



Chartered
Institute of
Editing and
Proofreading

Why Editing Matters

edited by
Gerard M-F Hill



The Chartered Institute of Editing and Proofreading (CIEP) is a non-profit body promoting excellence in English language editing. We set and demonstrate editorial standards, and we are a community, training hub and support network for editorial professionals – the people who work to make text accurate, clear and fit for purpose.

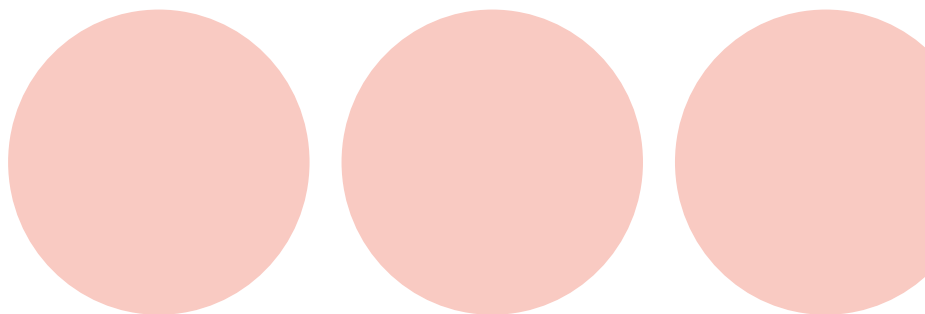
We aim to be:

- a recognised authority on editing and proofreading in English
- a supportive community for editorial professionals who are working to high standards
- a trusted source of advice, information, best practice, training and qualifications
- the place to find professional editorial services.

We have around 3,000 editorial professional members in the UK and beyond, with a growing international membership, who work for a wide range of clients – publishers, businesses, government and other organisations, academic institutions and authors. We formed in 1988 and were known as the Society for Editors and Proofreaders until our Royal Charter came into effect in 2020.

Why Editing Matters

To you and everybody



edited by
Gerard M-F Hill

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Like conducting an orchestra or filleting fish, editing is harder than it looks.

1 | The public interest

Editorial: It makes sense

Gerard M-F Hill

Like conducting an orchestra or filleting fish, editing is harder than it looks. That is because, as the mathematician and humorist Stephen Leacock said, 'Writing is thinking'. In practice, most of us write what comes into our head. As the little girl so perceptively put it, 'How do I know what I think till I see what I say?' That makes sense. What we write may not.

Sense is what we look for in a publication. Naturally we all think that our writing makes good sense, but it's easy to type 'now' for 'not' or 'inulin' for 'insulin'. Enter the copyeditor, an expert in reading minds, supplying words and arranging them effectively. If what we wrote doesn't quite say what we meant, the copyeditor steps in to save us. Then, after a few last-minute tweaks to a complex layout, the proofreader comes along to put everything straight again.

Editorial professionals leave no trace on the screen or the page. They tidy up after themselves; they are self-effacing, but since 1988 they have had the SfEP, the Society for Editors and Proofreaders, to speak up for them.

This publication celebrates the transformation of the SfEP into the Chartered Institute of Editing and Proofreading (CIEP) on 1 March 2020. It maps the journey that we have covered, the way ahead and the practical implications of our charter, granted because it was in the public interest, which is the focus of Section 1.

Tracey Heyworth gives the view from Whitehall, and her department, DCMS, heads the list of our sponsor and supporters, to whom we are very grateful. Looking at charters, Andy Friedman spells out their value to professional bodies, Keith Lawrey explains their legal significance and Alastair McCapra points to the trust engendered by the professions' commitment to the public interest. That brings us to the big question and my answer to why editing matters.

In Section 2, Christina Thomas discusses our aim and strapline, 'editorial excellence', Hugh Jackson sets out his plans for raising standards, Jane Moody considers how we learn and keep learning, and Sara Donaldson distances us from the Grammar Police. Two of our corporate subscribers, Aki Schilz of TLC and Liz Jennings of COMET, talk about the benefits of CIEP membership to their organisations, and four individual members envisage an ever more professional future with the Institute.

Section 3 picks out milestones along the way, from Norma's big idea in 1988 and Sara's inspired strategy day in 2014 to the process since then of gaining a charter and choosing a name. After a glance at *correctores*, Section 4 asks 'What next?' Sabine Citron describes our legal documents, I suggest what chartership may mean for you, there are answers to some questions that we expect to be asked frequently and finally Sabine looks ahead to what we hope to achieve for everyone.

The message is that chartership for the CIEP is a win-win position for all concerned, and using a professional copyeditor or proofreader is the same. You know it makes sense – or you will do after the editorial professionals have worked their magic.

The view from Whitehall



Tracey Heyworth

As the senior policy adviser responsible for publishing, as part of the Creative Industries Team at the Department for Digital, Culture, Media and Sport (DCMS), Tracey was responsible for DCMS sponsorship of our Petition for chartered status.

I'm delighted to have been asked to contribute to *Why Editing Matters*, particularly in the context of the successful application by the SfEP for Royal Charter status. The Chartered Institute of Editing and Proofreading, as it should now be referred to, is an important stakeholder for the DCMS, sitting within the Department's publishing policy remit. The Institute's members play a crucial role in the success of the UK's publishing industry, which was worth over £10 billion in 2018 (DCMS Sectors Economic Estimates 2018: GVA), growing at more than twice the rate of the rest of the economy.

Attending my first SfEP conference in Birmingham back in 2016, it was wonderful to meet a group of incredibly committed professionals who were clearly dedicated to their work and to, I quote, 'upholding editorial excellence'. I had absolutely no hesitation in supporting the Society's application for Royal Charter status and I couldn't be happier that, as a result of the hard work on the part of Gerard, Sabine and many others, this ambition has now become a reality.

Many congratulations to the CIEP – I look forward to seeing the organisation going from strength to strength.

The opening of the CIEP Charter

ELIZABETH THE SECOND

by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING!

WHEREAS the incorporated organisation commonly known as the Society for Editors and Proofreaders (hereinafter referred to as 'the former Company') petitioned Us for a Charter of Incorporation:

AND WHEREAS We have taken the said Petition into Our Royal Consideration and are minded to accede thereto:

NOW THEREFORE KNOW YE that We by virtue of Our Royal Prerogative in that behalf and of all other powers enabling Us so to do of Our especial grace, certain knowledge, and mere motion do hereby for Us, Our Heirs and Successors will, grant, direct, appoint and declare as follows:

Chartered Institute of Editing and Proofreading

1 The persons now members of the former Company and all such persons as may hereafter become members of the body corporate hereby constituted pursuant to or by virtue of the powers granted by these Presents and their successors shall for ever hereafter (so long as they shall continue to be such members) be by virtue of these Presents one body corporate by the name of the Chartered Institute of Editing and Proofreading (hereinafter referred to as 'the Institute') and by the same name shall and may sue and be sued in all Our Courts of law, and in all manner of actions and suits, and shall have power to do all other matters and things incidental or appertaining to a body corporate.

