

# Editing Goes Global La révision se mondialise

2015 Conference Program  
Programme d'activités du congrès  
2015



Metro Toronto Convention Centre  
Palais des Congrès du Toronto métropolitain  
June 12–14 juin



## General Information Renseignements généraux

### On-site Check-in / Acceuil

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Friday, June 12	8:00 a.m. to 7:00 p.m.
Saturday, June 13	8:00 a.m. to 3:30 p.m.
Sunday, June 14	8:00 a.m. to 12:30 p.m.

Level 200, Metro Toronto Convention Centre

Collect your name badge, conference bag, and event tickets.

Le vendredi 12 juin	8 h à 19 h
Le samedi 13 juin	8 h à 15 h 30
Le dimanche 14 juin	8 h à 12 h 30

Niveau 200, Palais des Congrès du Toronto métropolitain

Passez récupérer votre porte-nom, votre sac du congrès et les billets pour les activités auxquelles vous vous êtes inscrit.

### Opening Reception / Accueil du congrès

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**Friday, June 12**, from 5:30 p.m. to 7:30 p.m.

Room 205, Metro Toronto Convention Centre

**Le vendredi 12 juin**, de 17 h 30 à 19 h 30

Salle 205, Palais des Congrès du Toronto métropolitain

### Session on Governance for EAC Members Séance sur la gouvernance à l'intention des membres de l'ACR

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**Saturday, June 13 / le samedi 13 juin**

12:15–1:15, Room 201 / 12 h 15 à 13 h 15, salle 201

How involved should members be in the running of the association? Should they be able to influence decisions of the National Executive Council? After a short presentation on the merits of two possible models, members will be able to ask questions and discuss how they want their association run.

À quel point les membres devraient-ils s'impliquer dans la gestion de l'association? Devraient-ils pouvoir influencer les décisions du conseil d'administration national? Après une courte présentation portant sur les mérites de deux modèles possibles, les membres pourront poser leurs questions et discuter de la manière dont ils aimeraient que leur association soit gérée.



**Nicole Langlois** (moderator) has been an editor since 1995. She was managing editor at HarperCollins Publishers from 1998 to 2003 and spent the next 11 years as a freelance editor, working mainly with HarperCollins, John Wiley & Sons, and the Stratford Festival.

She is now an editor with the Centre for International Governance Innovation in Waterloo, Ontario.

*Nicole Langlois* (modératrice) est rédactrice depuis 1995. Elle a occupé le poste de rédactrice en chef à HarperCollins Publishers de 1998 à 2003, puis a passé les 11 années suivantes en tant que rédactrice indépendante, travaillant principalement avec HarperCollins, John Wiley & Sons, et le Stratford Festival. Elle est actuellement rédactrice au Centre pour l'innovation dans la gouvernance internationale situé à Waterloo en Ontario.

### **EAC Annual General Meeting Assemblée générale annuelle de l'ACR**

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**Saturday, June 13 / le samedi 13 juin**

Room 201 / salle 201

Registration from 2:30 p.m. to 3:30 p.m., meeting from 3:30 p.m. to 5:30 p.m.

All current EAC members are welcome to attend the AGM.

Only current EAC members can vote on motions.

Inscription de 14 h 30 à 15 h 30, réunion de 15 h 30 à 17 h 30

Tous les membres de l'ACR sont invités à assister à l'assemblée générale annuelle. Seuls les membres en règle de l'ACR peuvent voter sur une motion.

### **PWAC Annual General Meeting Assemblée générale annuelle de la PWAC**

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**Saturday, June 13 / le samedi 13 juin**

Room 203D / salle 203D

Sign-in for members physically present and those attending electronically from 2:30 p.m. to 3:00 p.m., meeting from 3:00 p.m. to 5:30 p.m.

All PWAC professional and emeritus members in good standing may vote on motions; associate and student members are welcome to attend but do not have voting privileges.

