

# *write* | edit | index

2015 Australian Conference for Editors, Indexers, and Publishing Professionals



**6–9 MAY 2015, CANBERRA**



# Welcome

We respectfully acknowledge the Ngunnawal people as the traditional owners and custodians of land on which this conference is being held.



The [Canberra Society of Editors](#) (CSE) is delighted to have joined with the Australian and New Zealand Society of Indexers (ANZSI) ACT, on behalf of our respective national organisations, to host this combined national conference of editors, indexers, and other publishing professionals. We offer you all a very warm welcome to this event. And we welcome our interstate and overseas visitors to our fair city.

The CSE celebrated its 21st birthday in 2013, and has a proud history of providing valuable networking and professional development opportunities for its freelance and in-house editors. We also have some great dinners!

Of our many achievements over the years, we are currently most proud to have pioneered an editors' mentoring scheme that has been adopted by all our fellow editors' societies, and can now be truly called the National Mentoring Program for Editors.

While at the conference, you will spend a few days not only in Australia's national capital, but in a vibrant, cosmopolitan and beautiful city set in a typical Australian rural landscape. If you are new to our city, please find time to absorb the ambience of the city we Canberrans are happy to call home.

We trust you find the conference an enjoyable opportunity to learn, to develop, to expand your professional horizons, to network and to make new friends.

**Alan Cummine**  
President, Canberra Society of Editors



On behalf of ANZSI, I am delighted to welcome you to this conference. Our last conference held in Canberra, in 2001, was also a joint conference with the Canberra Society of Editors. So we know from experience how valuable and enjoyable it is for us all, who so often work in isolation, to have this fabulous opportunity to spend these few days together, learning, talking, listening—getting to know each other both professionally and personally. And with the great array of speakers and presentations we have on offer, I am confident that each of us will gain knowledge, skills and understanding as a result. So please, seize this chance to connect with others and broaden your horizons professionally, intellectually and personally. Don't forget your business cards!

**Denise Sutherland**  
President, ACT Region Branch of ANZSI



On behalf of the [Australian and New Zealand Society of Indexers](#) I would like to welcome you to the Write Edit Index conference.

Indexing is a specialised profession. Because there are not many of us, it is always a delight to gather to discuss indexing processes and the indexing life. This conference has the added bonus that we are also meeting with Australian editors. This is the second joint editors–indexers conference in ANZSI/AusSI’s history.

The conference committee has put together a great selection of workshops, talks, roundtables and social events. The special general meeting is of particular importance to ANZSI, as decisions made here will set our direction for the coming years.

Thanks to the sponsors and donors for their contributions, and special thanks to convenor, Tracy Harwood, and to committee members from both societies, for their flexibility, talent and commitment in putting together this exciting event.

**Glenda Browne**  
President, ANZSI Council

**IPEd.**

To advance the  
profession of editing

Welcome to the second combined IPed and ANZSI conference, incorporating the seventh IPed national editors conference. Many thanks to the conference organisers for their hard work.

This is an important period in IPed’s history, as we continue to develop plans for our proposed reorganisation into a national direct membership structure. This complex and highly collaborative process, which began in 2012, has required a lot of hard work and patience from all involved—the transition working parties, project teams, IPed councillors, committees of the societies of editors and society members.

The culmination of this phase of the process will be the much-anticipated member vote towards the end of this year. We hope the outcome will begin a new era for IPed—and a prosperous and productive future for our members.

Meanwhile, we have continued to develop relationships with our international counterparts, further our connections with the higher education sector, provide greater support to the now truly national mentoring program and improve communication with society committees and members.

The IPed Accreditation Board has also been working hard, administering the 2014 exam, processing applications for the renewal of accreditation for those who sat the 2008 and 2009 exams, and developing an onscreen exam.

Please come along, prepared with your questions, to the IPed plenary session to hear about these developments and more.

**Kerry Davies AE**  
Chair, Institute of Professional Editors Council

# Conference information

## Welcome to Canberra

Autumn is a lovely time to visit Canberra. View the spectacular autumnal colour from vantage points such as Mount Ainslie, Red Hill or Black Mountain, or enjoy a free guided walk at the National Arboretum. Visit one of the many wonderful cultural institutions; current exhibitions include:

- *James Turrell: A retrospective* (National Gallery of Australia)
- *National Photographic Portrait Prize* (National Portrait Gallery)
- *Keepsakes: Australians and the Great War* (National Library of Australia)
- *Gallipoli—the other side of the hill* (Australian War Memorial)
- *The home front: Australia during the First World War* (National Museum of Australia)

See [www.visitcanberra.com.au](http://www.visitcanberra.com.au) for more ideas about things to see and do in Canberra.

## The weather

At this time of year the typical daytime temperature is around 15–17 °C with sunny blue skies and clear chilly nights.

## Taxis

Canberra Elite: 13 22 27 or SMS 0417 672 773 your name, pickup address and time to be collected

Cabxpress: 1300 222 977

Silver Service: 13 31 00

## Conference venue

The conference venue is QT Canberra. This newly refurbished hotel (formerly The Lakeside) is on the edge of Lake Burley Griffin. It is part of the recently developed New Acton precinct, which has bars, cafes, restaurants and cinemas. It is walking distance to the Australian National University and Canberra city. See the map on page 6 and venue plan on 7.

## Welcome reception

Wednesday 6 May, 17:00–19:00, Lucky's Speakeasy, QT Canberra. Cocktails—the ultimate networking opportunity!

## Conference dinner

Thursday 7 May, 18:30–22:30, the Great Hall, University House, the Australian National University. Pre-dinner drinks and canapés will be served from 18:30 in the Common Room. University House is within easy walking distance of the conference venue (about a 10-minute walk). See the map on page 6.

## Workshops

Nine workshops will be held on Wednesday 6 May. See page 39 for details.

**Program**

The program of presentations, plenaries and roundtables runs from Thursday 7 May to Saturday 9 May. See the timetable on pages 40–45, information about our keynote speakers on pages 8–9 and program abstracts on pages 10–38.

**Lunches and tea breaks**

Arrival tea and coffee, lunches, and morning and afternoon teas will be served in the foyer outside Ballroom 3 (see venue plan on page 7).

**Exhibitions and bookshop**

During conference break times, enjoy the exhibition space and bookshop at the back of the ballrooms. Visit stands for PerfectIt and Biotext, look at ANZSI's new website, try a sample of the proposed onscreen IPEd accreditation exam, and browse the great range of titles at the conference bookshop.

**Internet access**

A necessity for the modern traveller. Free WiFi is available at QT.

**Conference merchandise**

If you haven't already checked out the online store, [CafePress](#), for the swag of conference goodies (from t-shirts to mousepads), it will be open until the end of June—your last chance to buy some conference memorabilia.

**We're social ...**

Look for [#writeeditindex](#) and keep up to date with conference news. On Twitter, follow IPEd [@IPEditors](#) and ANZSI [@ANZSI\\_indexers](#), or like us on [Facebook](#).

**2017**

The next biennial get-together of editors nationally will be held in 2017 in the sunny city of Brisbane, Queensland. See you there!

**Acknowledgements**

Thank you to all the conference organisers: Tracy Harwood (convenor), Denise Sutherland (committee, graphic designer and web manager), Shirley Campbell (committee), Janet Salisbury and Sherrey Quinn (program), Madeleine Davis and Gaynor Evans (sponsorship), Mary-Ann Came (publicity), Tristan Viscarra Rossel (workshops), Malini Devadas (exhibitions and bookshop) and Gabby Lhuede (printed program). Other help has been given by Geraldine Triffitt, Karin Hosking, Kaaren Sutcliffe, Mary Webb, Elizabeth Manning Murphy, Emma Frater, Lindy Allen, Andrew Bell, Dallas Stow, Margaret Telford and Peta Robson.



# Conference venue

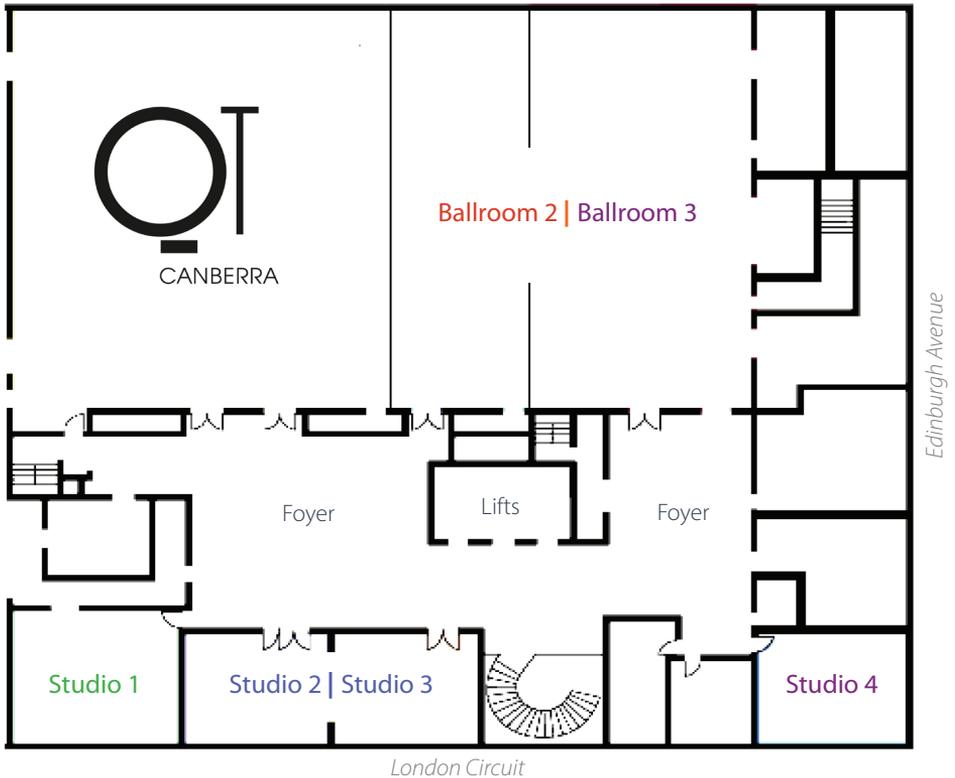
Stream 1—Ballroom 3

Stream 2—Ballroom 2

Stream 3—Studios 2–3

Stream 4—Studio 1

## First floor



# Keynote speakers

## Jackie French



Jackie French will be known to most of us. She is a prolific Australian author of more than 140 books across a wide variety of genres from picture books and children's fiction to gardening, history and adults' fiction. Jackie is a passionate advocate of help for children with learning difficulties as well as the conservation of wildlife and our planet.