2 The Governing Body of the Institute (hereinafter referred to as 'the Council of the Institute') shall direct and manage the business of the Institute, subject to the Bylaws.

OBJECTS

3 The Objects for which the Institute is hereby constituted are:

- (i) To encourage and foster in the public interest high standards of editing, proofreading and other editorial work.
- (ii) To develop and uphold the editorial profession, particularly editing and proofreading, by promoting honourable professional practice.
- (iii) To exchange and disseminate information on editorial work and associated matters.
- (iv) To act as the authoritative body in matters of principles, practice, standards, education, training, qualifications, research and awards of the editorial profession.

Our sponsor and supporters

Any Petition for a Royal Charter needs a government department as sponsor. It must also show evidence that other bodies in the field have been consulted and have no objection to the Petition or to the name the body would adopt if a charter were granted.

Our sponsor

The Department for Digital, Culture, Media and Sport (DCMS)

Tracey Heyworth, senior policy adviser, creative economy (with responsibility for publishing)

Our supporters

In alphabetical order these are the bodies that supported our Petition or declared that they had no objection to it. The individuals were head of the organisation at the time and/or the signatory.

Association of Freelance Editors, Proofreaders and Indexers of Ireland

Averill Buchanan, chair

Association of Learned and Professional Society Publishers

Peter Richardson, interim joint chief executive officer

The Book Trade Charity (BTBS)

David Hicks, chief executive

British Copyright Council

Janet Ibbotson, chief executive officer

Chartered Institute of Linguists

Karen Stokes, chair

Chartered Institute of Public Relations

Alastair McCapra, chief executive officer

Creative Skillset (now ScreenSkills)

Dinah Caine, chair

Alex Martin, senior development manager – accreditation & standards

The English Association

Rebecca Fisher, chief executive officer

Independent Publishers Guild

Bridget Shine, chief executive

Institute of Scientific and Technical Communicators

Carol Leahy, president

Institute of Translation and Interpreting

Sarah Griffin-Mason, chair

Paul Wilson, chief executive

National Council for the Training of Journalists

Joanne Butcher, chief executive

National Union of Journalists

Michelle Stanistreet, general secretary

The Printing Charity

Neil Lovell, chief executive

Publishing Scotland

Marion Sinclair, chief executive

The Royal Society

Stuart Taylor, publishing director

The Royal Society of Medicine

Professor Sir Simon Wessely, president

Helen Gordon, chief executive

Society of Authors

Nicola Solomon, chief executive

Society of Editors

Ian Murray, executive director

Society of Indexers

Ann Kingdom, chair

Advice was taken from

The Privy Council Office

The Foundation for Science and Technology

The Professional Associations Research Network

Being chartered: The benefits for professional bodies



Andy Friedman

Andy is the CEO of the Professional Associations Research Network (PARN) and the professor of management and economics in the Department of Management at the University of Bristol.

| *Receiving our charter was like moving up from the Championship to the Premier League.*

So said the CEO of the Institution of Occupational Safety and Health a few years after it gained its charter in 2005. He went on to say: 'People treat us differently. For example, the Government Health and Safety Executive ask us things.' This Premier League analogy was echoed by the director general of the Chartered Institute of Personnel and Development reflecting on its achievement of a charter in 2000.

The chief executive of the Chartered Institute of Ecology and Environmental Management reports a raised profile with employers and, more specifically, that being chartered helps make the annual case for employers to pay membership fees, particularly those in the private sector. Raising the profile is particularly a factor in international spheres. To receive a Royal Charter from the British Crown is recognised as a mark of high quality around the world, particularly in Commonwealth countries.

An expected mark of quality

Chartered has become a significant brand for UK-based professional bodies, an expected mark of quality, and since 2000 there has been something of a rush to gain chartership. In the first half of the 20th century an average of just less than one professional body per year attained a charter, and in the second half it was just over one per year. During the 21st century this rate has doubled to 2.2 per year.

According to PARN's latest *Financial Benchmarking Report*, 22% of the 514 UK-based professional bodies have a charter. According to the 2019 edition, which cites 2018 annual reports, those bodies with a charter are on average nearly four times larger than those without a charter (£16.6 million total income in 2018 versus £4.8 million). They have a lower reliance for their incomes on member subscriptions (43% compared with 47%) and, most interestingly, they have been in substantial operating surplus (£27 per member against £17 for non-chartered bodies). With these benefits being reaped by other professional bodies that have become chartered, I suggest that the former SfEP shouts out to all around that it has gained its charter and joined the 'Premier League'.

Royal Charters

The Privy Council supervises over 1,000 charters, the earliest being those of the University of Cambridge (1231), the University of Oxford (1248) and the Saddlers Company (1272), but these were not the first. Many Saxon charters are known.

The oldest original charter that survives in Britain was issued by King Hlothhere of Kent in May 679, granting land to the abbey of Reculver. Its single sheet of parchment is now in the British Library.

Perhaps the most famous charter is Magna Carta, the 'great charter', first issued in 1215 when King John was in a tight spot and needed to get the barons on his side. It is commonly regarded as the origin of the modern concept of the 'rule of law'.

Why charters matter



Keith Lawrey

As the learned societies' liaison officer of the Foundation for Science and Technology, a charity that supports learned societies and professional bodies, Keith gave us invaluable advice throughout the process.

A learned society or professional body can exist separately from its members in any of four ways:

- by Act of Parliament
- by Royal Charter
- as a charity registered as a charitable incorporated organisation
- as a limited liability company.

An Act of Parliament is used to enforce statutory regulation of individual practitioners, and the Charity Commission regulates charities. Most other professional bodies are limited companies, as the SfEP was. The importance of incorporation by Royal Charter is that it comes after a rigorous inquiry by the Privy Council through its advisers – particularly the relevant departments of state. In effect the state gives its authority to a chartered body to exercise the powers in its charter because the government believes that the professional body is a competent regulator of its members, who will act in the public interest.

The other significant difference is that companies and charities are created by an agreement of their members and can be dissolved by their members, whereas chartered and statutory bodies may have a life in perpetuity. Chartered status is not granted lightly, and this imprimatur of the state is an important recognition of a professional body's competence in regulating its members, its value to the public using the services of its members and its importance as adviser to the state in its field of competence.



Strengthening trust in professionals



Alastair McCapra

As the chief executive of the Chartered Institute of Public Relations, Alastair is committed to professional standards, lifelong learning, supporting the institute's members and the public interest.

It is fashionable to say that everyone is tired of experts, but this is not borne out by research. We often hear too about a 'crisis of trust' in the modern world, but a recent report by the Professional Associations Research Network reminds us that, against this dismal backdrop, trust in the professions continues to rise steadily. Furthermore, nearly half the people surveyed said that they had checked to see whether someone offering them services was on the register of a professional body, and two-thirds said that they were more likely to trust someone who was.

