



Sunday 11 September

11.00–12.30 Session 1: Workshops/longer seminars (running concurrently)

Developmental editing romantic fiction – <i>Sarah Calfee</i>	2
Live proofreading – <i>Ian Howe</i>	3
Non-fiction developmental editing – <i>Claire Beveridge</i>	4
Building a conscious language style in PerfectIt – <i>Daniel Heuman & Sofia Matias</i>	5

13.45–14.45 Session 2: Seminars (running concurrently)

Editing and mental health writers – <i>Jason Pegler</i>	6
Marketing for people who hate marketing – <i>Kia Thomas</i>	7
Creating accessible PDFs: Discoveries, pain points and practical steps – <i>Margaret Hunter</i>	8
Working with international organisations – <i>Rosie Tate & Peter Clayburn</i>	9

Monday 12 September

9.15–10.45 Session 4: Workshops/longer seminars (running concurrently)

Websites that win clients: How to create or update your online home – <i>Pauline Wiles</i>	10
Working with self-publishers – <i>Alison Shakspeare</i>	11
Starting out: A guide for newbies – <i>Claire Handy</i>	12
Efficient editing: It's all in the preparation, darling! – <i>Hester Higton</i>	13

11.45–12.45 Session 5: Seminars (running concurrently)

Are editors changing the English language? – <i>Professor Lynne Murphy</i>	14
Working with neurodiversity in editing – <i>Laura Burge, AJ Harman and Lizzie Huxley-Jones</i> <i>moderated by Alnaaze Nathoo</i>	15
The ethics of proofreading student writing – <i>Professor Nigel Harwood</i>	16
Using referencing tools – <i>Marieke Krijnen</i>	17

13.45–14.45 Session 6: Seminars (running concurrently)

Don't edit my labels – <i>Nicholas Taylor</i>	18
What to expect when working with educational materials – <i>Denise Cowle</i>	19
An insight into indexing – <i>Rachel Gee</i>	20
Editing sex scenes in fiction: Helping authors create engaging and inclusive intimacy – <i>Maya Berger</i>	21



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CIEP Conference 2022

Sunday 11 September

11.00–12.30

Developmental editing romantic fiction

Sarah Calfee

Learn how the romance plot works with Elizabeth Bennet and Fitzpatrick Darcy as the heroine and hero.

Discuss developmental editing through the lens of romance and get a few tips to help identify big-picture problems that many romance authors face. Why, for example, if the two romance protagonists are bickering doesn't it count as conflict? What, exactly, makes a happily ever after (HEA) emotionally satisfying?



Sarah Calfee is a hardcore Jane Austen fan who specialises in romance editing, offering services for developmental, line and copyediting. She works 100% with independent romance authors and loves it. Sarah is currently writing a craft book titled *How to Pride and Prejudice* which discusses how to write romance using Austen's P&P as the central example.

You can find out more about Sarah, her editing services and her upcoming book at threelittlewordsediting.com.



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Sunday 11 September

11.00–12.30

Live proofreading

Ian Howe

This session offers an opportunity for hands-on proofreading practice in a variety of contexts.

There will be three sections, each concentrating on a different type of proofreading. We begin with a Word file, then move on to proofread a PDF using the Adobe Acrobat Reader tools, and finally work on hard copy (or PDF for those attending remotely) using the BSI system.

Delegates in the room and online will contribute to the live proofread and there'll be a chance to discuss the decisions we make and how to mark or correct the text clearly and economically. Please bring a red pen to the session for hard-copy mark up. You may also find it useful to have a laptop computer with you to make full use of the materials, but it's not absolutely essential.

While this session will appeal particularly to new proofreaders who wish to become more familiar with the tools and procedures, it will also be suitable for more experienced practitioners who are looking to streamline their processes and share tips on best practice. There's no need to be familiar with the BSI system.

To help ensure that the session meets the needs and expectations of delegates, Ian would be grateful if you could provide brief answers to the following:

1. Please give a brief summary of your proofreading experience and any training you have undertaken.
2. What types of material do you usually proofread, and in which formats (eg PDF, Word, hard copy, other)?
3. What are you hoping to gain or take away from the session?

Please email your responses to ianhowe@sfep.net, preferably no later than Sunday 4 September.