Jackie French's writing career spans 25 years, 148 wombats, 36 languages, 3,721 bush rats, over 60 awards in Australia and overseas, 6 possibly insane lyrebirds and assorted *Burke's backyard* segments, radio shows, and newspaper and magazine columns.

She is the Australian National Children's Laureate for 2014 and 2015, and Senior Australian of the Year, 2015. She is also a historian, ecologist, dyslexic and an ardent worker for literacy, the right of all children to be able to read, and the power of books.

## David Astle



David Astle has long been in thrall to the kaleidoscopic charms of the English language. His obsession with wordplay has led him to build a life around words as a writer and puzzle-setter.

He is crossword-maker for *The Age* and *Sydney Morning Herald*, Wordplay columnist with *Spectrum*, and the author of puzzle books, short stories, novels and nonfiction. He also composed such diverse diversions as Wordwit and Omega for Fairfax, the crossword hybrid Rubicon for *Australian style* and was part of a world conspiracy to invent a new word (remember 'phubbing?') On the airwaves you can catch his weekly news clue for Radio National's *Sunday extra* with Jonathan Green. You may also recall his face from the SBS cult show, *Letters and numbers*, currently being repeated on SBS1 at 17:30 pm weeknights.

David sees solving and composing crosswords as daily opportunities for quiet rapture.

## Emeritus Professor Roland Sussex OAM



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 the Institute of Professional Editors.

His current research is located in the triangle between language, culture and society, and technology. He is co-chief investigator in the PainLang Research Group at the University of Queensland, which is investigating the use of language in the diagnosis, treatment and management of pain.

Roly writes a weekly column on language for the Brisbane *Courier-Mail*, and has been broadcasting every week to Queensland on ABC radio since 1997, and for the past decade to South Australia.

He was made a Member of the Order of Australia in 2012.



# MACQUARIE

## BY DEFINITION AUSTRALIAN

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

The [Macquarie Dictionary](#) answers the needs of users on matters of spelling, pronunciation and usage for the complete record of English as it is used in Australia, from the colourfully colloquial to the highly technical. Our definitions are used in Australian courts and media.

The [Macquarie Dictionary Online](#) includes 210,000 definitions, nearly 44,000 etymologies, over 23,000 encyclopedic entries, over 25,000 audio pronunciation files and numerous language and additional resources.

The dictionary is updated every year with new entries, making it the most comprehensive and up-to-date reference of the Australian language available. It not only includes all those words and senses peculiar to Australian English, but also those common to the whole English-speaking world.

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

# Program abstracts

Listed alphabetically  
by presenter

## Maintaining consistency through a staggered delivery process

*Maryam E Ahmad, Karin Hosking, Frances Marston and Sally Tetreault-Campbell*

The Bioregional Assessment Programme is delivering information on the ecology, hydrology, geology and hydrogeology of 13 regions in Australia. In the program, about 200 authors from four agencies are collaborating to write around 150 publications over a staggered delivery period of three years.

In a fast-paced environment of staggered delivery and cross-agency collaboration, project teams rely on editors to ensure consistency across publications produced by different parts of the program, from different disciplines and pertaining to different subregions.

Six editors are responsible for substantive editing, copyediting and post-production proofreading. Language standards and glossary terms are made consistent through the use of robust processes and tools.

This talk covers some of the practices developed by the editorial team to ensure consistency in the Bioregional Assessment Programme, including:

- processes for agreeing on, and implementing, language standards
- processes for getting approval on, and linking to, glossary definitions of terms
- tools for automating as much of the process as possible.



**Maryam Ahmad**, AE, is a member of the Knowledge Integration Team at CSIRO Land and Water. As part of her role, she has been responsible for developing editing standards and conventions for large, integrated multidisciplinary projects. Maryam has an Advanced Master of Arts in Writing, Editing, and Publishing from the University of Queensland and is a member of the CSE, the Australian Science Communicators and the ACT Writers Centre.



**Karin Hosking**, BBS MEd AE, worked as an accounts clerk, careers adviser and business analyst prior to accidentally discovering the joys of editing about eight years ago. She now works four days per week as an editor and research assistant with CSIRO's Land and Water Flagship, and does occasional freelance and pro bono editing on the side. Karin lives in Canberra with her partner Andrew and three eccentric goldfish.



**Frances Marston** is a member of the Knowledge Integration Team at CSIRO Land and Water. She draws on her vast domain knowledge of ecology- and water-related issues to do with catchment processes and function to integrate and decode technical language for non-specialist audiences. Storytelling is a critical focus of her editing work. Frances has a Bachelor of Applied Science and a Graduate Diploma in Outdoor Recreation Management.



**Sally Tetreault-Campbell** is a member of the Knowledge Integration Team at CSIRO Land and Water. She is experienced in the management of publication workflows and quality assurance of publication metadata. She is now leaping into the linked data world, working with software developers and researchers in linked data and controlled vocabularies to develop, implement and maintain an automated glossary. Sally has a Bachelor of Arts in Biochemistry and now conducts her own experiments in her kitchen.

## Supporting copyright creators in the digital age

### *Libby Baulch*

This presentation will cover how to work out if you need a copyright clearance, and where to start if you do; legal rules on attribution and making changes to other people's works; who owns copyright; and how Copyright Agency|Viscopy licensing works.

Copyright Agency and Viscopy are not-for-profit organisations whose services are jointly managed as Copyright Agency|Viscopy. Their joint membership includes photographers, artists, writers and publishers. Copyright Agency|Viscopy manages licensing arrangements for a range of sectors, including education, governments, corporations, cultural institutions and auction houses. Copyright Agency also manages the artists' resale royalty scheme, whereby a percentage from the sale price of resold artworks is paid to the artists. Copyright Agency|Viscopy collects and distributes more than \$100 million each year in copyright fees and royalties.



**Libby Baulch** is policy director at Copyright Agency|Viscopy, a position she has held since 2009. Before that, Libby headed the Australian Copyright Council, a not-for-profit organisation providing a range of services to creators such as free legal advice, information, training and advocacy.

## Information architecture and web indexing

### *Alexandra Bell and Mary Coe*

How do users find information on a website? How do indexers apply their skills in the online environment?

Alexandra Bell and Mary Coe will discuss navigation, search functionality and site indexes. They will provide specific examples from their work at NPS MedicineWise and on redevelopment of the ANZSI website. Specific topics will include:

- thesaurus construction, maintenance and integration with site search
- collaboration with users and stakeholders
- the organic nature of website indexing
- site indexes.

## Indexers Available: a new look

*Alexandra Bell, Madeleine Davis, Mary Coe and Denise Sutherland*

The Indexers Available (IA) section of the ANZSI website is a public directory of indexers to help authors, editors, publishers and indexing colleagues locate an indexer best suited to their needs. Since 2011, ANZSI has been investigating how best to improve and develop this section of our website. A working party was set up, based in the NSW branch of ANZSI, and it set to work.

Based on the working party's recommendations, a new version of IA will soon be launched, as a major subsection of the new ANZSI website. In this session, two members of the working party, chair Madeleine Davis, and Mary Coe, will outline the processes, decisions and survey undertaken during the redevelopment consultation period. Then the website redevelopment team, Ali Bell and Denise Sutherland, will discuss the new IA section of the new website, showing how to get the most out of the site.



**Alexandra Bell** and **Mary Coe** share the job of website indexer and metadata analyst at NPS MedicineWise. They have both earned a Master of Information Studies from Charles Sturt University. Ali and Mary are also active ANZSI NSW members, and they recently worked on a database indexing project together. There are a few things that they don't share, however ...



**Mary** has 25 years' experience as a freelance indexer, working with books and databases. She continues to operate her solo business when she's not sharing jobs with Ali. She is based in Sydney.

**Ali** has been working with websites in one way or another for over 10 years. She has a Master of Applied Linguistics and enjoys thinking about the way people describe what they're looking for. She has recently moved to Canberra.



**Madeleine Davis** has 20 years' experience as a back-of-book and loose-leaf indexer. She has been an active ANZSI member since 1995 at both state and national level. She is the chair of the Indexers Available working party.



**Denise Sutherland** is ANZSI's ACT Region branch president, one half of ANZSI's website redevelopment team (Ali Bell is the other half), and the society's newsletter editor. She has a background in science, and a degree in graphic design. Denise is a well-established nonfiction author, with over 12 books to her name, including four titles in the 'For Dummies' series. In her business, Sutherland Studios, she also writes cryptic crosswords, edits, designs and indexes. She designed the conference logo and website, and is the conference webmaster.

