accreditation Board as the SA delegate since 2013. She is a freelance editor of mainly academic papers and theses with a special interest in helping clients who have English as an additional language (EAL).



ANNA MAYNARD

Anna is a technical editor with SRK Consulting, a mining consultancy firm in Perth. In her spare time Anna dabbles in freelance editing, mainly focusing on PhD theses and academic journal articles. Her academic background is in professional writing and publishing.



DESOLIE PAGE AE

Desolie Page, owner of Perfect Pages, gained accreditation in 2008 and was appointed by Editors Queensland to the Accreditation Board in 2013. She believes that the accreditation process will advance our profession. Desolie edits non-fiction, mostly within the business sector.