Ian Howe has been a freelance proofreader and copyeditor for nearly twenty years, and a member of the SfEP and CIEP for almost as long. Based on Cumbria's bracing Solway Coast, he has worked on a wide range of genres from humanities to science fiction and on a variety of subjects from fatigue in polymers to theology. As well as a regular course leader at SfEP and CIEP conferences, Ian is also a tutor on the Publishing Training Centre's Essential Proofreading course, and enjoys helping students develop their skills and seeing them progress to become successful professionals.

Out of hours he can be found walking, listening to music, playing the bass guitar, or puzzling over why he didn't do better in the lyrics round at the conference quiz.



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CIEP Conference 2022

Sunday 11 September

11.00–12.30

Non-fiction developmental editing

Claire Beveridge

Developmental editing of non-fiction involves getting a text into good order before the copyediting stage starts. Rather than looking at the construction and accuracy of individual sentences, you're diving deep down into the content, structure, sense, tone and flow of the text as a whole. Just as a fiction developmental editor will focus on the development of a story throughout the whole book, you're aiming to make sure that everything hangs together off a central argument or point of view.

Although there are a number of courses for copyediting, proofreading and fiction developmental editing, non-fiction developmental editing training is a much rarer creature.

This workshop will cover common issues and practical approaches that editors can use when developing non-fiction texts, with exercises that will be discussed by the group.



Claire Beveridge is a developmental editor, copyeditor, proofreader and writer. She has over 15 years' experience and founded her freelance business, Beveridge Editorial Services, in 2013. An Advanced Professional Member of the CIEP, she is currently writing the CIEP guide on developmental editing for non-fiction.

With a PhD in cancer biochemistry, Claire has worked with numerous publishing companies and organisations worldwide, including leading universities, agencies of the World Health Organization, the UK Department for Education, the International Baccalaureate and Mental Health First Aid England. She specialises in helping businesses and organisations communicate complex ideas clearly and concisely for maximum impact.

Claire loves crafts, enjoys cooking and gardening, and takes an unhealthy interest in personal finance. She lives in Oxfordshire with her daughter.



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Sunday 11 September

11.00–12.30

Building a conscious language style in PerfectIt

Daniel Heuman & Sofia Matias

How do you make conscious editing a standard practice and a process of continuous education? Using a conscious language style sheet is a great place to start.

The next steps are to enforce it effectively and to ensure that it's continually updated. This is where a tool is useful. In this session, editor Sofia Matias presents and explains the conscious language style sheet she built for PerfectIt proofreading software. She is joined by Daniel Heuman, creator of PerfectIt, in a practical demonstration of how to use the tool and combine it with checking for your own house style preferences.

Aimed at editors of all experience levels, this session offers highly practical learning for existing PerfectIt users and anyone interested in implementing a conscious language style.

Session Outline

- **Conscious Language: What is It and Why Should You Care?** (Sofia Matias)
A brief introduction to what this term means in the world of writing and editing
- **How I Created My Conscious Language Style Sheet** (Sofia Matias)
- **How to Use the Style** (Daniel Heuman)
Practical demonstration of how to use the style in PerfectIt, and how to merge it with other style sheets or apply your own preferences
- **Limitations and the Teachable Moment** (Daniel Heuman)
Using practical examples, an overview of what the style does and doesn't find, and how it helps you to learn what to look for in documents
- **Working Collaboratively** (Sofia Matias)
Practical tips and discussion on how to use the stylesheet effectively to make a better resource for everyone.



Daniel Heuman is the creator of PerfectIt and the CEO and founder of Intelligent Editing. His software is used by thousands of editors around the world. In addition to CIEP, he has given workshops at editing societies that include ACES, CIEP, Editors Canada and SENSE.



Sofia Matias is a professional writer, editor and proofreader. She specialises in working with independent authors of young adult and genre fiction, publishers and publications. She is an Intermediate Member of the CIEP.

Learn more about her and her services on her [website](#) and connect via [Twitter](#), [LinkedIn](#), [Facebook](#) or [Instagram](#).



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CIEP Conference 2022

Sunday 11 September

13.45–14.45

Editing and mental health writers

Jason Pegler

Jason will discuss how his own mental health books have been edited and how mental health writers have been edited at Chipmunkpublishing since 2002, and offer recommendations for editors and proofreaders.