## The 2013 IPEd Prize

### *Meredith Bramich*

When can you officially call yourself an editor? Do you have to have 'editor' in your job title? Does being fascinated by language use and having a desire to improve your writing and the writing around you suggest that you might actually be a closet editor? If so, how could you find out what editors do and what it takes to become one? In this short presentation, Meredith describes how her curiosity led her into studying a graduate course in editing, being awarded the 2013 IPEd Prize, and becoming involved in her local editors' association. She shares what these experiences have shown her about the multifaceted role of the editor and offers practical advice for those interested in moving into editing.



**Meredith Bramich** is exploring the world of freelance editing and proofreading, having recently completed a Graduate Certificate of Editing and Electronic Publishing, Macquarie University. She brings to editing previous experience as an English as a second language teacher, librarian, administrator and project manager. Meredith has worked on a range of published reports and refereed journal articles in education, humanities and law. Based in Melbourne, she is a member of Editors Victoria and a subcommittee volunteer.

## Matrix reloaded: EPUB ebook indexing

### *Glenda Browne*

This presentation follows on from the 'Matrix' and other EPUB sessions presented by Jan Wright, David K Ream and Glenda Browne at the 2013 ANZSI conference in Wellington, New Zealand.

It will provide a brief update on work of the International Digital Publishing Forum (IDPF) EPUB Indexes Working Group, including development of the IDPF Adoption Readiness Roadmap. This roadmap aims to encourage the adoption of specifications once they have been approved.

This will be followed by an update on EPUB indexing. There has been less change than expected in the past few years, and the adoption of ebooks seems to have slowed (although it is certain that it will not stop). Some of the important developments have been in software, including Adobe InDesign and some specialised indexing add-ins.

With the IDPF EPUB Indexes specification now in its final format, it is time to consider the decisions publishers will need to make about the provision of active, linked indexes, and the skills and knowledge that indexers will need. The approach taken to creating a linked index will depend on the technology the publisher is using, and on the desired outcomes. Indexers should know the advantages and disadvantages of different technical options for making linked indexes.



**Glenda Browne** has been a freelance indexer and active ANZSI member since 1988. She is currently ANZSI president and also the ANZSI representative on the IDPF EPUB Indexes Working Group.

Glenda teaches indexing at Macleay College and for ANZSI. She is co-author of *Website indexing* and *The indexing companion*, and author of *The indexing companion workbook: book indexing*. Glenda was awarded Highly Commended in the ANZSI Medal for her index to *The indexing companion* (Cambridge University Press, 2007). See [www.webindexing.biz](http://www.webindexing.biz) for more information.

## Creating online training resources

### *Hilary Cadman*

Online training offers many opportunities for editors, either as recipients or presenters. One option is webinars—these are relatively inexpensive, and can be used for anything from working with an individual client to presenting to hundreds of participants. The technology is flexible, so that even when working with large groups it is possible to include some interactive elements. Another option for training is to create videos of onscreen activity; again this can be done at low cost. Videos can be used in a number of ways; for example, to pass on tips to clients or other editors, or to form the basis of an online course. In this presentation, Hilary will talk about her experience of creating training courses using webinars and videos. She will discuss the various tools that she has used, and outline the main advantages and disadvantages of these technologies.



**Hilary Cadman** is a highly experienced technical editor and trainer, with a background in science. She works with a range of clients in Australia and overseas, and her editing qualifications include accreditation with the Board of Editors in the Life Sciences in the United States, the World Health Organization and IPEd. Hilary is passionate about finding better ways to work on and in her business, Cadman Editing.

## Users' expectations of book indexes

### *Mary Coe*

*If you don't find it in the index,  
look very carefully through the entire catalogue.*

(Sears, Roebuck, and Co., *Consumer's guide*, 1897)

This quote points directly to users' expectations of the usefulness of a book index. Do readers assume that the index will help them? What course of action will they take if they don't find it useful? To step back even further, what do readers think an index is?

Current book indexing practice is based on assumptions about the behaviour of index users. Mary Coe will report on an exploratory user study that investigated readers' expectations and use of book indexes in an effort to fill this gap in knowledge. Results of the study could also inform design of index usability testing and research on navigation within books.



**Mary Coe** has been a freelance book and database indexer for 25 years, working in a wide range of subject areas and formats. She recently completed a Master of Information Studies (Applied Research) course at Charles Sturt University. She is an active member of ANZSI.

## Biography indexing: approaches and challenges

*Madeleine Davis*

A comparison and discussion of indexing books on the lives of politicians, writers, painters, actors, sports men and women, musicians, lawyers, entrepreneurs/business people, Uncle Tom Cobley and all. Are there different indexing approaches to different types of biographies? What are the basics? What, if any, are the special characteristics of different types of biographies? Are there specific issues of content, style and layout? Are there differences between indexing historical figures and biographies of living people? This session will outline how to begin and develop the framework for a biographical index.



**Madeleine Davis** has 20 years' experience as a back-of-book and loose-leaf indexer, including indexing 24 biographies. She has been an active ANZSI member since 1995 at both state and national level and has a Postgraduate Diploma in Publishing and Editing, Macquarie University. Madeleine was awarded Highly Commended in the ANZSI Medal for her index to *Frank Lowy: pushing the limits* (HarperCollins, 2000).

## Everything in its right place: fiction continuity

*Sarah JH Fletcher*

Impossible timelines. Absent characters speaking. All editors and proofreaders of fiction grapple with continuity problems—hopefully before a reviewer finds them! This session will be an entertaining yet practical guide to sharpening your continuity skills, setting out a variety of best-practice strategies based on real-life examples.

## Overuse injuries: prevention and management for editors and indexers

*Sarah JH Fletcher*

Overuse injuries such as carpal tunnel syndrome and tendonitis are all too common among editors and indexers, affecting quality of life and even ending careers prematurely. However, injury prevention is treated as an afterthought—if at all—when training new editors and indexers. This session provides a foundation for educating new entrants to the publishing industry, as well as setting out prevention tips for established workers and suggesting practical management strategies for those who are already dealing with an overuse injury. The session deals primarily with the upper body (hands, wrists, elbows, shoulders, neck).



**Sarah JH Fletcher** has several years of in-house editorial experience at trade publishers and has been freelancing as an editorial consultant since 2011. She specialises in children's and young adult novels, adult commercial fiction and ebook quality assurance. Her current editorial clients range from digital startups to independent and multinational publishers. Sarah is the commissioning editor at Koala Books, an imprint of Scholastic Australia, and she sits on the corporate advisory board of

Editia. She also serves as a judge for the Aurealis Awards. Sarah is an experienced and well-regarded speaker across a range of editing and publishing topics. She was formerly known as Sarah Hazelton.

## Writing, editing and publishing Aboriginal and Torres Strait Islander content: three viewpoints

*Lisa Fuller, Dr Lawrence Bamblett and Pauline McGuire*

Most Indigenous writers in Australia will be edited by non-Indigenous editors and much of the material about Indigenous Australia is written by non-Indigenous people. How then can we create the best possible literature in a way that's acceptable to everyone involved?

At Aboriginal Studies Press we publish Aboriginal and Torres Strait Islander authors as well as material written about their histories and cultures. Our day-to-day experience of working in a cross-cultural space has encouraged us to formulate some general guidelines for ethical publishing. We didn't sit down to write a book of rules; instead, we want to create a living document based on our experiences. We see it as a starting place for those who are new to the area, as well as somewhere to explore the challenges and pleasures of this kind of publishing.

In this session we're presenting three different but related viewpoints. We'll provide a brief context to Indigenous publishing in Australia, touch on some of the more common cultural protocols as well as the challenges and opportunities of transcribing an oral culture into written form. Lastly we'll explore how we adapt the standard rules of consistency and style to Indigenous-centred content and a storytelling form and language that's not necessarily standard Australian English.

Aboriginal Studies Press is the publishing arm of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).



**Lisa Fuller** is a Wuiilli Wuiilli woman who is also descended from the Wakka Wakka and Gurang Gurang mobs. The editorial and production officer at Aboriginal Studies Press, she is a trainee editor who was fortunate to attend the 2014 Residential Editorial Program. Lisa is completing her Masters of Creative Writing and is the joint winner of the Anne Edgeworth Fellowship 2014 with support from the First Nations Australia Writers Network.



**Laurie Bamblett** is a Wiradjuri researcher and community development worker. He works and writes from AIATSIS and Erambie Mission in the heart of Wiradjuri country.



**Pauline McGuire** is a non-Indigenous woman who has worked in publishing for many years, with stints at Penguin UK, Angus & Robertson and Hodder Headline (now Hachette), but faced with the cultural wealth of Indigenous Australia she sometimes feels like an absolute beginner. At Aboriginal Studies Press Pauline manages research publications, working with both AIATSIS researchers and other academics to produce online books, papers and research reports.

## Automatic indexing of newspaper clippings

### *Grisoula Giopoulos*

In late 2010 the Commonwealth Parliamentary Library introduced LAST (Library Authoring System and Thesaurus), an automated system for the selection and indexing of newspaper clippings. Four years later we take a look to see what the impact of this system has been in doing this task, how it has affected the workplace, and what its value is for our clients and the service we provide.



**Grisoula Giopoulos** graduated with a Graduate Diploma of Information Management (Librarianship) from the University of New South Wales in 1988. Former jobs include organising a slide collection for an engineering firm; sorting and cataloguing the Sydney Futures Exchange library; and indexing journal articles for a database on the Daintree region, now listed as a World Heritage site. She currently works at the Commonwealth Parliamentary Library where she has indexed journal articles and newspaper clippings and edits the in-house thesaurus.