L'inscription des membres présents physiquement et ceux qui seront présents de manière électronique de 14 h 30 à 15 h

Réunion de 15 h à 17 h 30

Tous les professionnels de la PWAC et ses membres émérites pourront voter sur une motion, les associés et les membres étudiants sont invités à assister à l'assemblée, mais ne possèdent pas les privilèges de vote.

### **Awards Banquet / Banquet de remise des prix**

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**Saturday, June 13 / le samedi 13 juin**

Pre-dinner reception and cash bar from 7:00 p.m.

Dinner and awards presentation from 7:30 p.m. to 9:30 p.m.

Room 206D, Metro Toronto Convention Centre

Réception avant le repas et bar payant à partir de 19 h

Repas et cérémonie de remise des prix de 19 h 30 à 21 h 30

Salle 206D, Palais des Congrès du Toronto métropolitain

## Chair's Welcome Message Mot de bienvenue du président du congrès

When we started our association in the late 1970s, we thought it was hubris to call it the “Freelance Editors’ Association of Canada” rather than “... of Toronto.” But it wasn’t: the association grew across the country quickly. Not too much later, we outgrew our freelance roots and welcomed all editors.

About five years ago we seriously started talking about reaching beyond our borders. Organizing Editing Goes Global was one option.

Contacts with editors in other countries have taught us a lot. We’ve learned about how usage and grammar and vocabulary vary from place to place, and how what is wrong in one place is accepted in another. We’ve learned different ways of dealing with difficult clients and authors, new editing techniques, new resources. We’ve learned that the generosity of spirit that characterizes Canada’s editors is to be found around the world. We share information rather than hoard it. We view other editors as colleagues to be helped rather than competitors to be hindered.

Many editors, when they first attend a conference like this or some other meeting of editors, have the same response: finally, they’ve found a group where they fit in. They’ve found their tribe (and then, in typical fashion, worried about whether that is an appropriate usage of that word).

This conference is the first attempt to bring as many of those tribes together as possible. We’re welcoming members of over 20 organizations and editors from at least nine countries and five continents.

We’re especially proud and happy to have the Professional Writers Association of Canada (PWAC) here. Back in the ’70s, PWAC helped Canada’s editors form their association. We leaned on PWAC’s expertise and copied many of their ways of doing things.

The conference committee welcomes you to Toronto. Now let’s have some fun!

*Greg Ioannou, 2015 conference chair*



## Chair's Welcome Message Mot de bienvenue du président du congrès

Lors de la fondation de notre association, nous pensions qu'il était un peu prétentieux de la nommer « L'Association canadienne des réviseurs pigistes » plutôt que « l'Association des réviseurs pigistes de Toronto ». Mais ce n'était pas le cas, puisqu'elle s'est très rapidement étendue à l'ensemble du pays. Peu de temps après, nous avons ouvert nos rangs pour inclure tous les réviseurs plutôt que seulement les pigistes.

Puis, depuis environ cinq ans, nous avons commencé à sérieusement réfléchir à la possibilité d'étendre encore nos horizons pour dépasser les frontières du pays. L'organisation du congrès La révision se mondialise s'est alors présentée comme une possibilité.

Nos contacts avec des réviseurs provenant d'autres pays se sont avérés très instructifs. Nous avons pu apprendre comment les règles de l'usage et de la grammaire, ainsi que le vocabulaire, peuvent varier d'un endroit à l'autre et comment ce qui est accepté chez l'un peut être mal vu ailleurs. Nous avons appris différentes méthodes pour transiger avec des clients difficiles, de nouvelles techniques de révision et de nouvelles ressources. Nous avons appris que la générosité d'esprit que nous retrouvons chez nos pairs canadiens est tout aussi présente ailleurs dans le monde. Nous diffusons l'information au lieu de simplement la stocker. Nous considérons les autres réviseurs comme des collègues à aider plutôt que des concurrents à combattre.

De nombreux réviseurs, lors de leur première expérience d'un tel congrès ou d'une rencontre de réviseurs, réagissent de la même façon : enfin, un groupe où ils se sentent à leur aise. Ils ont trouvé leur « tribu » (et se sont rapidement demandé si leur emploi de ce terme était adéquat).