Jason Pegler is the author of several books and cofounder and CEO of Chipmunkpublishing – the mental health publisher.

Since 2002 **Chipmunkpublishing** has been publishing mental health writers in England and around the world.



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CIEP Conference 2022

Sunday 11 September

13.45–14.45

Marketing for people who hate marketing

Kia Thomas

Does the word 'marketing' strike fear and loathing into your very soul? Or at the very least make your heart sink a little? This is the session for you!

Marketing is an essential part of running an editorial business, but it doesn't come easily to many of us.

Join former marketing hater Kia Thomas as she looks at some of the reasons editors find this part of freelancing so difficult and sets out an approach for – hopefully – overcoming those barriers and finding a way forward.



Kia Thomas became a freelance fiction editor in 2016 after more than a decade in arts administration.

She works primarily with independent authors, specialising in contemporary romance. She is an Advanced Professional Member of the CIEP and a fan of online networking (i.e. spending too much time on Twitter).

She is also the author of *A Very Sweary Dictionary*, a style guide for bad language; *Wings*, a literary fiction novelette; and, as KW Thomas, *The Scoop*, a contemporary romance novel.



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CIEP Conference 2022

Sunday 11 September

13.45–14.45

Creating accessible PDFs: Discoveries, pain points and practical steps

Margaret Hunter

I'm on a journey! I'm still travelling, but I've been exploring how to make PDFs accessible so that people using assistive technologies can meaningfully access the content. Am I now an expert? Not yet, but I intend to be. I've learned a lot through training and especially trial and error.

Learning how to make PDFs accessible is not only useful for our own business resources but also for advising clients on how they might better prepare their documents.

I'll share with you some important learning points I've gleaned from the mass of (often confusing and too technical) information 'out there' on how to do this. I'll explain the essentials of making a PDF accessible and provide guidance on tools, accessibility checkers and sources of help.

Will it cover all you need to know? No, but I hope that it will help you to begin or continue your own journey towards accessibility.



Margaret Hunter loves helping to make sense of words, because that makes for great communication.

I edit anything non-fiction and mostly work with organisations, businesses and independent writers. I'm immensely happy when unearthing the crud from styles and templates and designing and producing lovely layouts for my clients' books and documents.

I'm not a fan of social media, but you can find me at **Daisy Editorial**, and I promise to get more active on **LinkedIn**, so please connect with me there.

I've been involved with the SfEP/CIEP since I started my freelance business almost 20 years ago, and I served on the Council from 2015 until 2021. If you're a member, I'll see you on the CIEP forums. Come and say hello if you spot me at conference.



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CIEP Conference 2022

Sunday 11 September

13.45–14.45

Working with international organisations

Rosie Tate & Peter Clayburn

A discussion of the challenges – and benefits – of working with international organisations.

Drawing on our experience of providing language services to organisations ranging from the United Nations and the European Union to NGOs and private-sector multinationals, we share our thoughts on what sets these clients' needs and expectations apart and how to cope with the challenges of editing on a global scale. We also offer some tips on how to get to work with this type of customer in the first place.

Please tell us what you'd like to get out of the session by emailing rosie@tateandclayburn.co.uk with the subject line 'CIEP delegate response'.



Rosie Tate is co-founder of **Tate & Clayburn**, a London-based company that offers copyediting, proofreading, copywriting and translation services to clients worldwide.

A first-class Oxford University languages graduate with an MA in documentary filmmaking, Rosie is an experienced editor, writer and producer, having worked for global brands, the BBC and Save the Children.



Peter Clayburn is co-founder of **Tate & Clayburn**.

He is an experienced editor, proofreader and conference interpreter and works extensively for intergovernmental organisations including the United Nations and its specialised agencies, the European Union institutions and the World Trade Organization.



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CIEP Conference 2022

Monday 12 September

09.15–10.45

Websites that win clients: How to create or update your online home

Pauline Wiles

Your website is the cornerstone of your proofreader or editor marketing, and it needs to work hard for you, 24 hours a day.

Learn easy tips and insider tricks to make your services clear and compelling. We'll discuss the power of a simple website structure, and the one key call to action which your site must deliver.