## Digital first: making the transition from print to online publishing

### *Bobby Graham*

Are you an aspiring content creator? Raring to write in the blogosphere? Set on becoming a self publisher? The internet offers a digital panacea with services like Google Drive—a collaborative authoring platform; Medium—an online newsreport; and Unbound—a crowd-funded digital publisher. These digital enablers fulfil different publishing requirements and they all have one thing in common: hypertext markup language.

Derided 20 years ago as a callow online upstart, sidelined for a while by PDF—its more flamboyant cousin—HTML has come of age, cementing its supremacy as the language of the internet.

No need to worry whether you've put your <br> in the right spot: it's been done on your behalf. Modern digital services are beautifully formatted and designed by programmers and developers. Authoring, editing and indexing just work: the underlying HTML speaks seamlessly system to system. These easy-to-use services make the transition from print to digital liberating. They remove restrictive print constraints. As a content producer, you can unshackle editorial from physical formats.

This paper is not an HTML toolkit. Instead it discusses ways to create and publish content, using contemporary web-based services that demonstrate the power of digital first. Some aspects of digital publishing may impact on traditional publishing practice. Rather than trying to 'fix' these business models, I posit new ways of creating, reading and finding innovative content.



**Bobby Graham** is a digital publisher with a passion for publishing and communication. Bobby holds a Masters in eBusiness and a Bachelor of Arts in English and History. She has worked in government, with publishers and in libraries. Bobby is director of Bobby Graham Publishers.

## The 2014 IPEd Prize

### Brenda Gurr

What kinds of opportunities might postgraduate study in editing offer a prospective student? Brenda Gurr talks about her experiences as an in-house writer and educational editor and her reasons for choosing to study editing at university level. She discusses how her new editing qualification and winning the 2014 IPEd Prize have strengthened both her skills and her freelance writing and editing career, sharing her tips for success.



**Brenda Gurr** has a background in primary and drama teaching and is the author of numerous resources for primary and secondary students. She is currently working as a freelance writer and editor, specialising in children's and educational writing. Brenda has recently completed a Graduate Certificate of Editing and Publishing through the University of Southern Queensland.

## Viva la Novella editing competition

### Pamela Hewitt

*Viva La Novella* has been running for three years, seeking out new works of short fiction. After the first year, the competition expanded to provide a unique professional development opportunity for editors as well as writers.

The nature of editing makes it difficult to judge. When the final product is put forward, it's hard to be sure of the editorial component. What was the state of the original text? How long did the editor have to work on it? How much liaison was required? What were the budgetary restraints? Were there specific challenges and limitations?

*Viva* is a structured program that fosters good editorial practice from editors who are selected in a competitive industry process. The editor-judges choose a manuscript and then proceed through the processes of contracting and manuscript development to print and post-publication promotion.

It is a valuable means for talented early career fiction editors to develop their skills. They receive:

- recognition for their contribution, vital in an industry where editors are too often invisible
- mentorship from both publisher and editorial mentor
- leverage to further their careers with a prize-winning work to their name
- experience of selection of manuscripts and guidance with the stages of production from assessment and editing through to production and launch.

*Viva la Novella* gives editors the chance to be publisher, project manager and editor of a work of their choosing. It helps emerging editors overcome the hurdle of their first commission, and results in the publication of high-quality Australian short fiction.

## Teaching editing: online approaches to a moving target

*Pamela Hewitt, AE*

How do you convert a set of postgraduate distance education editing courses to online delivery, expanding coverage from print to digital and beyond?

This is the story of one approach, a guide to the directions taken in revising a university editing and publishing program. The highlights?

- straddling traditional and emerging technologies in current industry practice
- balancing Australian English and editing practice for Australian students, including a focus on the Australian standards for editing practice and IPEd accreditation requirements, with the language and usage needs of international students
- moving from a paper-based, external program to integrated online delivery, while retaining a practical, hands-on focus
- expanding coverage to incorporate major new content areas including fiction editing, freelancing, academic editing and digital publishing
- developing options for students in specialist and interdisciplinary masters programs
- sourcing authentic manuscripts across multiple genres for students' major projects
- introducing an online publishing platform for students to showcase their skills.

This presentation outlines the choices and decisions taken in a substantial revision of an online editing program. The pedagogical, technical and logistical challenges raise broader issues for the future of editing education.



**Pamela Hewitt** is an accredited editor who has been involved in editing and publishing for over 25 years. After an in-house career in educational and academic editing, she established a freelance editorial practice specialising in fiction and creative nonfiction. Her work includes educational and mentorship roles. Pamela has taught in universities, and run editing courses for writers' centres and societies of editors around Australia, in New Zealand and Singapore.

## Improving subject access to the Office for Learning and Teaching's resource collection

*Philip Hider, Barbara Spiller, Pru Mitchell, Robert Parkes, Ying-Hsang Liu, Carole Gerts, Carla Daws, Barney Dalgarno and Sue Bennett*

The federal government's Office for Learning and Teaching (OLT) has built up a collection of resources for teachers in the higher education sector. Although these resources are freely available on the OLT website, the OLT regards them as underutilised.

A group of librarians and academics from the Australian Council for Educational Research, Charles Sturt University and the University of Wollongong has been commissioned to reorganise the database, using more accurate and consistent metadata. The project is due to be completed in June 2015.

This paper is a case study focusing on the process of improving subject access to this collection.

It describes how existing controlled vocabularies in the education field were evaluated as candidates for adoption, according to various criteria, including the depth to which the vocabularies cover the subfield of higher education, their linguistic and ontological alignment with the target audience, their levels of maintenance and institutional support, and the extent to which they conform to international standards.

The paper then describes how the Australian Thesaurus of Education Descriptors (ATED) was selected as coming closest to meeting OLT requirements, but that, as a general education vocabulary, it lacked some of the specificity needed to describe higher education research. Areas where ATED's coverage was not adequate were identified via a mapping exercise. Selected terms were then assessed for their suitability to be incorporated into ATED.

This paper highlights how established vocabularies can not only be utilised in different environments, but can also themselves be strengthened through the process.



**Associate Professor Philip Hider** has been head of the School of Information Studies at Charles Sturt University since 2008. He publishes, researches and teaches in the field of information organisation. Philip is a fellow of the Chartered Institute of Library and Information Professionals, an associate of the Australian Library and Information Association (ALIA), holds a PhD from City University, London, and served on the Australian Committee on Cataloguing from 2004 to 2009.



**Barbara Spiller** has worked as a cataloguer and indexer at the Australian Council for Educational Research's (ACER) Cunningham Library for five years. She co-edited the 4th edition of the *Australian thesaurus of education descriptors*.



**Pru Mitchell** is manager of Information Services at ACER. Management of vocabularies has featured in Pru's recent education librarianship experience with involvement in ACER's *Australian thesaurus of education descriptors*, and previously the Schools Catalogue Information Services' (SCIS) Subject Headings List, and ScOT (the Schools Online Thesaurus). She is an adjunct lecturer in the School of Information Studies, Charles Sturt University.

## Demystifying numbers: editing numerical content in prose, diagrams, tables and graphs

*Denise Holden*

Although this is the age of 'big data', some editors are not confident editing publications that are dense with numbers or statistics. Yet the goal of the editor is the same as with pure text documents: provide clarity for the reader by ensuring the numerical content (prose, diagrams, tables, charts and graphs) convey the intended meaning.

This presentation will demystify the world of numbers and provide guidelines on how to approach editing any text with a numerical component. It will identify the options for presentation of numerical data, and discuss the rise in the use of infographics and how design elements can be misleading. Examples of best (and worst) practice will illustrate some simple principles and draw parallels with the approaches used for editing text to achieve clarity, consistency and completeness. The topics will include the elements of good design for tables and graphs; terms that have a precise meaning (such as 'significant') in a research context; and guidelines for deciding on display format (table or graph) for different data types.



**Denise Holden**, BComm MA, majored in statistics and worked as a media analyst and researcher prior to establishing a communications consultancy. Her corporate career included roles in marketing, media, advertising and research. She has extensive experience in statistical analyses and in writing and editing research reports and presentations. She assumed her first editor role in 1995 as editor of *Media update*, a monthly newsletter reporting on trends in the media industry.

## 'Evidence of hype'—accuracy and clarity in science writing and editing

*Dr Julie Irish*

Science is integral to our understanding of the world, but we're not all scientists. We rely on reports of scientific progress and discoveries to help us make informed decisions, and the language we use in science writing can make all the difference. Does 'no evidence that ice cream causes cancer' mean that ice cream doesn't cause cancer, or that no-one has done any studies on it? If 'the benefits of eating spaghetti are yet to be shown', how do we know there will be benefits? And is 'a 50% greater risk' always meaningful? I will discuss how to recognise and avoid biased language, how to write clearly and accurately about risk and evidence, and why nothing can be scientifically proven.

## Styling Australian science

*Dr Julie Irish and Dr Janet Salisbury*

In 2013, Biotext took on the daunting task of developing and publishing a style manual for scientific and technical writing and editing. The *Australian manual of scientific style* (AMOSS) is an easy-to-use resource for anyone who writes or edits scientific, technical or other complex information. We will describe the process of creating AMOSS, from initial concept, through gathering content, grappling with the nuts and bolts of scientific style (including where to follow Australian Government style and where to recommend a change), and designing and publishing in print and interactive digital formats.



**Dr Julie Irish**, AE, used to be a research scientist but decided she liked words more than lab work. She works as a science writer and editor for Biotext Pty Ltd, and specialises in health and medical topics. She is based in Sydney.