Professionals are accountable

However, the public may not understand that most professionals submit themselves to a code of conduct and work collectively to uphold it, freely and voluntarily; yet in most walks of life there is no requirement to do this. Professionals take on this additional burden and expense because they are serious about their commitment to the public interest. The reward for this public accountability is a higher level of public trust.

There is a second benefit that is important too: recognition from fellow professionals. The Chartered Institute of Public Relations gained the right to award individual chartered status in 2009, and since then several hundred members have put themselves through the assessment. Their universal view is that, as well as being a huge personal achievement and a tremendous confidence booster, it also changes the way other colleagues and collaborators interact with them. Perhaps for the first time, they are treated as respected peers who have earned their stripes.

Professionals are serious about their commitment to the public interest.

Why editing matters



Gerard M-F Hill

Gerard has been an editorial freelancer since 1991. He served on the SfEP Council from 2007 to 2016, latterly as its standards director, before becoming the SfEP chartership adviser. He lives in Cumbria and offers Much Better Text from his office across the valley from Hadrian's Wall.

Why edit at all? There are four reasons.

- First impressions matter.
- Every word counts.
- You want people to take notice of what you say.
- And you want it to make sense.

First impressions matter

People will judge you on what you put in front of them. They will not take you or your message seriously if it is unclear or inconsistent, reads awkwardly or has obvious errors. It's easy to make a poor impression with one wrong word. It's even worse if you omit a word and the poor reader has to puzzle out what you meant to say. These are real-life examples:

Ships took off from aircraft carriers in the Adriatic.

He believed the French had got.

Any mistake distracts the reader from what you are saying and wastes their time.

Every word counts

From the start you want the reader on your side. You want them to buy what you're offering – the product, the premise, the protagonist, whatever. Lay out a smooth path with frequent signposts that will lead them effortlessly onwards. Clear away anything on which the reader can snag or trip. The editor works to ensure that your message is linear, logical and persuasive.

Metaphors should work. Mixed metaphors don't:

This background sheds new light.

If you want people to read what you've written, it needs to be clear, concise and readable. The editor makes sure that it is. If you want people to keep reading, make your message as short and simple as it can be, with no redundant words, but make it interesting too, and relevant to the reader. The editor is working on that as well.

Every bit of punctuation counts too, as we know from *Eats, Shoots and Leaves*. Your editor also reviews the punctuation.

You want people to take notice of what you say

Even if the reader likes what you're saying, will they be put off by the way you say it or the words you use? Editors are sensitive to language and the way it varies with time, place and social group. Even if the reader knows what you mean, poor wording will put the wrong idea in their head:

Disturbing ultrasounds show how babies are affected by smoking in the womb.

Give the audience reason to trust you. What you write should be right and not misleading; and it ought to look and sound right to the target audience. Business, government, research, advice and storytelling are all built ultimately on trust – and so is your reputation. More than ever, in an age of fake news and celebrities being treated as authorities, what you publish needs to be accurate, honest, legal, credible and complete. The editor is keeping an eye out for all that too.

And you want it to make sense

Readers may know what you mean, but the wrong word can make you look incompetent:

The police said that the floods were so bad we would have to evaporate.

Malapropisms and mondegreens make us smile, but careless wording can be serious. If your story is set in the 1880s and the characters all speak 1980s, you've lost your readers already. In any context there are some words, such as 'quite' or 'sanction', that have two opposite meanings. Whether you are using words or images, presenting statistics or a story, you must make sense to the audience you're aiming at, and that may include people who are not fluent in English or who are unfamiliar with aspects of British geography or culture. It makes sense to you, but will it work for them?

One man travelled to the town of Richmond in Yorkshire, when the meeting was at Richmond in London, because his briefing notes just said 'Richmond'.

Occasionally, careless wording can kill. When automated crossing barriers were first installed on a railway in north Lincolnshire, the signs said 'Wait while lights flash'. A man was killed as he drove on to the crossing because, as one of his passengers said:

We read it the way we said it.

The official who worded the signs did not know that, in Yorkshire, 'while' means 'until'.

Ask an editor

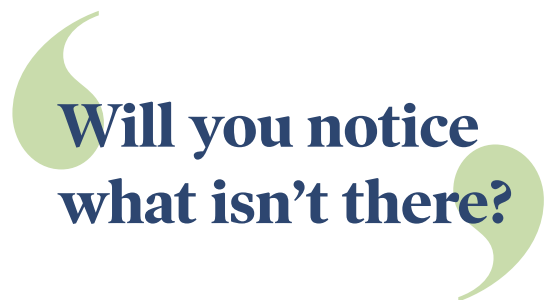
Finally, will you notice what isn't there? Editors and proofreaders also look out for what you didn't say: the place that was left off the map, the missing phone number, that vital word 'not'. In those cases the reader may not be able to fill the gap. Perhaps you just overlooked something simple:

The euro has been steadily falling in value against the euro for several months.

Even if you have a whole team of writers, they will usually see what they expect to see. An editor sees the gaps, errors, ambiguities and inconsistencies that will slow, stop or sidetrack the reader.

Professional copyeditors and proofreaders are there to help you look your best while getting your message across. They are trained and experienced; they follow a code of practice and common standards; and they keep up to date.

If your text or graphics are in any way faulty, the reader will begin to lose faith in you. And then lose interest. Your reputation is enhanced or injured by everything you put out. Editing shows respect. You are asking people to give you their time and attention; in return, you can show them respect by asking a professional editor to smooth their path.



2 | Standards

Upholding editorial excellence



Christina Thomas

Over the years Christina has taken on many responsible roles in the SfEP, and as a senior tutor she represented the Society at the start of the quest for chartership.

Almost 20 years ago, in an editorial for the SfEP house magazine, *Copyright*, I commented that until we had widely accepted editorial standards many practising proofreaders and editors would find it difficult to prove their competence. I wrote: 'You cannot yet become a chartered proofreader or a fellow of the Royal Institute of Editors ... the Royal Charter has to wait a while, but setting standards and certifying people's competence will soon be a reality'.

Standards and certification took longer than envisaged, but solid and painstaking work by a succession of dedicated volunteer members of the SfEP Council has resulted in an integrated set of training courses, a Code of Practice, standards for proofreading and an editorial syllabus that itemises what an editor should know. Now we have a Royal Charter: the gold standard in recognition.

Updating

Back in 2001, I also noted the need for continuing professional development (CPD): 'Having a piece of paper is one thing, but it doesn't mean that you are competent for ever and a day'. How true this is. I set out as a freelancer with a copy of Butcher's *Copy-editing* and little else to guide me, working exclusively on paper. In the next 30 years I moved to editing entirely on screen; online forums changed the way we arrive at best practice; the internet transformed training and the way we send and receive work; and email transformed communication with clients.

Trained editors develop good judgement, nuanced by context. They know when to leave alone and when to fiddle, amend or overhaul text. They keep up to date with developments in language and, by implication, with what constitutes 'editorial excellence'. For example, editors have observed how resistance to 'impact' as a verb has crumbled, whereas the distinction between 'less' and 'fewer' is still widely observed.