You'll learn current trends for website visuals, so your skills appear fresh and relevant too. And we'll touch on the joys and myths of basic search engine optimisation, the path to finding clients while you sleep.

This session is suitable for both creating your first website or updating the one you have. It's also technology-independent, so it doesn't matter which web platform you intend to use. Leave with a clear list of actions for a website that brings you more of your ideal clients.



Pauline Wiles is an author turned website designer who builds attractive, effective websites for writers, authors, coaches and message-driven professionals.

As an author herself, she noticed others were often overwhelmed by this task. Now, she aims not only to create powerful websites which win clients, but also to dispel some of the myths around how difficult a web project should be.

British by birth, Pauline is now a contented resident of California, although she admits to an occasional yearning for afternoon tea and National Trust visits. Her CV includes teaching computing to adults on both sides of the Atlantic, entrepreneurship education and marketing analysis.



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CIEP Conference 2022

Monday 12 September

09.15–10.45

Working with self-publishers

Alison Shakspeare

As the number of self-publishing authors keeps increasing and the facilities that serve them keep developing, why not benefit from that growth?

In this session Alison shares the knowledge and skills gained from more than ten years of working with a variety of self-publishers.

A presentation of the publishing landscape and self-publishing's place within it is followed by how to assess an author's needs and understanding and therefore how you can help them, first as an editor, then maybe as an ...

The session ends with a review of self-publishing technicalities that you might take on to extend: your ability to help clients; your business offering; and your network.

Discussion throughout is welcome, especially if you can share facets of this world that are outside of Alison's experience.



Alison Shakspeare is a CIEP APM and ex-theatre marketer who has lived around the world and is now settled in Devon.

Her global clients for **Shakspeare Editorial** come from across the board (academic, business; fiction, non-fiction), so she is grateful for the existence of the interweb –and even of **LinkedIn**, **Facebook** and **Twitter**.

She has danced at the Edinburgh Fringe Festival and helped to run a local food festival, misses her dog on walks but enjoys nature photography (especially when an author uses a photo for a cover image).

The best thing she ever did as an editor was to join the CIEP so she could read the forums, do the courses and contribute as a volunteer. Her main wish is that Word users learn to apply Styles rather than relying on manual formatting.



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CIEP Conference 2022

Monday 12 September

09.15–10.45

Starting out: A guide for newbies

Claire Handy

You've decided to become an editor/proofreader.
Now what?

Starting out can be daunting – and exciting – and there are a thousand questions that need to be answered: Where do I go to get clients? How do I get paid? Is there enough work to do this full-time? What about other aspects of running a business? Can I really do this?

In this session, Claire Handy steers you through the choppy waters of starting out and answers (some of) these many questions to help you get through your first years with your sanity intact.

This session is aimed primarily at those who have just started out or are thinking about it. However, anyone is welcome.

Please email answers to the following by 25 August to claire.l.handy@gmail.com:

- What training have you done so far?
- What are (up to) three questions you would like this session to answer?



Claire Handy is a freelance editor and proofreader based in the Midlands. She has been local group co-ordinator of the West Midlands CIEP group since 2013, and in 2020 became discovery co-ordinator hosting regular meetings for new and non-members to find out about the CIEP and about what is needed to start up their own businesses, something she has become passionate about.

She enjoys working with academics, publishers, students and self-publishers on a variety of different subjects and documents and is often found working in her garden surrounded by her cats.



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CIEP Conference 2022

Monday 12 September

09.15–10.45

Efficient editing: It's all in the preparation, darling!

Hester Higton

We all want to streamline our editorial processes to save time on projects and increase our hourly rates. But all too often we look for quick fixes without stepping back to consider the bigger picture.

In this workshop we will discuss various practical tools for improving our patterns of work. We'll also consider our general approach to projects and how laying the groundwork at the start will help us to edit more efficiently overall.

The workshop draws on material from the Efficient Editing webinar course. It focuses mainly on a variety of non-fiction projects, though many of the strategies can also be applied to working with fiction. Participants will be encouraged to reflect on their working practices and to determine ways in which they can rethink those practices to improve their efficiency.