## Planning your indexing legacy

*Frances S Lennie*

The catalyst for this talk was the excellent presentation by Judith Cannon and Jenny Wood ('Empty chair: succession planning for indexers') at the ANZSI ACT/NSW regional conference in August 2014. We will look at this topic from the perspective of the freelance indexer. The adage that indexers never die but simply fade away—literally or metaphorically—begs the question about what happens to your ongoing indexes (revision, serial and cumulative) and the potential impact on clients. A career based on closely built relationships need not be finite: with some forethought it can be extended indefinitely. This talk will look at ways to gracefully pass the baton to your eventual successor with minimum disruption to the indexing and publication process.

## CINDEX™ roundtable

*Frances S Lennie*

In this small-group format we will explore some of the overlooked features of the software that enhance the work experience. Come and find out what you've been missing, be prepared to ask questions and share work habits and ideas. Together we can all learn something new and worthwhile.

**Frances S Lennie** began her indexing career in 1977, working on medical and economics texts for Holt-Saunders Publishing Co. in the United Kingdom. After her relocation to the United States in 1982, she continued building her indexing business while developing indexing software for private use that was released in 1986 as CINDEX™. Her company, Indexing Research, continues to develop and maintain CINDEX (for PC and Mac) and provides indexing and abstracting services in medicine and the humanities, as well as file conversion services and software training. Fran served as treasurer for the American Society for



Indexing (ASI) from 1992–1998 and as ASI president 2003–2004 and 2010–2011. She was honoured with the Theodore C Hines Award in 2005 for continuous dedication and exceptional service to ASI.

### **From *bakkies* to *takkies*, *amabokoboko* to *zozo* huts: an ‘A to Z’ of indexing texts in South Africa**

*John Linnegar*

Thanks to the influence of at least 10 languages on South African English, indexers in South Africa are often faced with a multitude of complex lexical challenges when it comes to indexing subjects and concepts, especially in publications that are likely to have an international audience. This is graphically illustrated in the title of this presentation, where the influences of Afrikaans (*bakkies*, *takkies*), trade and other names indigenised to African languages (*zozo*), and coinages involving two or more languages (*amabokoboko*) are clearly evident—all of them words familiar to most South Africans. The indexer will therefore need clear guidelines as to the conventions to be followed: italicise such words or not, provide their standard English equivalents in the entry, where to place them in an index (let not appearances deceive!), whether to provide double entries, or treat them in some or other accessible way for the unwitting reader! Some of the commonest indexing challenges are presented in this session.

### **You’re only as good as your briefs**

*John Linnegar*

Briefs give service providers the essential information and instructions that enable them to do their jobs to the satisfaction of their clients. There’s always a degree of assumed knowledge among those ‘in the know’ in our field—ranging from basic to specialised—so a brief should contain only enough information to get the specific job done. Right? Or should it be anything but ‘brief’ if the service provider is to deliver the goods on time, within budget and to the specified specs and standard?

In this session, through specific examples, we’ll investigate the requirements of good briefs, their purpose and their content. In the end, an effective brief should ensure that any gap between expectations and deliverables is reduced to negligible—and we have satisfied, happy clients, reputations intact and repeat business!

**John Linnegar**, an Accredited Professional Text Editor, has been active in the publishing industry for more than 30 years, as author, text editor, proofreader and indexer. He has been training text editors, proofreaders, subeditors, indexers and project managers since 1999; in 2013 his index for *Text editing: a handbook for students and practitioners* (University Press Antwerp, 2012) was a runner-up in the Association of Southern African Indexers and Bibliographers (ASAIB) Awards. His PhD research at the University of Antwerp, Belgium, is focused on developing an effective blended learning model for mentoring language practitioners online.



## Mentoring for editors grows up and out!

### *Elizabeth Manning Murphy with Ted Briggs*

Since this time two years ago, the Canberra Society of Editors' (CSE) mentoring program has gone across state borders, has been joined now by every state in Australia, and has attracted international interest.

We will tell you where we started, how the program moved gradually across Australia, and what's different about our program compared with others around the world. We will tell you how the program runs, what it costs and where the money goes, who to get in touch with if you are interested, as a mentor or as a mentee, and how it works—thanks to state coordinators everywhere and great support from within the CSE committee and when necessary from IPEd.

Mentoring is personally rewarding for both mentor and mentee, and there is no editing-related topic that is off-limits for a mentee to request mentoring in. It is confidential, with help at every stage—free pre-mentoring training workshops for mentors, videos for showing at local general meetings of editors, guidance notes for everybody, careful matching of mentorship pairs.

What of the future? We will tell you how we have already stepped outside Australian borders. We plan webinars to provide information about the program. And we will look at a future in a new order of editing in Australia. We welcome interest from our partners in the publication world—indexers, designers, publishers and printers—while our needs are different, we can learn from each other.

The future for the National Mentoring Program for Editors is looking bright.



**Elizabeth Manning Murphy**, DE, is a national coordinator of the National Mentoring Program for Editors. She is an honorary life member of the CSE and a member of both the Society for Editors and Proofreaders, UK and the Professional Editors' Group, South Africa. Recent books *Effective writing: plain English at work* (2nd edition) and *Working words*, are on sale at conference discounts. Watch for her workshop 'Grammar in a nutshell'. More on her website: [emwords.wordpress.com](http://emwords.wordpress.com).



**Ted Briggs**, AE, is an honorary life member of the CSE, has been an IPEd councillor, and is currently chair of the Accreditation Board and a joint national co-ordinator of the National Mentoring Program for Editors. Ted has worked as an editor and technical writer for the past 15 years but also dabbles in photography and video production. He works for the Department of Defence as a senior editor, technical writer and multimedia specialist.

## **The role of good communication at CEO/board level: how proper editing and writing skills are crucial to effective communication and decision-making**

*Dr Ann-Maree Moodie*

A board of directors is an important part of the organisational structure. There are many different types of boards. Some boards govern the largest listed companies; others provide oversight for the smallest of not-for-profit organisations.

While each board may have a different purpose, all boards are bound by a common dilemma: ensuring that the information received from the management team is accurate, timely, clear, concise, well-argued and well-written.

Many people in the company write the board papers that contribute to the 'board pack'—the information that goes to the board and forms the foundation of the board's decision-making. But writing, research and editing skills are not always the forte of a senior executive.

In this presentation, Dr Moodie will explain why board papers are an essential part of good governance, the common problems encountered by board paper writers, and the ways boards, executive teams and company secretaries can help.

**Dr Ann-Maree Moodie**, FAICD FGIA, is managing director of The Boardroom Consulting Group where she conducts board performance reviews and runs communication workshops with boards and senior executive teams. Dr Moodie received her PhD from Macquarie University for her research on independence and conformity in boardroom decision-making. Dr Moodie also holds a Bachelor of Arts (Journalism and Japanese), a Graduate Diploma of Applied Corporate Governance, a Company Directors Course Diploma, and a Graduate Certificate of Editing and Electronic Publishing.



## **Sack that client: why you need to look after you**

*Jenny Mosher*

If you're a freelancer, you are the business, so it's important to look after yourself.

Many of us think outside of the business when we think of looking after ourselves. We think about our diet, exercise, or taking a day off to 'breathe'. But it's important to also think about our health inside the business—and our clients can affect our health quite dramatically.

In short, the customer is not always right. So you need to know how and when to identify a customer who is 'wrong'. And at a time when workplace bullying is such a big issue, we also need to realise that, as freelancers, we can be bullied, too. Or become the target of inappropriate behaviours.

Sometimes it's just a simple matter of communicating our expectations to the client so that they behave more respectfully towards us. But at

other times we need to take harsher action. The trick is to do it without making the situation worse!

As prevention is always better than cure, Jenny will talk about steps you can take to minimise the risk of getting stuck with that client, and then move onto strategies you may need to consider when you really, really need to 'sack that client'.



**Jenny Mosher**, AE, is a self-publishing facilitator, author and business operator. Located in the Blue Mountains, NSW, Jenny makes the most of the internet to run her business and enjoys employing new technologies to make life easier. Under her MoshPit Publishing umbrella, she helps people publish their works via [narratorINTERNATIONAL](#) and [IndieMosh](#), and helps them market their books via [One Thousand Words Plus](#). One day she hopes to sleep in.

## Editing in the world of ebook applications

### *Agata Mrva-Montoya*

Despite the potential of media-rich experiments to cross the boundaries between books, apps, games and the web, successful examples of literary content published across several platforms are scarce. The production of digital media such as apps is expensive and, despite the hype, the market for them remains limited. Not surprisingly, the publishers focus on 'tradigital' books, with linear content refined using traditional editing practices and the design driven by the paradigm of the printed page.

Nevertheless, the affordances allowed by digital media and hardware are too tempting to ignore and I have been particularly interested in understanding how works of nonfiction can be transformed into well-designed and successful apps. With the ability to include videos, animations, rotations, games and other forms of interactivity, and the lack of conventions about what an app should do and look like, it can be easy to focus on 'special effects'. But the principles of good app design rely on ensuring that the available technology is used to solve a specific problem in a clear, intuitive and purposeful way.

Following a brief overview of app design elements, the focus will be on the processes underpinning the development of apps, the importance of collaboration, and the role of editors and editing in the production of apps. This presentation is based on insights gained from a research project supported by an Editorial Professional Development grant from the Australia Council for the Arts.



**Agata Mrva-Montoya** has worked at Sydney University Press since 2008 in a role combining editing, project management and social media. She has been a member of the Society of Editors (NSW) since 2008, and a committee member and professional development coordinator since 2012. Agata is interested in the impact of new technologies on scholarly publishing, editing and books in general. She can be found on Twitter as [@agatamontoya](#)

## The writers' editor

### *Abigail Nathan and Sarah JH Fletcher*

Authors now have more publishing options, but support can be hard for them to find—especially when they are starting out. Often it is up to a freelance editor to educate writers about the writing process as well as the demands and expectations of publishing.