Ce congrès constitue notre première tentative visant à regrouper le plus grand nombre possible des ces tribus. Nous accueillons des membres de plus de 20 organismes et des réviseurs provenant d'au moins neuf pays répartis sur cinq continents.

Nous sommes particulièrement fiers de compter parmi nous des membres de la Professional Writers Association of Canada qui, dans les années soixante-dix, a prêté main forte aux réviseurs canadiens pour former leur propre association. Nous nous sommes appuyés sur l'expertise de la PWAC et avons copié nombre de ses procédés.

Le comité du congrès vous souhaite la bienvenue à Toronto.  
Et maintenant, amusons-nous!

*Greg Ioannou, Président du congrès*

## PWAC President's Welcome Message Mot de bienvenue du président de la PWAC

Welcome to the EAC/PWAC Conference!

This year will go down in PWAC history as a tumultuous one, culminating in a phoenix-like rise. The December meltdown left us with no staff, no board of directors, and a stack of bills to pay. Through the hard work of a number of dedicated volunteers, we are moving ahead with a new board, paying the bills, and enjoying a real spirit of rejuvenation throughout the organization.

Professional organizations will always be needed. In PWAC's case, we are a loosely structured group of writers who want to share information and further our careers. We're spread across Canada in relatively small groups, coming together annually to compare notes, schmooze, learn, and celebrate with our tribe. This year, we are delighted to be meeting in Toronto at this international conference co-hosted by the EAC. (Thank you, EAC, for inviting us to partner with you this year.)

We are indebted to Käthe Lieber and Nate Hendley for representing PWAC at the planning table. The conference program is filled with energizing speakers, annual general meetings, and an awards banquet. Even if editing is not part of your skill set, we know you will enjoy meeting other freelancers from around the world and attending sessions in several streams, including a PWAC stream for writers. There will be time to socialize and time to roll up our sleeves to offer our members the greatest value for their investment in membership.

We welcome you to this exciting conference. I look forward to meeting many of the people I've worked with from a distance and to speaking with and learning from other writers about the challenges and opportunities that lie ahead. See you there!

*Jay Remer, PWAC President*



## PWAC President's Welcome Message Mot de bienvenue du président de la PWAC

Bienvenue au congrès de l'ACR et de la PWAC !

Cette année marquera un tournant historique pour la PWAC qui, après un épisode tumultueux, renaît de ses cendres. La chute de décembre dernier nous a laissé sans personnel, sans conseil d'administration et ensevelis sous un amas de factures à payer. Grâce au travail acharné de quelques bénévoles dévoués, nous sommes parvenus à établir un nouveau conseil d'administration, à régler les factures et à injecter un sang nouveau dans l'ensemble de l'organisation.

Nous aurons toujours besoin d'associations professionnelles. La PWAC offre une structure souple à un groupe de rédacteurs qui cherchent avant tout à échanger et à faire évoluer leurs carrières. Nous provenons de partout au pays et nous nous rassemblons en petits groupes pour comparer nos expériences, échanger, apprendre et fêter avec les autres membres de notre tribu. Cette année, nous sommes enchantés de pouvoir nous retrouver à Toronto à ce congrès international mis en place par l'ACR. (Nous remercions l'ACR d'avoir initié ce partenariat avec nous.)

Nous sommes redevables à Käthe Lieber et Nate Hendley pour avoir représenté la PWAC à la table de planification. Le programme du congrès offre une brochette de conférenciers énergiques, des assemblées générales annuelles et un banquet de remise de prix. Même si la révision ne fait pas partie de nos compétences, nous sommes confiants que vous aurez plaisir à rencontrer d'autres pigistes provenant du monde entier et d'assister à des séances sur divers volets, y compris un volet pour les rédacteurs mis sur pied par la PWAC. Il y aura du temps pour échanger entre participants, et des moments où vous serez invités à relever vos manches, tout cela pour permettre un retour intéressant sur votre investissement.