Hester Higton started her working life as a history academic and university museum curator. Since switching to editing in 2005, she has continued to focus primarily on academic materials, particularly history, history of art and architecture, classics, music and theology. She has worked on everything from an article on Christmas puddings as British empire propaganda, to a previously unpublished work by C.S. Lewis. She has been a tutor for several of the CIEP online courses since 2013. More recently, thanks to an enforced rapid introduction to hosting complicated meetings on Zoom, she has developed two webinar-based courses: Efficient Editing and the webinar version of Copyediting 1.

In her spare time she can be found in the soprano sections of Northern Spirit Singers and the Durham Cathedral Consort of Singers.

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CIEP Conference 2022

Monday 12 September

11.45–12.45

Are editors changing the English language?

Professor Lynne Murphy

Editors might be stereotyped as people bent on preserving English, implementing age-old prescriptions and slowing down linguistic change. But are editors also responsible for speeding along some of the changes that English has been undergoing for the past two centuries? Are editors of different Englishes playing different roles?

This talk explores the densification of the English language – how increasingly more information is fitted into fewer words (and fewer morphemes, fewer letters, fewer sounds). While exploring some forms of densification, we'll see ways in which editors, working in particular cultural contexts, have influenced the directions written English has taken.

Bring your questions, and we'll see what answers we can find!



Lynne Murphy is Professor of Linguistics at the University of Sussex.

Born and raised in New York State, she was educated at the Universities of Massachusetts and Illinois and has held academic positions in South Africa, the US and the UK. Her academic training and publications have concentrated on word meaning and word relations, words and context, and lexicography, but her experience as a migrant in English-speaking nations has led her to explore issues of language and culture in the anglosphere.

Her alter ego Lynneguist writes the award-winning blog **Separated by a Common Language** and tweets a US–UK Difference of the Day on **Twitter**. Her most recent book, *The Prodigal Tongue: the love-hate relationship between British and American English* (Oneworld/Penguin 2018) is 'a funny and rollicking read' (*Economist* Books of the Year). 'Her love of our living, changing language is infectious' (The New Yorker).



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CIEP Conference 2022

Monday 12 September

11.45–12.45

Working with neurodiversity in editing

Laura Burge, AJ Harman and Lizzie Huxley-Jones, moderated by Alnaaze Nathoo

A term coined in the 1990s to describe brains that work differently, neurodiversity has recently gained more recognition and is taking a more prominent place in the social conversation.

Neurodiversity includes recognised diagnoses such as ADHD, autism, dyslexia and dyspraxia, to name just a few. As editors, we are likely to come across neurodivergent clients, and many of us may be neurodivergent ourselves. Editors and clients alike may struggle to communicate with each other, to find the tools that work for them, and to adjust writing and editing practices to work with their brains, instead of against them.

In this panel, a group of neurodivergent editors of diverse backgrounds, who both live and work with neurodiversity, discuss the misconceptions, the challenges and the joys around neurodiversity, to explore: How can we best support neurodivergent clients? How can we best support ourselves? How can we ensure the two are mutually beneficial?



Laura Burge is a CIEP APM and Manchester local group co-coordinator. A fiction editor who's edited more than 85 books with publishers and independent authors. A writing coach who focuses on working with neurodivergent authors, supporting and guiding them through the process of writing their stories.

Laura was diagnosed with ADHD as a child and understands that discovering the right process and tools for each individual, whether neurodivergent or neurotypical, is key to success. She enjoys unlocking new ways of making the writing process enjoyable for her clients and adapting to their needs. When not immersed in stories, Laura can often be found wandering through a forest, ignoring perfectly good recipes while baking, or bowing to her cat's every whim.



Amanda Jayne (AJ) Harman is a certified coach, mentor and writer who spends her time raising awareness of neurodivergent conditions such as autism and ADHD and supporting neurodivergent entrepreneurs and late-diagnosed adults to get more clarity and confidence in their life and work. Before starting her coaching and

writing business, Outside the Box, in 2021, AJ was a freelance editor, proofreader and book project manager for nearly three decades and has two other businesses, Life Lines Editorial Services and The Naked Editor. As a result, she has a particular interest in helping neurodivergent clients to unlock their innate creativity and to manage their finances and/or businesses in a way that's aligned with their own particular values, needs and strengths. AJ was diagnosed with autism and ADHD herself in 2020, at the age of 52.