The Writers' Editor is a research project that Abigail Nathan undertook in 2014 with the support of the Australia Council for the Arts. The aim was to explore how authors in different genres and fields create and develop their work, their writing and publishing challenges, and what they need (and want) from editors in a changing publishing landscape. The project's ultimate goal is to develop more effective ways for editors to support authors on their own terms.

Abigail is freelance; Sarah works both in-house and independently. They will discuss the findings of The Writers' Editor project in light of the different approaches they use when working with authors. They will also consider the different concerns of new writers working towards self-publishing versus authors who are writing with the support of a publishing house. For editors, understanding writers' techniques, strategies and angles helps them speak to writers in their own language and can make the work, and the writer–editor relationship, more effective and satisfying.

**Abigail Nathan** is a freelance editor who has run *Bothersome Words* Editing & Writing Services for over 10 years. She has edited for Australian trade publishers, including HarperCollins, Penguin Random House and Hachette, as well as publishers in the United Kingdom and United States. She also works regularly with emerging and self-publishing writers—editing, mentoring and helping them to develop their work. She can be found online as [@BothersomeWords](#) and blogs at [www.bothersomewords.com/blog](http://www.bothersomewords.com/blog)



## Editing within and for markup languages

### *Linda Nix*

Markup languages such as XML, XHTML and HTML are an integral part of today's publishing landscape from romance ebooks, trade fiction and nonfiction, to textbooks, journals, government reports and business websites. Editors working directly within digital formats often need to access the underlying code. Editors who use editorial markup tools that hide the code or on content intended for markup by others need to understand the context in which they work.

Many editors feel daunted by code and believe they can leave 'all that technical stuff' to the geeks. However, a good working knowledge of markup language is an essential skill for today's editors. Fortunately, for people whose professional skills include an understanding of structure, syntax and obsessive attention to detail, learning markup is simple and the skills are transferable.

This paper provides an introduction to markup languages: how, where and why markup languages are used in publishing; some key concepts and terminology; how to navigate code when required; and editing tools, including Microsoft Word. Even if the only editing software an editor uses is Word, editors will learn how to use it more effectively and provide clean files ready to use in production systems for print and digital formats.

**Dr Linda Nix**, BA Hons (English) PhD (History) Grad Dip Computing, is a professional editor with 20 years' industry experience in editing and production for print and digital formats, including hands-on experience with a range of markup languages and schemas. Her editing expertise includes business, law, finance and accounting publications, trade nonfiction and literary fiction. She has run her freelance business, Golden Orb Creative, since mid-2010 and publishing imprint, Lacuna, since late 2012.



## Australian style: directions 2015

*Pam Peters and Adam Smith*

In the second decade of C21, where is Australian style heading? It was articulated in successive editions of the *Australian government style manual* until 2002, but in the absence of a follow-up edition, how consistent are Australian style practices now?

What we might expect to see is the greater impact of global communication factors on Australian English than before, and symptoms of destabilisation in the local context from the reduced dominance of Australian print newspapers and takeovers of independent publishers by overseas conglomerates. The ever-increasing role of the internet and wireless communication is likely to impact on Australian style, though not—as some might fear—in entrenching text-message TLAs (three letter acronyms) and FLAs (four letter acronyms) as the norm. Rather we would expect greater influence from the big communicators on the web, e.g. Wikipedia and the BBC, as well as the diversifying effects of the countless bloggers and advertisers who also use the web. This paper will present research findings on points of Australian style from several sources including *Australian Style* surveys, and recent, very large Australian, British and American corpora of internet-based language, to see whether Australian writing remains distinct from both, or is increasingly convergent with them.

**Pam Peters** is a fellow of the Australian Academy of the Humanities, and an emeritus professor of Macquarie University. She was director of the university's Dictionary Research Centre (2001–2007), a member of the Editorial Committee of Macquarie Dictionary (1986–2006), and authored *The Cambridge guide to English usage* (Cambridge University Press, 2004) and *The Cambridge guide to Australian English usage* (Cambridge University Press, 2007). Her research continues in lexicography, terminography, and Australian and international English.





**Adam Smith** is convenor of the Graduate Certificate of Editing and Electronic Publishing at Macquarie University. He has performed a variety of roles as an editor and is managing editor of the undergraduate research journal *Macquarie matrix*, as well as executive editor of *Australian style*. He was a researcher and writer on the team that produced the 6th edition of the *Style manual for authors, editors and printers* (Wiley, 2002).

## Thinking about thinking

### *Paul Petersen*

Writing and editing are biologically unnatural. Humans did not evolve to write or edit, and written work does not allow for body language, aural tone, smell, eye contact or any other form of physical contact. It is an abstract mind-to-mind connection, and we need to understand how our minds work if we are to make the most of the written opportunity.

Recent developments in neuroscience provide new insights into how writers might better connect with the minds of their readers. The research suggests your readers are not as smart as they think they are, and that they are vulnerable to irrational thoughts and behaviours. Advertisers have intuitively exploited these irrationalities for decades. Perhaps it is time for the mainstream writing and editing community to do the same.

This presentation explores ideas about how people think and process information that have important implications for writers, editors and indexers. Most people don't realise how little control they have over the way they think, but an awareness of this can assist you in getting a message to your audience.

We all understand that no amount of editing and indexing will rescue writing that does not have a meaningful connection to its reader. By 'thinking about thinking' writers, editors and indexers are more likely to establish that connection. This presentation is a blend of workplace lessons learned over many years and some backyard neuroscience for writers, editors and indexers.



**Paul Petersen** is particularly unqualified to talk about writing, editing and neuroscience. As a former officer in the Australian Army, he brings a combat operations background to the art of writing. As part of Petersen Ink, Paul now works closely with workplace writers and editors, and facilitates training on workplace behaviour, communications and problem-solving. He is unpublished and unaccredited but that won't stop him talking about this very interesting topic.

## Valuing our professions

### *Belinda Pollard*

The vexed topic of knowing what to charge a client can haunt even the most experienced of editors and indexers. How can we develop an accurate sense of our own commercial worth, and convert that into realistic hourly or per-project rates? And then, how can we persuade

clients to pay it? Our panel of experienced freelance and contract editors and indexers will reveal their personal discoveries in this important area.

**Belinda Pollard** is a publishing consultant, book editor and blogger at [www.smallbluedog.com](http://www.smallbluedog.com). Since going freelance in the late 1990s, she has made nearly every mistake there is to make in setting professional fees, and is keen to save others from the same pain. An award-winning former journalist, she recently self-published her debut novel *Poison bay*, a thriller set in the wilds of New Zealand, which won a Varuna Publisher Fellowship in 2011. Belinda lives in Brisbane, where she undertakes ball-throwing duties for a dog named Rufus, and turns on the air-conditioning so she can dream of snow ...



## Evaluating indexes—a brief overview for editors and indexers

### *Sherrey Quinn*

Freelance indexers work on assignments for editors, authors, graphic designers and publishers and other organisations. This presentation is a brief guide on what indexers need to know up-front about indexing assignments, and suggests techniques for evaluating indexes. For editors commissioning an index or receiving an index that has been commissioned by the author, publisher or designer, it offers suggestions on how to assess the quality of an index and its compliance with indexing standards and conventions. Indexers too can use these techniques to assess their own work. The presentation addresses the questions 'What are the characteristics of a good index?' and 'How can I tell if the indexer has done a competent job?'

**Sherrey Quinn** is an information consultant and freelance indexer with expertise in indexing most subjects and formats. Sherrey began her indexing career in the 1970s in libraries, indexing for online databases and print indexes. In parallel with this she became proficient in the application and development of controlled vocabularies for indexing, and in online information retrieval. Later Sherrey began back-of-book indexing and she has been an Accredited Indexer since 1992. She has extensive experience in managing indexing, library and information projects. Sherrey is an active member of the Australian Library and Information Association; has been a member of ANZSI since 1992; a member/office-bearer of the ACT Region Branch Committee since 2005; and chair, ANZSI Accreditation Committee since 2010. Sherrey is a director of Libraries Alive! Pty Ltd and founder of the indexing business Information in Order.



## **Information design—a fresh approach to substantive editing that is more than just words and more than just design**

*Dr Janet Salisbury and Dr Richard Stanford*

Information design is about arranging the text and look of a document to make it as readable, attractive and effective as possible. This is often thought to be something for designers to worry about, but we have shown that the best results come from integrating writing, editing and design. This process starts at the earliest stages of document development and follows three stages:

- Large-scale analysis and organisation of the content ('the story'), so that information has structure, is engaging and flows logically. This assists readers to understand the main purpose of the information.
- Medium-scale mapping of the elements of the story, creating visual concepts and revising the text to help readers navigate and understand the content.
- Fine-scale styling and presenting the content, including text, fonts, colours, graphical elements, figures, tables, graphs and diagrams, in a way that will focus readers' attention on the details.

Preparing science and technical publications involves complex tasks at each level. In this panel session we will present our overall approach and two case studies from Biotext's portfolio of science and technical publications to illustrate how we integrate writing and editing with design work at each level to create effective information design. We will invite our clients from the two case studies to take part in a panel discussion.

## **A new digital workflow for report authoring and editing**

*Dr Janet Salisbury and Dr Andina Faragher*

At Biotext, we work on many multi-author technical documents, series of documents, guidelines, manuals and reports of all descriptions. Many of these are updated on a regular basis. Managing the workflow for such projects with Microsoft Word and Adobe InDesign often results in one or more of the following issues:

- In document series, a change to standard text in one document requires the same change to be made in every other document in the series (e.g. changing the order of a heading in a document template would need to be manually applied to all documents)
- Sending versions to multiple authors for checking results in many versions of the document, which can be a logistical nightmare for the project manager
- If different outputs are required (e.g. HTML, PDF, Word), late changes to one output may need to be manually applied to the other outputs.