Throughout its existence the SfEP worked to set guidelines and standards and to provide training for editorial professionals. The baton has now passed to the CIEP, continuing the work of upholding editorial excellence.

Upholding CIEP standards



Hugh Jackson

Hugh is the professional standards director of the CIEP. Based in East Sussex, he is a freelance proofreader and copyeditor specialising in academic social science texts.

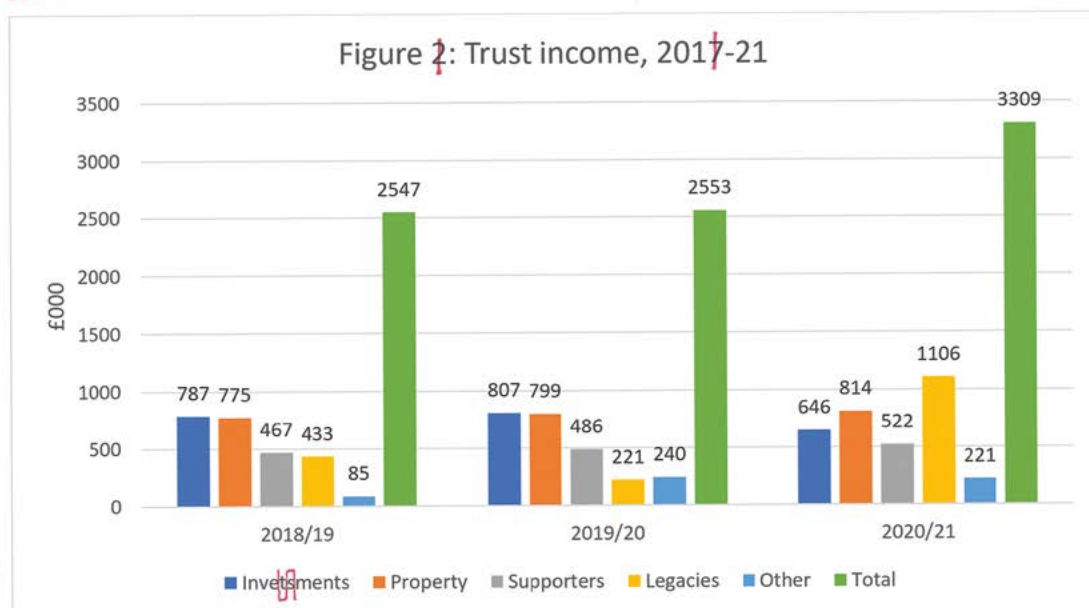
Promoting, upholding and raising standards were always at the heart of the SfEP. The CIEP is even bolder and more ambitious in its pursuit of high standards of editing knowledge and professional practice. We are blessed with a membership that is already focused on continually improving their skills and providing a high-quality service to their clients, and we plan to introduce more guidelines to help editors and proofreaders do better work and run better businesses. We want to see the editing profession increasingly recognised and valued for the contribution that it makes to communication and the life of our language.

Underpinning our high expectations is a membership structure that rewards experience, training and professionalism, reinforced by a rigorous and expanding testing system. Our members' grades and test results are solidly based and directly related to the value that they add to any client's work.

An example of proof mark-up using standard symbols from BS 5261/ISO 5776

Finance and Investment

In 2021 the trust had an excellent year in 2020/21. Despite a disappointing investment returns, total income rose to over £3.1m, partly thanks to a generous legacy left by Mrs Harriet Crime. A government grant sustains our initiative to bring down CO₂ emissions in eSwatini and Lesotho, and our supporters have increased the size of the Coffee Fund.



The Trust's retirement home, where Mrs Crime died and was interred, is to benefit from

Raising standards

Improving standards will start with a system for assessing new members' language proficiency, while fiercely protecting our openness to novice editors of whatever background. At the same time, members at the highest levels will be required to demonstrate that they are continually, and consciously, improving their skills. The intention is to strengthen the editorial profession's culture of reflection, learning and development. We are confident that our Advanced Professional Members are among the best trained, most respected editors in the world.

On very rare occasions, we find that members do not meet our expectations. Alongside our Code of Practice, a robust complaints procedure is in place, designed to be anonymous, fair and independent of the CIEP's governing body, with powers to discipline members but also to help them improve.

We are excited about the future of editing practice and delighted to be a leading player in the development of publishing in the UK and beyond.

Trained to keep learning



Jane Moody

Jane is the training director of the CIEP. The former head of publishing for a medical royal college, she is now mostly a medical editor and lives in Monmouth in the Wye valley.

We believe that continuing professional education, training and development are essential for you as an individual, for your clients and for our profession.

Editing is a profession where experiential learning is common. The trouble with 'learning on the job', though, is that you often don't know where the gaps in your knowledge and skills might be. One of the advantages of more formal training is that you can start at the beginning and work through to an advanced stage and, along the way, you will almost certainly learn some new skills and broaden your knowledge. Being able to understand why we do what we do and being able to describe your reasoning to your clients is invaluable. With sound training in our core skills, you have solid credentials on which to build your business.

Ever changing

Language, practices and, yes, fashion in editing, as in any other profession, do not stand still. Anyone who has been an editor (for which also read proofreader) for any length of time will need to update their skills. If you trained 30 years ago, you cannot sit on your laurels and claim that because you have been working for all that time, there is nothing you need to learn and no practice you might need to change. You are out of date and at risk of becoming irrelevant in today's competitive market!

When it comes to recording your CPD, think outside the box. You are probably already doing more than you realise. It is not just about training courses: join the CIEP forums, read a new book, attend local group meetings, become a mentor – all of these can be great CPD too. Try to record anything you do and write a brief note about whether and how it will affect or change your professional practice. Not only will this help you to remember what you did and why, but it will develop good habits for the rest of your professional life.

The CIEP will shortly be publishing a curriculum for the profession and, following that, a series of modular courses will be developed to allow editors to plan their learning and development and to support their professional life.

Why we are not the Grammar Police



Sara Donaldson

Trading as Northern Editorial and based in the Highlands of Scotland, Sara helps writers and businesses to stand out from the crowd, without having to stress about imaginary rules.

Some people think that editors are the Grammar Police, ruthlessly wielding a red pen while swiftly scoring through your well-thought-out manuscript. In reality, professional editors are here to help you – to help anyone who produces written content – in a private, understanding way. Editors tactfully guide you through the ever-changing, flowing, living thing that is language, to create beautifully written content that you can be proud of. Editors are here to make you look good.

If you want confidential, professional advice on your writing, an editor is a smart choice. We know it can be scary to hand over your work. But we also understand the obstacles that can stand in a writer's way and can prevent even the most intelligent of people from looking their best in writing. As editors we help our clients make the most of their text by advising on current practice and accepted usage.