Nous vous souhaitons la bienvenue au congrès. J'ai hâte d'avoir le plaisir de rencontrer en personne les gens avec qui j'ai travaillé à distance, et de m'entretenir et apprendre des autres rédacteurs présents au sujet des défis et des occasions qui nous attendent.

Au plaisir de vous y voir!

*Jay Remer, Président de la PWAC*

## A Personal Message from the Premier Message de la première ministre de l'Ontario



On behalf of the Government of Ontario, I offer greetings to everyone attending Editing Goes Global, the first international conference of the Editors' Association of Canada (EAC).

To those who are visiting Ontario for the first time: A very warm welcome to all of you! And to those of you making a return visit, please know that we are glad to see you again.

I applaud the EAC for bringing a global perspective to this year's conference and for enhancing conference dynamics by inviting writers, editors and communication professionals from around the world.

While I am sure that the organization of this conference has been a labour of love, I also know that considerable time, energy and effort have gone into its successful planning. With this in mind, I wish to thank the Conference Planning Group for creating an outstanding learning and networking environment for all those in attendance.

Please accept my best wishes for a memorable conference.

A handwritten signature in black ink that reads "Kathleen Wynne".

**Kathleen Wynne**  
**Premier**

Au nom du gouvernement de l'Ontario, je suis heureuse d'offrir mes plus chaleureuses salutations aux participants et aux participantes du premier congrès international de l'Association canadienne des réviseurs, dont le thème est La révision se mondialise.

À ceux et à celles qui visitent l'Ontario pour la première fois, je vous souhaite la bienvenue parmi nous! Et à ceux et à celles qui n'en sont pas à leur première visite, sachez que nous sommes fort heureux de vous revoir.

Je félicite l'Association de donner une perspective internationale au congrès de cette année et de chercher activement à faire connaître le point de vue d'experts venus du monde entier.

Il ne fait aucun doute que l'organisation de ce congrès a été avant tout motivée par une grande passion pour la rédaction et la révision professionnelles. Je sais aussi que le succès du congrès est rendu possible grâce au temps, à l'énergie et aux efforts que les membres du comité de planification y ont consacrés. Dans cette optique, je les remercie d'avoir organisé un événement aussi propice à l'apprentissage et au réseautage.

Je vous souhaite un congrès mémorable.

**La première ministre de l'Ontario,**

A handwritten signature in black ink that reads "Kathleen Wynne".

**Kathleen Wynne**



## Opening Keynote: Carol Fisher Saller

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Our Saturday keynote speaker will be Carol Fisher Saller, editor of the *Chicago Manual of Style*'s online Q&A. The author of *The Subversive Copy Editor* and an occasional blogger on copyediting, Carol encourages editors to remain flexible: to cooperate with and support writers while staying exact and careful. Carol's opening keynote talk at the EAC conference, "‘Subversive’ Editing: Or, What Bugs Editors and How to Fix It," will focus on the relationship between editor and writer.

## Allocution d'ouverture : Carol Fisher Saller

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Notre conférencière d'honneur du samedi sera Carol Fisher Saller, rédactrice de la rubrique questions-réponses en ligne du *Chicago Manual of Style*. Auteure de l'ouvrage *The Subversive Copy Editor* et blogueuse occasionnelle sur des sujets de révision, Carol encourage les réviseurs à faire preuve de souplesse, c'est-à-dire à coopérer avec les rédacteurs et à les appuyer, tout en restant justes et vigilants. Le discours liminaire de Carol, lequel lancera le congrès de l'ACR, s'intitule « "Subversive" Editing: Or, What Bugs Editors and How to Fix It » et mettra l'accent sur la relation entre le réviseur et le rédacteur.

## Closing Keynote: Katherine Barber

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Katherine Barber, former editor-in-chief of the *Canadian Oxford Dictionary*, will be our Sunday keynote speaker. Katherine is the bestselling and award-winning author of *Only in Canada You Say: A Treasury of Canadian Language* and *Six Words You Never Knew Had Something To Do With Pigs*. She also posts regularly on her *Wordlady* blog. Katherine's "Bachelor for Rent: Things You Never Suspected About Canadian English" keynote session will close off EAC's first international conference with a hilarious look at everyday words that can have unintended comic consequences.