Using two case studies, we will describe how we used our experience in publication management to imagine a new digital workflow, and the unique authoring and editing program, Masterdocs™, which we have helped local IT company Oxide Interactive to produce to overcome these issues.

**Janet Salisbury**, BSc(Hons), PhD, ELS, AE, left a career in medical research to take up science writing and editing. Her work mushroomed and in 1999 she founded Biotext, which now has 10 staff and three directors. Janet has written and edited numerous publications about health, agriculture and environment, and presented courses and talks on science editing and writing. She has passed the Board of Editors in the Life Sciences exam and was instrumental in developing the IPed accreditation scheme.



**Richard Stanford**, BVA, Grad Dip VA, MVA, PhD, is a visual information specialist with extensive experience in science communication, new media, graphic design, illustration and publishing. He has a PhD in new media and cross-disciplinary studies between science and art from the University of New South Wales. Throughout his career, Richard has worked on a wide variety of science-based visualisation, technical communication and publishing projects, including working with some of Australia's top scientists.



**Andina Faragher**, BSc(Hons), PhD, AE, DipAdvCanineBehavioralSciences, has a scientific research background and is a member of the in-house editing team at Biotext Pty Ltd. She has edited scientific publications for a range of government and nongovernment clients in Australia and overseas. As well as being an IPed AE, Andina is also an accredited editor for the Joint United Nations Program on HIV/AIDS (UNAIDS) and the United Nations Population Fund.



## Editors as integrators in interdisciplinary environmental assessments

*Rebecca K Schmidt*

Editors can contribute significantly to the substance, structure and integration of information presented in publications. When the information comes from many authors, disciplines and geographic regions, it is particularly challenging to knit the content together to form a clear, coherent publication with suitable form, arrangement, focus and length.

The Bioregional Assessment Programme provides information on the ecology, hydrology, geology and hydrogeology of 13 regions in Australia. This scientific information will be available for decision-makers, industry and the community when considering coal seam gas and coal mining developments and their potential impact on water resources. In the program, 200 authors from four agencies are writing 150 publications over three years, and they rely on an editorial team for not only quality assurance but also integration.

This talk covers some of the practices developed by the editorial team to ensure integration in the Bioregional Assessment Programme, including:

- processes for agreeing on, and enforcing, outlines for all 150 publications
- diagrams that assist both authors and audience in understanding how each publication fits into the whole context
- language standards and a curated glossary.

The supporting role of technology and software tools will be particularly emphasised.



**Becky Schmidt**, AE, is the research team leader for the Knowledge Integration Team in CSIRO Land and Water. Her team of editors and mapmakers works with scientists in large, interdisciplinary projects to deliver information on environmental topics such as water, climate change and the potential impacts of mining or agricultural developments. This information is delivered both via traditional reports and web-based 'information platforms'. She is a member of the Canberra Society of Editors, and achieved the status of Accredited Editor in 2009.

## **Descriptive, prescriptive or both? The language connoisseur and the norms of contemporary English**

*Roly Sussex*

Beginning courses in linguistics start with the evils of prescriptivism, and the imperative to be descriptive and to describe rather than to prescribe—or, for that matter, proscribe. And yet prescriptivism has had a key role in shaping the history of English, and its modern forms. Editors and editing are one of the membranes between the descriptive and the prescriptive, and are likely to play an even more important role as self-publishing and online publishing gain momentum. The dynamics of the tension between descriptivism and prescriptivism are one of the engines of contemporary English.



**Roland (Roly) Sussex** is a research professor at the University of Queensland. His current research is located in the triangle between language, culture and society, and technology. His most recent major publications include Andy Kirkpatrick and Roland Sussex (eds), *English as an international language in Asia: implications for language education* (Springer-Verlag, 2012). In 2012 he was made patron of the Institute of Professional Editors and a Member of the Order of Australia.

## **Working with individual authors**

*Kaaren Sutcliffe*

Working with individual authors allows for more editorial creativity (and is a lot more fun) than reviewing government or corporate work. This presentation will cover:

- how authors are referred to her
- the initial manuscript review and what to consider
- manuscript assessment versus an edit

- key questions for works of fiction
- key questions for nonfiction works
- retaining editorial distance
- composing the editorial assessment report
- providing comprehensive feedback tactfully
- suggested professional development for editors wishing to work on fiction.

Kaaren will describe the critical elements that she looks for in a manuscript, how she considers whether the work appears to be effective and well-integrated, and whether the writing has been ‘maximised’—is the book the best it could be, and can the author be encouraged to take it to another level? This will be a practical and informative session.



**Kaaren Sutcliffe**, AE, was a published author of both fiction and nonfiction before she became an accredited editor. Kaaren gave numerous workshops on creative writing at the ACT Writers Centre and to local schools before she learned to self-edit her work and progressively to edit the work of others. She has been a manuscript assessor via the ACT Writers Centre since about 2001, a freelance editor since 2009, and has worked with a variety of authors on a diverse range of books.

## Editing ‘foreign English’ academic writing

*Tina Thornton*

In this presentation I discuss how I develop and maintain productive relationships with overseas clients who seek editing of their academic writing. Over the past 16 years I have operated my business, Academic Editorial Services, through personal referrals and clients making direct contact via my website. With my focus on academic editing—journals, research reports, monographs, textbooks and dissertations—I am often contacted by academics in diverse countries who face the same mantra of ‘publish or perish’ as we have in the Western world. These academics’ need for editing by native English speakers is substantial as they must often make significant changes to their articles before they will be accepted for publication.

Editing scholarly writing is a specialised area, even more so when English is not the writer’s first language. Academics can become particularly ‘dense’ in their language use when they are immersed in their pet topic and editors can help them improve their written expression so that their content is communicated. Tact, diplomacy and expertise with the format are essential skills, as is the ability to apply the specific guidelines for the various journals. With many of my clients located in Turkey, Iran, Taiwan and China I have been able to refine my editing skills and business strategies so that a mutually beneficial relationship develops. In this presentation I share some trials and tribulations, as well as useful practical strategies for all stages of the international client–editor relationship.



**Tina Thornton**, AE, has extensive experience editing articles for publication, reviewing and proofreading manuscripts and theses,

summarising projects, and conducting and compiling research. Since establishing Academic Editorial Services in 1999 she has used her skills as a former academic in South Australia and Queensland to help national and international clients get published in journals and textbooks. She has also held roles with IPEd: on council, the Accreditation Board and as lead writer for the accreditation exam.

## The ACT Writers Centre and other state-based writing centres—connecting writers, editors and indexers

### *David Vernon*

In this presentation David will examine the role of national writing centres, with specific reference to the ACT Writers Centre of which he is chair. He will look at how the centres can assist writers, editors and indexers to collaborate in their work.



**David Vernon** is a writer, editor and publisher. While he is known for his nonfiction books about birth: *Men at birth*, *Having a great birth in Australia*, *Birth stories* and *With women*, he has turned his hand to writing science articles for newspapers and magazines as well as scribbling the odd short story or two. He established the Stringybark Short Story Awards in 2010 to promote short story writing. He is the chair of the ACT Writers Centre. David's website is: [www.davidvernon.net](http://www.davidvernon.net).

## Order and chaos in indexing, editing and publishing

### *Alan Walker*

I present a study of the responses of indexers, editors and publishers to the challenges of information management in the Scientific Revolution of the 17th century, and a comparison with our responses to the current digital information revolution.



**Alan Walker** has been an indexer since 1982, after a 20-year career as a librarian. He is a former president of the Australian Society of Indexers, an honorary life member of the Australian and New Zealand Society of Indexers, and has three times been awarded the society's medal for an outstanding index.

## The one-page editorial style guide

### *David Whitbread*

A government legal services provider with 320 lawyers across offices in every Australian capital city, the Australian Government Solicitor (AGS) devised a 16-page A4 editorial style guide that was distributed to all staff in 2011. It was followed up with one-hour training sessions in most offices.

While generally pleased with its adoption, we realised that busy lawyers don't always have time to look up a style recommendation—even in a 16-page guide, let alone the Commonwealth *Style manual for authors, editors and printers!*

So in 2012 we developed an even quicker, one-page guide as a statement of the main principles and rules. On the other side of the laminated A4 card, the same information is presented in a different, more graphic way. The central text demonstrates the AGS way of doing things in black and white but is then labelled by colour-coded pointers on punctuation, capitals and spellings with margin notes that briefly explain the rule.



**David Whitbread** is the corporate communications manager at the Australian Government Solicitor in Canberra. He was formerly head of graphic design at the University of Canberra and design director of the Australian Government Publishing Service. He is the author of *The design manual* (2nd edition, UNSW Press, 2009) and was art director and one of the co-authors of the *Style manual for authors, editors and printers* (6th edition, Wiley, 2002).

## Overview of style guides

### *Virginia Wilton and Chris Pirie*

What are the differences between style manuals, style guides and style sheets? We present definitions and examples of each, but the focus of this session is style guides. In one arena at least—that of government publishing—there has been a notable proliferation of style guides in recent years, but little discussion about their role, guiding principles and usefulness.

We look at some basic questions about style guides:

- What are they for, especially if their basis is an existing published authority such as the *Style manual*?
- What are their defining characteristics?
- Who creates them? And who should create them?
- Who uses them? And who should use them?
- How do people use them?
- What should their content be?
- What can't they do?