We advise, not dictate

When you work with a CIEP editor, you work with a highly trained professional. We are adept at helping you write for your target audience, showing you where improvements can be made that match the context of your message, making it clearer, stronger and more fit for purpose. We'll help you sound like you, but we can also help you create a more formal voice if that is needed. We understand the difference between writing for a general audience and writing for a specialist peer group. Whatever your needs, you'll be able to find an editor who can help.

And we do help. We're not pedants who are sticklers for 'the rules'. We are not here to belittle, pick apart or attack your writing. Instead we show you how to use good grammar and the right words to get your message across.

Grammar Police are pedants and trolls who like to embarrass people who break their zombie rules. Professional editors are on your side, arming you with confidence.



Second to none



Aki Schilz

Aki is the director of The Literary Consultancy (TLC), which is a CIEP Corporate Member.

As the UK's longest-established and leading editorial consultancy for writers, it is imperative that we maintain high editorial standards. As well as the in-house services offered by TLC readers and mentors, we also regularly refer clients on to trusted professional editors in cases where the work is specialist or where specific skills are required.

As a CIEP Corporate Member, we are able to offer our clients both the reassurance that we are aligned with a professional body and a guarantee that we will refer them only to the highest calibre of copyeditors and proofreaders with collective expertise across the widest possible range of written material.

The rigour of SfEP training has been such that TLC has benefited from building relationships with SfEP editors, whose professional conduct and attention to detail have been second to none. As a result, the vast majority of SfEP editors that we used have become long-term members of the TLC community. We continue to be proud of our affiliation with the CIEP, and greatly appreciate its valuable contributions to the editorial landscape, a landscape that TLC is extremely proud to have had a hand in shaping over the past two decades. We are excited to see what lies ahead with the CIEP.

Finding the best



Liz Jennings

Liz is the associate editorial director of the Centre of Medical Editing (COMET) of HealthCare21, which is a CIEP Corporate Member and part of the Lucid Group.

When I first started out in the medical communications industry as an in-house editor 15 years ago, there were two measures missing:

- First, we needed a measure by which to judge levels of professional skill, other than by completing 'spot the difference' proofreading tests or a sample edit.
- Second, our clients needed a demonstrable measure of editorial standards.

The business was committed to all-round quality and integrity in medical communications, where meticulous editing is essential, yet we couldn't demonstrate to ourselves or to the clients the quality and added value that our editing service offered.

Now, as part of Lucid Group, I lead a fast-growing team of well-respected in-house editors, supported by a select group of freelancers to help plug resource gaps. Our main objective is to produce outputs of the highest editorial quality, and evaluation of this is only tangible with methods in place to address competence and quality.

The invaluable contribution of the SfEP/CIEP, by building a globally recognised set of specialist, certified courses, alongside levels of professional status, has helped us achieve this. When meeting resource requirements we can now quickly identify candidates who have invested in achieving an industry standard by looking at their SfEP/CIEP qualifications or status.

When recruiting, we still rely on traditional tests to identify candidates with flair; however, once they are working for us, the value we place on the SfEP/CIEP is so high that we position its core skills suite of copyediting and proofreading courses as part of the induction process. This SfEP/CIEP certification is a key objective in our team members' professional development and, once induction has been completed, we enhance their continuing professional development with specialised SfEP/CIEP courses such as medical editing and editorial project management.

Lucid Group recognises that the CIEP's individual membership status is not only a benefit to our editors but also provides our in-house team with exclusive resources, including editing and other training courses, focused articles and networking opportunities that keep us current and up to date with editing industry news, trends and standards. We feel that continued membership of this globally recognised organisation reflects and supports our gravitas as a centre of editing excellence, which also helps clients appreciate our value. During pitches they are very interested to hear of the qualifications we are accredited with, especially the medical editing specialism, and how partnering with us enhances the quality of their communications. Being part of a chartered institute evidences the quality and value that our company offers.

Ever more professional with the CIEP



Katherine Trail, CIEP Advanced Professional Member

As KT Editing based in north-east Scotland, Katherine specialises in fiction, polishing prose and making words sparkle.

I happened upon the SfEP website by chance, not long after I had left my job as a newspaper chief subeditor to go freelance. After half an hour or so of poking around and liking what I saw, I decided to take the plunge. I joined in June, and a few weeks later had been persuaded to sign up for that year's conference. And the rest, as they say, is history.

I am now an Advanced Professional Member, and the SfEP brought so much to my life, both professionally and personally. The organisation's professional development opportunities and network of editors (many of whom are now friends) have been a huge factor in the success of my business. The Directory entry alone has covered my membership fee many times over, not to mention referrals from other members.

I am incredibly excited about our new chapter as the CIEP. Being part of a such a prestigious organisation can only be a further boost to all of our businesses. I know that clients will be even keener to work with and employ members of a chartered organisation, and opportunities will abound for members in the future as the CIEP's influence and resources grow.

Bring on the new era!

Correctores

The editor-cum-proofreader – *corrector* in Latin, *Korrektor* in German – is as old as print itself, and the earliest surviving proofs date from 1459 in Mainz. The first manual for *correctores* was *Orthotypographia*, written by Jerome Hornschuch in Latin and published in Leipzig, where he was working, in 1608. Among other things he explains proof correction marks, common typos and the printing process. We know that Caxton employed proofreaders (John Skelton among them) but it was the 18th century before British printing caught up with best practice in continental Europe.



The Great Seal on the CIEP Charter



Ben Dare, CIEP Intermediate Member

Ben began proofreading theological texts in 2017, but now also copyedits and has developed a focus on environmental projects and popular science. He lives and gardens in west Wales.

'I'm going to do this properly,' I thought. One career was ending and a new one beckoned. My preoccupation with communication – its breadth and detail – led me towards editing. If this was the new me, it deserved my best shot. My research repeatedly pointed to one answer: the SfEP – respected by the publishers and academics I knew, as well as having a keen sense of community. I'd be a better editor as part of a group like this.

I wasn't wrong.

The training and interaction with members have increased my skills and confidence. The resulting opportunities have built up my experience. And skills, confidence and experience are developing me into a colleague whom a client can safely trust, knowing they'll receive the help they need.

I am driven by an interest in causes and relationships, so I am excited about the recognition of the CIEP as a body committed to the public benefit. In progressing from the SfEP to the CIEP, we are aspiring to develop the editorial profession and push ourselves individually to go further. With that aspiration we will meet and surpass our clients' needs, and enrich society at the same time.

Even more professional with the CIEP



Clare Law, CIEP Professional Member

Clare has been editing since 1998, both freelance and in-house. Based in Kent, she works mainly on fiction for publishing houses and indie authors, but also deals with government reports and commercial copy for businesses and their websites.

With the CIEP's professional membership badge on my email signatures, I offer my services with pride and confidence. It tells clients that I have a clear understanding of editorial work, and of the rules governing the provision of professional services. It tells them that I belong to a community of experienced, generous editorial professionals who will know the answer if I don't. It lets them know that I actively develop my skills and that I can draw on top-quality training and information resources.