Lizzie Huxley-Jones is an autistic author and editor based in London. They are author of: queer holiday rom-com *Make You Mine This Christmas* (Hodder Studio 2022); children's biography *Sir David Attenborough: A Life Story* (2020); and contributor to *Allies: Real Talk About Showing Up, Screwing Up, And Trying*

Again (2021); editor of *Stim*, an anthology of autistic authors and artists (Unbound 2020 to coincide with World Autism Awareness Week). They work as a sensitivity reader and editorial consultant, and were an editor at independent micropublisher 3 of Cups Press. They have been a research diver, a children's bookseller and digital communications specialist. They tweet too much at @littlehux and are represented by Abi Fellows of The Good Literary Agency.



Alnaaze Nathoo is a writer, humanitarian and public health advocate living in Switzerland. Whether it's through her work with international organisations or through her writing, her goal is to amplify and unite: to make the world see that those considered as 'other' are not

so different after all, and that in the end, life and experiences are universal. She is a co-writer of the non-fiction anthology *50 Amazing Swiss Women: True Stories you Should Know About*, and co-editor of the *Keeping It Under Wraps* anthology series, where her essays appear. She has also published short stories, essays and poetry in various online magazines.

[Back to p.1](#)



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CIEP Conference 2022

Monday 12 September

11.45–12.45

The ethics of proofreading student writing

Professor Nigel Harwood

Various forms of proofreading of student writing take place in university contexts. Such arrangements raise ethical questions for universities formulating proofreading policies: in the interests of fairness, should proofreading be debarred entirely or should it be permitted in some form?

Nigel reports on his investigation of the views of three university stakeholder groups on the ethics of proofreading.

Lecturers, English language tutors and students shared their views on the ethics of various lighter-touch and heavier-touch proofreader interventions. All three parties broadly approved of more minor interventions, such as correcting punctuation, amending word grammar, and improving sentence structure. However, students were found to be more relaxed than lecturers and language tutors about the ethics of more substantial interventions at the level of content. There were outliers within each of the three groups whose views on proofreading were wide apart, underscoring the difficulty of formulating proofreading policies which would attract consensus across the academy.

The session ends with an invitation for questions and points for discussion which arise from this study.



Nigel Harwood is Professor of Applied Linguistics at the University of Sheffield, UK.

His first research publication relating to the proofreading of student writing was published in 2009, in the *Journal of Second Language Writing*, and consisted of interviews with proofreaders about their practices and beliefs.

He has recently completed a third proofreading project, focusing on the opinions of three parties regarding the proofreading of student writing: lecturers, English language tutors and students. He has shared his research findings at CIEP and SENSE conferences.



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CIEP Conference 2022

Monday 12 September

11.45–12.45

Using referencing tools

Marieke Krijnen

Marieke provides some tips and tricks for reference checking and formatting.

She'll share some things that she does in Word that help her when formatting reference lists, and will also present some ways to check for reference completeness and correctness and some ways to quickly format a reference into the desired citation style.

Finally, if there's time, she'll briefly talk about some differences between Chicago, APA and Harvard styles to be on the lookout for when formatting reference lists.



Marieke Krijnen is an academic copyeditor and an Advanced Professional Member of the CIEP. She obtained a PhD in Political Science and has a background in Arabic and Middle East studies and urban studies.

In her free time, she enjoys trains, birds and playing violin. She's on Twitter as [@MariekeGent](#), and her website is www.mariekekrijnen.com.



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CIEP Conference 2022

Monday 12 September

13.45–16.45

Don't edit my labels

Nicholas Taylor

We all have labels. They help us to understand ourselves and to communicate that understanding with others. Our labels are deeply personal.

Editorial professionals need an understanding of the way people label themselves, particularly LGBTQ+ people. For a long time, labels around sex, gender and sexuality have been confused or altered.

This session will help editors to understand the wide spectrum of LGBTQ+ identities and how we, as editors, can sensitively deal with the topic of identity labels in the texts we edit, be that fiction or non-fiction.



Nick Taylor is an editor and proofreader specialising in working with authors of LGBTQ+ fiction and non-fiction. He is passionate about seeing authentic representation of queer people in books and other written media, having grown up in the time of 'Section 28'.

He is an Intermediate Member of the CIEP and is the author of a CIEP factsheet on LGBTQ+ editing.