The presenters draw on their own experiences both as creators of style guides for people and organisations and as users of style guides created by others. They give examples of problems they have encountered in each of these roles and discuss strategies for dealing with their clients' style questions, needs and concerns.

**Virginia Wilton**, BA DipEd MA MPhil AE, has been co-director and managing editor of Wilton Hanford Hanover, a Canberra-based consultancy, since 1997. In previous lives she was a Slavic scholar (at the Australian National University and Columbia University) and a teacher at secondary and tertiary levels. She chaired the inaugural IPed council, is a past president and honorary life member of the Canberra Society of Editors, and was a finalist in the ACT Telstra Business Women's Awards in 2003. Virginia's strong interest in matters of style derives from almost two decades of involvement with thousands of Australian Government publications of one kind or another.





**Chris Pirie**, DE, has been an editor for many years, more than 30 of them freelance. She was the inaugural vice-president of the Canberra Society of Editors and sat on the first IPEd Accreditation Board. She wrote a number of chapters for the sixth edition of the *Style manual for authors, editors and printers*, revised some other chapters, and edited and proofread the majority of the text; she has also written numerous style guides and writing manuals. In her work as an editor, she specialises in multi-author works, particularly the reports of royal commissions and other types of formal inquiry. Chris continues to be a keen student of editorial style and, like many editors, looks forward to the publication of the seventh edition of the *Style manual*.

## **The editor as the user experience designer: a look at editing through the lens of software development**

*Iaan Wiltshire*

Living in an era of freelance registers, corporate communications, technology-based editing and desktop publishing, the utility of someone who simply ‘knows good grammar’ isn’t enough. Editors are no longer a single caboose in the grand train of publishing; they must have knowledge across multiple disciplines, including project management, product development and testing, design and layout, and user experience design (UXD). These are all traditional elements of software development.

Of all of these, however, UXD is the most vital in the modern editor’s role, as it aims to work out how the reader can interact with content, with minimum interference from the method of delivery.

In this paper I outline the main theories and principles of UXD, and I illustrate how a greater understanding of this discipline can inform and illuminate an editor’s work. I use experiences from my work on a Microsoft website and also describe how UXD interfaces with traditional publishing scenarios.

Ultimately, it is my thesis that good editing, like good software, is all about understanding the mind of the reader-as-user and delivering to them what they want ... without getting in the way.



**Iaan Wiltshire** is an editor and technical writer, trying to tread the fine lines between consumer and enterprise usability, content, and social media for [microsoft.com/mmpc](https://microsoft.com/mmpc). He has also worked as a doctrine editor for the Department of Defence, and as a freelance editor in Toronto, Canada. He is a member of the Victorian Society of Editors and was on the IPEd working party for the institute’s website migration.

## Indexers as curators: the role of the indexer in big data

*Jenny Wood and Judith Cannon*

This paper examines what big data is and the role that indexers might play as curators of big data. Our contention is that strong relationships drive this process, not individuals or single institutions. We demonstrate the benefits and weaknesses for researchers, presenting information and contextualisation of the data in an attractive setting. The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) is involved in several case studies illustrating what is necessary and what is possible in the world of information retrieval.

**Jenny Wood** has 24 years' experience working in AIATSIS, an organisation dedicated to Aboriginal and Torres Strait Islander cultures and histories. System administration of SirsiDynix's Integrated Library Management System and training staff in using the various modules of the system are Jenny's main areas of expertise. Her passion for training has extended to building interactive tutorials for clients on how to best use the catalogue as well as for cataloguers and indexers working with materials with Australian Indigenous content. Jenny is responsible for overseeing the cataloguing and indexing standards used within the AIATSIS collections.



**Judith Cannon** began her library and indexing work in earnest in 1984 after joining the National Library of Australia. Family history has been the main thread of interest that has wound through her diverse work experiences and locations since then. Training LinkUp caseworkers in family history research skills has been a complementary role over the past 10 years at AIATSIS. Judith is currently responsible for the day-to-day selection and indexing of published works for the Aboriginal and Torres Strait Islander Biographical Index (ABI).



# Pre-conference workshops

## Wednesday 6 May

### Full-day workshops: University House, 1 Balmain Crescent, Acton

9:30–16:45

Drawing Room      Decoding XML: a practical guide for editors, L Nix

Meeting Room      Grammar in a nutshell, E Manning Murphy, DE

### Half-day workshops: QT Hotel, 1 London Circuit, Canberra

8:30–12:30

Studio 1              Blogging for information professionals, M Fenwick

Studio 2              Systematic text editing, J Linnegar

Studio 3              Introduction to indexing, G Browne

13:00–17:00

Studio 1              Introduction to editing, C Nicoll

Studio 2              Design basics for editors, K Duncan & M Devadas

Studio 3              Masterclass for the essentials of editing fiction, K Sutcliffe

Studio 4              Introduction to EndNote, H Cadman

# Conference program

## Day 1, Thursday 7 May

### Stream 1 Ballroom 3

9:00–9:40

Welcome to Country, Matilda House, Ngunnawal elder  
Welcome to the conference  
Conference opening, R Sussex, IPEd patron

9:45–10:30

Keynote speaker—Jackie French

10:30–10:55 Morning tea

11:00–11:40

The ACT Writers Centre and other state-based writing centres, D Vernon

11:45–12:30

The writer's editor, A Nathan & SJH Fletcher

12:30–13:15 Lunch

13:15–14:40

IPEd plenary—Council and Accreditation Board activities, with questions from the floor

14:45–15:30

Sack that client: why you need to look after you, J Mosher

15:30–15:55 Afternoon tea

16:00–17:00

Plenary—Ethics in editing and indexing

18:30–22:30 Conference dinner in the Great Hall, University House,  
Australian National University

### Stream 2 Ballroom 2

The role of good communication at CEO/board level, A-M Moodie

Working with individual authors, K Sutcliffe

Editing 'foreign English' academic writing, T Thornton

**Stream 3 Studios 2–3**

Editors as integrators in interdisciplinary environmental assessments, RK Schmidt

Maintaining consistency through a staggered delivery process, ME Ahmad, K Hosking, F Marston & S Tetreault-Campbell

Information design—a fresh approach to substantive editing, J Salisbury & R Stanford

**Stream 4 Studio 1**

Automatic indexing of newspaper clippings, G Giopoulos

From *bakkies* to *takkies*, *amabokoboko* to zozo huts, J Linnegar

13:15–13:55

ANZSI special general meeting about restructure

14:00–14:40

Planning your indexing legacy, F Lennie

Improving subject access to the Office for Learning and Teaching's resource collection, P Hider, B Spiller & P Mitchell

## Day 2: Friday 8 May 2015

### Stream 1 Ballroom 3

9:00–9:45

Keynote speaker—David Astle

9:45–10:30

Panel—Valuing our professions; guest panellist, Belinda Pollard

10:30–10:50 **Morning tea**

10:55–11:40

You're only as good as your briefs,  
J Linnegar

11:45–12:30

Writing, editing and publishing Aboriginal  
and Torres Strait Islander content, L Fuller,  
L Bamblett & P McGuire

12:30–13:15 **Lunch**

13:15–13:55

*Viva la Novella* editing competition,  
P Hewitt  
IPEd essay prizes, M Bramich & B Gurr

14:00–14:40

Digital first: making the transition from  
print to online publishing, B Graham

14:45–15:30

Supporting copyright creators in the digital  
age, L Baulch

15:30–15:55 **Afternoon tea**

16:00–16:45

Keynote speaker—Roly Sussex—Descriptive, prescriptive or both? The language connoisseur  
and the norms of contemporary English

### Stream 2 Ballroom 2

Everything in its right place: fiction  
continuity, SJH Fletcher

Users' expectations of book indexes, M Coe

Evaluating indexes—a brief overview for  
editors and indexers, S Quinn

The editor as the user experience designer,  
I Wiltshire

Australian style: directions 2015, P Peters &  
A Smith

**Stream 3 Studios 2–3**

Thinking about thinking, P Petersen

'Evidence of hype'—accuracy and clarity in science writing and editing, J Irish

A new digital workflow for report authoring and editing, J Salisbury & A Faragher

Demystifying numbers, D Holden

Editing within and for markup languages, L Nix

**Stream 4 Studio 1**

Biography indexing, M Davis

Matrix reloaded: EPUB ebook indexing, G Browne

Order and chaos in indexing, editing and publishing, A Walker

Information architecture and web indexing, M Coe & A Bell

Indexers as curators: the role of the indexer in big data, J Wood & J Cannon

## Day 3: Saturday 9 May 2015

### Stream 1 Ballroom 3

9:00–9:40

Plenary—Mentoring for editors grows up and out! E Manning Murphy with T Briggs  
Panel discussion with indexers

9:45–10:30

Editing roundtables

10:30–10:55 **Morning tea**

11:00–12:30

Overview of style guides, V Wilton & C Pirie  
Styling Australian science, J Irish & J Salisbury  
The one-page editorial style guide, D Whitbread

12:30–13:00 **Wrap up**

13:00–14:00 **Lunch**

### Stream 2 Ballroom 2

11:00–11:40

Teaching editing: online approaches to a moving target, P Hewitt

11:45–12:30

Creating online training resources, H Cadman

Indexing roundtables

**Stream 3** Studios 2–3

**Stream 4** Studio 1

Editing in the world of ebook applications,  
A Mrva-Montoya

Overuse injuries, SJH Fletcher

11:00–11:40

Indexers Available: a new look, A Bell,  
M Davis, M Coe & D Sutherland

11:45–12:30

SKY Index indexing software roundtable

CINDEX indexing software roundtable

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