One of my favourite things about editorial work is hearing the relief in a client's voice when they see how much more easily and quickly I can complete the writing or publishing task that they were wrestling with. Then they realise that I can help to improve their workflow and, as a consequence, their communications generally. I believe that chartership will make our profession better understood and better known. I'd like to see organisations engaging the services of an editor as readily as they engage those of an accountant or lawyer.

Jack Alexander, CIEP Entry-Level Member

Jack has worked in Tokyo since 2006, copyediting and proofreading research papers by Japanese scientists for submission to international journals. Despite years of experience, he felt the need to develop further as a professional.

I was given minimal training when I started work with a publisher in Japan, and no ongoing training, so I felt isolated professionally as well as geographically before I joined the CIEP. I did so for three main reasons: first, to have access to a forum where I can ask experienced practitioners about some of the problems that come up in my work; second, to do some reputable training courses to improve my skills; and third, to learn from others about working as a freelancer, which I hope to start doing in future.

Although I have been a member of the CIEP for only a month at the time of writing this, I am already impressed with the friendliness and knowledge of the members I have encountered online, and equally impressed with the high quality of the training materials.



3| The journey this far

Norma's big idea



Kathleen Lyle

Kathleen Lyle was a founder member of the SFEP and later its chair. An authority in several fields, she has helped countless members with technical problems and academic questions.

In the beginning, the Society of Freelance Editors and Proofreaders (SFEP) was Norma Whitcombe's big idea. At the inaugural meeting on 26 November 1988, which Norma arranged and chaired, it was decided that the main aims of the new society would be to maintain standards of editorial work; to provide opportunities for meetings, discussion and communication; and to develop training for both new and experienced members.

Norma's idea takes off

The first committee meeting was held on 1 December 1988 and a news-sheet was mailed out later that month. Training courses and meetings in London and elsewhere were soon organised and the news-sheet became a monthly newsletter, a vital means of communication in pre-internet days. Around 60 people had attended the inaugural meeting, but a year later there were over 350 members and a lively programme of courses and meetings. The Society grew rapidly and there was a great sense of momentum. It was renamed in 2001 to reflect the inclusion of in-house members, becoming the Society for Editors and Proofreaders (SfEP).

Like many SfEP members, Norma came to editing as a second career, having been a computer programmer and then taking an Open University degree in maths and science. Sadly, she was diagnosed with cancer in 1991 and died in November 1992. The loss of her drive and determination might have been fatal to a weaker organisation, but the SfEP had never been a one-woman show and fortunately Michèle Clarke (now Moody) was willing to take over as its chair. The Whitcombe Fund and the Whitcombe Lecture were set up in Norma's memory.

Growth and new structures

Membership numbers continued to grow, to over 1,000 by 1994. By the late 1990s the Society could no longer depend so heavily on volunteers; it needed a corporate identity as well as a new membership structure. Chartered status was mentioned in committee discussions, but not seriously investigated as it seemed far beyond our reach. Incorporation served our needs at the time, and the SfEP became a limited company in 2003.

By 2016 the SfEP was firmly established and almost 30 years old; applying for chartered status no longer seemed unrealistic. Not long before her death, Norma was asked whether she would care to forecast the future of the Society. Her reply was emphatic: 'That isn't for me to do. It's for the members to decide which way they want the Society to go. The Society is for the membership.' The membership decided that applying for chartership was the way to go, and the SfEP has now become the CIEP. I like to think that Norma would be pleased.

Strategic planning: Let's go for it!



Sara Peacock

In 2013 Sara became the chair of the SfEP on top of her freelance work in editing and project management. She now uses her Welsh language skills as a senior project manager with Public Health Wales.

On a warm summer's day in 2014 the SfEP Council met at the Liberal Club in London for an unusual event – the chance to have a full day to focus solely on strategy. The preceding few years had been an exciting time for the Society, and the directors had been overseeing a rapidly increasing membership, a boom in our online courses and a radical overhaul of our structure. We were increasingly pressed for time during our regular Council meetings, but there was a growing recognition that we were facing a window of opportunity to help the Society, and the profession, move up to a new level.

At the start of our strategy day we weren't sure what that 'new level' meant. We could all identify areas for growth and opportunities for increased professionalisation, as well as threats to our jobs and to the status of our craft. But these were initially expressed in abstract terms, without a clear vision of what they signified or what action they suggested. My own view was that deskilling in the publishing industry had led to the professional editor's contribution becoming devalued; and, while there were other markets that could benefit from what we offer, there was widespread ignorance of what we do.

Once these strands had been articulated, and were laid before us on flip charts, it seemed clear that Gerard Hill's suggestion of chartership was the obvious way forward, and the Council was of one mind in agreeing that we should pursue this path. I have not been involved in the process since that decision was made, and from the outside it seems almost shocking that chartership has been achieved so swiftly. But I have no doubt that is down to the dedication, hard work and leadership of Gerard and Sabine Citron (as well as past and present directors).

I am delighted that the SfEP has become the CIEP, and congratulate all concerned on this momentous occasion for the editorial profession.

How we applied for a charter and what we learnt along the way



Gerard M-F Hill

If you ever think of applying for a Royal Charter, be warned: there is no application form. Instead, you petition the Queen in Council, after careful preparation in light of Privy Council Office (PCO) guidance. But where to start?

In 2014, when I was the SfEP mentoring and tests director, Sara Peacock, then the SfEP chair, asked the Council to draft ideas for a strategy day. I proposed the aim of chartership, Sara encouraged me to research it and in 2015 Sabine Citron, the new chair, backed the idea. A presentation by Professor Andy Friedman of the Professional Associations Research Network (PARN) convinced the Council, which voted unanimously in April 2016 to adopt the project. Members were keen too, but research showed that a sponsoring ministry is essential for success.

As a first step, I attended a Westminster Forum on book publishing, where I met Tracey Heyworth of the Department of Digital, Culture, Media and Sport (DCMS), who impressed. She and her colleagues set up a meeting in Whitehall, where Christina Thomas (an honorary member of the SfEP and a senior tutor) and I gave a presentation. DCMS agreed to sponsor our Petition.



Meetings were held in Whitehall

Questions, questions

Next, armed with my first draft of our letter of intent and a short history of the Society, Sabine and I met Christopher Berry, the deputy clerk of the PCO, and we set out the SfEP case for chartership. We were asked why the Society wanted a charter. I was very clear that it would give us recognition and authority: recognition by government but also by other established organisations, and authority as the sole recognised body in our field. Were we members of a unique profession? Certainly, we said, and we could adduce evidence from at least 1608 to show it. More questions followed. Why would chartership be in the public interest? What had the Society achieved? What were its aims? Had we consulted other bodies in the field to see if they might object?

These were just some of the questions, many of which we had already asked ourselves, but others we had not considered. We came away feeling that we had a great deal of work to do, and it was October 2017 before we submitted our letter of intent. In January 2018 we heard that the Privy Council's advisers saw no objection to our proceeding to the next stage. Over the next year in the course of many meetings, we drafted and redrafted our proposed Charter and Bylaws. Meanwhile, Melanie Thompson went through our old By-laws and identified those that we needed to transfer to our new Regulations, together with a list of all the gaps and anomalies that needed resolving.