Outside of words, Nick holds a private pilot licence, enjoys cycling and climbing, and attending Pride events.



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CIEP Conference 2022

Monday 12 September

13.45–16.45

What to expect when working with educational materials

Denise Cowle

If working with educational materials interests you, but you're not exactly sure what to expect, this seminar will help. You don't need to have a background in education to work in this field (Denise doesn't!).

Denise will discuss the key points that she wishes she'd been told when she first started working in educational publishing. She'll help you to understand the materials and components you might work on, the assets you may be expected to handle, the scope of work that is expected of copyeditors and proofreaders, and the working environment.

This seminar is suitable for all editors and proofreaders. You may be a former educator at the start of your editorial career, or perhaps you're a more established editor and curious about expanding your client base to include educational publishers. Or maybe you've already dipped your toes in the educational publishing waters and would like some clarity. All are welcome!

If you have a question you'd like addressed during the session please send it to denise@denisecowleeditorial.com with the subject line: CIEP conference session question.



Denise Cowle is an editor and trainer based in Glasgow, Scotland. She specialises in non-fiction, with a particular focus on education and business, and edits for a wide range of global publishers, organisations and independent authors

Denise teaches proofreading and marketing for Publishing Scotland and has also developed her own online courses. She co-hosts *The Editing Podcast* with Louise Harnby, where they love to talk about editing and marketing. Denise has spoken at events hosted by ELT Publishing Professionals, the Society of Young Publishers, the Alliance of Independent Authors and the CIEP.

She is an Advanced Professional Member of the CIEP and has served as its marketing director since 2017.



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CIEP Conference 2022

Monday 12 September

13.45–16.45

An insight into indexing

Rachel Gee

The session is structured around the indexing process, starting with the initial commissioning of an index through to its delivery.

After a brief consideration of the importance and identity of the reader for whom the index is written, the session provides guidance to editors on finding and briefing an indexer (or author). The participants then learn how indexers engage with a text and decide how to represent its content.

A number of examples will illustrate the construction of headings; and aspects of layout and format will be described. The session will explain how an indexer edits an index and provides tips on how an editor can assess it once submitted.

Following an exercise in spotting the faults in a sample index, the session will conclude with some suggestions on reducing the space occupied by an index and the process of repaginating an index for a revised edition.



Rachel Gee is an advanced member of the Society of Indexers (SI) and has been indexing professionally since accreditation in 2011. Previously she worked as an analyst/programmer for a life assurance company where she was an associate of the Chartered Insurance Institute, having completed the exams in the early 1990s.

What she particularly enjoys about indexing is the opportunity to read interesting books that she possibly wouldn't otherwise. Although her particular areas of interest are linguistics, literature, history and theatre, she is happy to index books on other topics and has indexed books in areas as diverse as politics, journalism, sociology, geography, philosophy, education and psychotherapy.

She has been involved with the SI training course for a number of years as a member of the Training Course Committee and currently holds the office of Training Director on the Society's Executive Board.



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Proofreading

CIEP Conference 2022

Monday 12 September

13.45–16.45

Editing sex scenes in fiction: Helping authors create engaging and inclusive intimacy

Maya Berger

Please note that this session will be presented remotely.

Are you hesitant about taking a red pen to blue language and purple prose?

Sex scenes in fiction can provoke embarrassment, fear, joy, anger or disgust, and editing them can sometimes feel like stepping into a minefield. Scenes of intimacy feature in works of fiction across almost all genres, and this session can help editors of all experience levels feel more confident when editing them.

This seminar-style session will focus on:

- how to tell whether a sex scene is gratuitous or exploitative
- raising author queries about explicit content, stereotypes and clichés;
- and helping authors reflect the diversity of potential sexual dynamics, feelings and encounters accurately, sensitively and enticingly.



Maya Berger is a CIEP Advanced Professional Member. She specialises in editing and proofreading erotic and romantic fiction, speculative fiction and academic texts in the humanities and social sciences.

She appeared as a guest on **The Editing Podcast** speaking about editing erotica.

Maya launched **The Editor's Affairs** (TEA) in 2020 to help fellow freelance editors manage their business affairs.

After spending 13 years in the UK, Maya moved back to Canada in 2017, and she is an active member of the Toronto local CIEP group.