Eventually, after much consultation with and among the members via a dedicated forum, we were ready to put our draft Petition, Charter and Bylaws to an online vote by the members, which was held open for a week. The vote was over 98% in favour, so in January 2019 we submitted our Petition and supporting documents.

Talking with other bodies

By 2016 we had already become aware how differently other professional bodies did things, and how much we could learn from them. Over the next three years, Sabine and I met representatives of over 30 bodies to brief them on the SfEP and chartership, answer their questions and explore common ground. Our interlocutors were fascinating and talented people who were generous with their time, and we remain immensely grateful to all of them. All brought new ideas or new contacts; indeed, we discovered

organisations and activities that we never knew existed. Among the notable people we were introduced to (thanks to the Chartered Institute of Linguists in this case) was Keith Lawrey, the learned societies' liaison officer of the Foundation for Science and Technology, who gave us much valuable advice throughout the process and expert help with drafting our Petition and legal documents. Most meetings were conveniently arranged in Whitehall at the National Liberal Club, of which I am a member.

Some bodies already had ideas for collaboration or joint campaigns, some were interested in our training courses and forums and some offered new opportunities for our members. Sabine and I compared notes with them on everything from governance to welfare. Each organisation looked at our plans from a different angle, and as a result we saw ourselves in a new light each time. So we continually adjusted our approach and revised our ideas, and in the process we learnt such a lot. Twenty organisations expressed support for us in writing (see page 3 for the full list) and nobody objected when our Petition was published in the *London Gazette*.

The great day arrives

On the evening of 10 July 2019, we heard that HM The Queen had just approved an order granting us a charter of incorporation. She applied her 'sign manual' (signature) to the letters patent, we corrected and returned three sets of proofs and then the Great Seal was affixed to the vellum copy of the Charter, giving it legal effect. Finally came our day, 15 October 2019, to attend the Crown Office and collect our Royal Charter in its large blue box. There was no ceremony of any kind (unless you count the security checks before we were allowed in) but it was well worth the wait!

Choosing a name



Gerard M-F Hill

In naming our new Institute, some criteria were essential. The name had to be unique, appropriate, self-explanatory, acceptable to members, acceptable to others.

Ideally the name would reflect good editorial practice in being short, simple and clear, but satisfying all three proved impossible. The name needed to show that we are not film or news editors, and that we are not all copyeditors.

Of course we could have remained the SfEP, now with a charter, and a few members felt strongly that we should, but most members and the Council were keen to adopt a new name. As the chartership adviser, I analysed the pros and cons of each possible element in our new name and presented this to the Council and then to the members. I also considered how it would seem to other professional bodies, to existing or potential clients and to the general public.

Was novelty more important than continuity? Should the name just be short and simple? Should it form an acronym? Should the name contain 'of' or 'for'? Should it include 'Chartered' or 'Institute'? There was a clear desire to include both, which made any acronym more or less impractical. Should we include 'Editing' or 'Editorial', 'Proofreader' or 'Proofreading', 'Professional(s)' or 'Practitioner(s)'?

We set up a forum for members to discuss the name, and some members emailed me directly. The debate was lively, though different things mattered to different people and there was no clear consensus. However, those members whose work was mainly or solely proofreading felt strongly that the name should include that concept. That solution also answered the concerns of the Society of Editors, whose name shared two lexical elements with ours. We agreed on the need to avoid confusion among the public, and that made the final choice easy. Changing the suffixes from -ors/-ers to -ing deliberately moved the focus in the name from members and their interests to the members' expertise and the public interest.

4 | What next?

Our legal documents



Sabine Citron

As the chair of the SfEP from 2015 and the chair of the CIEP from its inception in 2020, Sabine has been the joint driving force behind our gaining a Royal Charter. She is also a copyeditor and translator. Originally from Geneva, she now lives in Glasgow.

Everything you've always wanted to know about our regulatory documents? Don't skip to the next article just yet! The SfEP was a limited company, regulated by Companies House. Keen members might remember that it was ruled by the following legal documents:

- Memorandum and Articles of Association
- By-laws (with a hyphen).

These documents were created when the Society was set up, and various rules were added over the years. There were also several sets of guidelines, for example the Directors' Handbook.

Charter and Bylaws

However, it was the Queen's Privy Council that granted us our Royal Charter, and as a chartered body we now report to it. With our Petition (application), we submitted new legal documents:

- Charter
- Bylaws (no hyphen).

These bear little resemblance to the Companies House documents. The Queen's signature is represented on the Charter by the Great Seal which is affixed to the vellum original. The Charter is modelled in part on other charters and sets out the objects of our chartered body and its powers. The Bylaws set out how our professional body is to be run: our membership grades, our system of governance (the powers and duties of the Council and other office bearers), the role of annual and extraordinary general meetings of members and the requirement for annual accounts, checked by an auditor or an examiner.

Now that they have been approved by the Privy Council, the content of our Charter and Bylaws can only be modified with their permission, through a formal process.

Regulations and codes of practice

We used the opportunity of this reformulation of our legal identity to reorganise the many rules from the SfEP's Memorandum and Articles of Association and By-laws, as well as ones that were contained in other documents or not yet formalised, into a single document, the Regulations. The Council put these Regulations to an extraordinary general meeting of members, who approved them by a large majority. We can change the Regulations without consulting the Privy Council.

We are also using this opportunity to design a full set of codes of practice and procedures, as befits a professional organisation, covering, for example:

- professional conduct
- dignity (equality and diversity)
- admissions
- discipline
- complaints
- appeals
- human resources.

To sum up, our organisation and its members are now regulated by the following:

- Royal Charter
- Bylaws
- Regulations
- codes of practice
- procedures.

With all of these safely in place, we can focus on enjoying the benefits that come from belonging to a thriving community and from making the best of words.

What's in it for you?



Gerard M-F Hill

You might think that our Royal Charter gives privileges to editors and does nothing for anyone else. Quite the opposite. There is something in it for everyone. Well, everyone but carpetbaggers.

Goodbye, carpetbaggers

Anyone can set up a website announcing that they can proofread. Perhaps they can, or believe they can, but how would you check? Perhaps they are a member of the National Proofreading Association (which, as far as I know, is extinct, though it did exist in 1903 in Indianapolis) but that proves only that they paid a subscription to a body that might have no rules, no code of conduct, no syllabus, no standards, no training courses, no publications and no meetings.

The CIEP has all those features and more. Any chartered professional body has submitted itself to detailed scrutiny by civil servants in potentially every government department and their enquiries have convinced them of its probity, stability, professional standards and pre-eminence in its field. Any chartered body must show that it is established, respected and financially sound, that it has standards and codes of conduct, assesses the competence of its members and takes its educational role seriously, for members and the public alike.

As a chartered body, the CIEP will have the authority to define and regulate the editorial profession in the public interest, publicising and normalising best practice, promoting codes of professional conduct and awareness of standards in editing, and protecting individuals and organisations against incompetent or unprincipled practitioners. The Institute will also offer professional training courses and, in time, qualifications.

So, who benefits?

Publishers will be able to rely on an independent body to assess and validate the competence of copyeditors and proofreaders, to provide training and professional development, and to set tests and maintain standards on the basis of a syllabus.

And publishers are not just the big names in bookshops. Every business, official body, charity or other non-profit organisation publishes a website and an annual report, and most of them publish much more than that. All of them need editors and proofreaders who are competent and reliable. So do self-published authors. In time anybody who employs a copyeditor or proofreader will benefit from the CIEP Charter.

Everyone involved in the output of text – writers, authors and other owners of intellectual property, scientists, academics and other researchers, website owners, typesetters, designers, printers, project managers, indexers and illustrators – will benefit from better regulation of the editorial profession.

The general public, as readers and consumers of information, will benefit from higher standards and, even more, from the spread of professional copyediting and proofreading to publications that need such attention but seldom get it. In an age of information overload, readers expect the message to be clear, concise, coherent, consistent and complete. In an age of fake news and misrepresentation, they also want sources that are accurate, honest and credible, as well as legal, and this is what editorial professionals are there to ensure.

The public interest

Society as a whole can only benefit from increased awareness and appreciation of the role, ethics and expertise of copyeditors and proofreaders, leading to increased trust in published material, whose reliability and quality is in the public interest.

Naturally this virtuous circle leads back to editors and proofreaders, who can hope to benefit from increasing demand for their services. No doubt this expansion will benefit the Institute, giving it more work and a bigger role, but it is in the public interest to have a thriving, well-regulated editorial profession represented by a respected body responsible for editorial principles and practice. Copyeditors and proofreaders will continue to contribute to society by enhancing communication in every field.



Q&As

How do you say 'CIEP'?

As so often in editing, there's no single right answer. From a quick opinion poll on the forum, it seems most members say the individual letters: see-eye-ee-pee.

Will members now be Chartered Editors?

No, it's the Institute that is chartered. Newly chartered bodies are not usually given the power to confer individual chartered status. This is something we can look at in the future.

Will non-members still be able to work as copyeditors and proofreaders?

Yes, of course, though we hope even more editorial professionals will join the Institute because of the professional recognition that comes with belonging to a chartered body.

Does the Institute aim to have a monopoly on editorial training in future?

No, not at all. We will encourage good-quality training courses, whoever provides them. In the future we may have a means of validating external courses so that the public can distinguish good courses from the rest.

So what are the Institute's long-term plans?

We'd like the Institute to become the place to go for information and advice on English language editing and proofreading, as well as a supportive community of editorial professionals. Our Charter will give us the authority to work towards our own qualifications and a framework for validating others' courses. We've made a start on a training curriculum, and we'll work on other ways for editors and proofreaders to prove their competence, such as improved standards that help make best editorial practice visible.

Will new members need to have a qualification before they can join?

No, though as editorial professionals our members are expected to be able to work at graduate level. We are exploring a membership admission test in English, and we will review the criteria for each of our membership grades.

Will existing members have to show CPD?

Yes, it's likely that in future we will expect all members to keep a record of their CPD, as most chartered bodies do, but we will define it broadly and make it natural and practical.

What we hope to achieve for everyone



Sabine Citron

It took us several years to obtain our Charter. The process involved much research and many meetings with the Privy Council Office, with our sponsor, the Department for Digital, Culture, Media and Sport, with our very helpful advisers and with countless supportive partner organisations.

We then spent a long time fine-tuning all the details. Why this effort and what are we hoping to achieve? When we submitted our initial Petition to the Privy Council, in January 2019, we wrote:

Editorial work has remained largely unregulated, to the detriment of the public and everyone who publishes, as well as the practitioners themselves. Readers and publishers should be able to rely on professional standards of editorial competence and conduct.

The public interest

Our aim was to show that our obtaining a charter was in the public interest:

Editorial work is essential, not just to publishers ... but also to the digital economy and to almost all communication, internal or external, for national and local government, civil society, business, education, medicine, science and technology, and in fact every field of human endeavour. In an age of information overload, readers expect the message to be clear, but also correct, coherent, complete, concise, consistent and credible, as well as legal, and this is what editorial professionals are there to ensure.

As a chartered body, the CIEP will have the authority to define and regulate the editorial profession, in the public interest, while giving editorial practitioners a voice. Our Charter gives authority to standards in editing, it publicises and normalises best practice, promotes codes of professional practice and awareness of standards, protects organisations against incompetent or unprincipled practitioners, and gives public recognition to our long-established but still undervalued profession. We also provide professional training courses. As a regulator of professional practice, we will offer qualifications.

With practitioners under the CIEP's supervision, clients will be able to rely on the expertise, ethics and professionalism of qualified copyeditors and proofreaders, and, as a result, standards should rise further. The CIEP's increased influence and engagement with the government and society as a whole will allow it to bring issues in and around editing to public attention in pursuit of its stated aim of upholding editorial excellence.

Raising standards

Now that we have been granted our Charter, we want to make sure we deliver. This will mean raising the profile of good editorial work and defining clearly what this involves. We also aim to ensure that all good editors and proofreaders want to join the CIEP and that all our members take their CPD seriously. This way, the general public will know that by turning to the CIEP they will receive the advice and the professional service they are looking for. The CIEP will be the go-to organisation for professional editorial work and advice.

People assume that all members of a chartered body are automatically chartered members. This is not the case. At this stage, we do not have the powers to grant individual chartered status. We will apply for this power from the Privy Council once our organisation has established itself as a chartered body. Even then, advanced members wishing to apply for chartered status will have to demonstrate their professional expertise and commitment to CPD when applying. It will be a rare honour. But belonging to a chartered body will represent a significant change in both duties and benefits for all members of the CIEP, because of its public commitment to editorial excellence.



Chartered
Institute of
Editing and
Proofreading

It's very easy to write about *pubic health* or *complimentary medicine*, or even *metal illness*. People do it all the time and spellcheckers never bat an eyelid, but editors do. If you're writing for humans, only a human will understand.

That's why editing matters. When you put something online or in print, you put your reputation on the line. Little mistakes look careless; blunders look incompetent. Either way, you risk losing your audience.

Everybody needs an editor. Professional copyeditors and proofreaders ensure that, whatever you want to publish, from airport fiction to aeronautical engineering, from pharmacovigilance to farm visits, it will be not just readable but

- clear
- correct
- coherent
- complete
- concise
- consistent and
- credible.

Good editing gets readers on your side and gets your message across. Unedited, you may just go pop, like a *damp squid*. Or, rather, squib.

Why Editing Matters introduces the Chartered Institute of Editing and Proofreading (CIEP), whose predecessors, most recently the Society for Editors and Proofreaders, date back to 1988. The CIEP is a recognised authority on editing and proofreading in English and a community for editorial professionals.