## Allocution de clôture : Katherine Barber

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Katherine Barber, ancienne rédactrice en chef du *Canadian Oxford Dictionary*, sera notre conférencière d'honneur du dimanche. Katherine est l'auteure primée des ouvrages à succès *Only in Canada You Say: A Treasury of Canadian Language* et *Six Words You Never Knew Had Something To Do With Pigs*. Elle tient aussi le blogue *Wordlady* où elle publie régulièrement des billets. La séance-programme de Katherine, intitulée « Bachelor for Rent: Things You Never Suspected About Canadian English », mettra fin au premier congrès international de l'ACR en jetant un regard hilarant sur des mots ordinaires qui peuvent avoir des conséquences involontaires plutôt comiques.

## Networking Sessions Ateliers réseautage

Friday, June 12 / le vendredi 12 juin

### Networking Tool: Honing Your Elevator Speech

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9:00–10:00, Room 203D

You have one sentence to catch someone’s attention. What do you say? Learn how to get comfortable talking clearly about what you do, make an impression, and use natural, authentic language. Stand out when you introduce yourself, educate people about what you do, and network gracefully and comfortably. Extend your speech to be part of your personal brand and professional image.



*Laura Poole* has been a freelance copyeditor of scholarly nonfiction for 17 years. She has also done network sales, life coaching, and public speaking.

### Introduction to Networking: It's Not as Scary as You Think

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10:15–11:15, Room 201D

Want to network, but don’t know where to start? Networking can be the key to success for your professional life, but it can also be a source of great anxiety for introverts and extroverts alike. In this session, you’ll learn that networking doesn’t have to be so scary. You’ll also learn how to identify networking events that are right for you, along with some tools to help you get the most out of your networking experience.



*Sue Archer* has over 14 years of in-house experience working with business clients in a corporate environment. She is the copy editor for *Editors’ Weekly*, the official blog of Editors Canada.



*Suzanne Purkis* is a freelance writer and editor with more than 15 years of professional communications experience. She is also the volunteer organizer of the Ottawa Freelancers Networking Group.

### Meeting of the Tribes

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11:30–12:30, Room 205

Many of us work in isolation, so meeting other editors can be like meeting your own “tribe.” It can also happen when you first meet editors with the same specialty as yours. This meeting of the tribes means gatherings of fiction editors, medical editors, website editors, and so on. It’s an opportunity to network with other people who are Just Like You. In theory. If not, you can just sit back and enjoy the drumming and the chanting. *Julia Cochrane* is the coordinator for this session.

## Using Social Media: Making Connections, Building Communities

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2:30–3:30, Room 201D

Hear real-life examples from writers and editors about how they use social media for professional development. Find out how social media helped connect one freelancer living in a remote rural area in Ireland to other editors around the world. Hear how one author/editor uses social media to build her brand, and how another editor uses social media in her government job. Finally, hear from an editor about how social media landed her a coauthor contract and referrals.



**Stacey Atkinson** has been a freelance writer and editor since 2012. She is also the author of a fiction novel, *Stuck*, and the volunteer social media coordinator for this year's EAC conference.



**Brendan O'Brien**, a freelance editor based in Ireland, works in all areas of nonfiction, especially scientific and technical. He has 26 years' publishing experience.



**Katharine O'Moore-Klopf**, an editor since 1984 who has freelanced since 1995, is managing editor for the *Journal of Urgent Care Medicine* and edits journal manuscripts for non-native English speakers.



**Gael Spivak** works in communications, including writing and editing, for the Government of Canada. She uses social media to stay up to date in those areas.

## Speed Networking

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3:45–4:45, Room 203D

New to the conference this year: speed networking. Inspired by our successful speed mentoring program, this session will give you the chance to meet six other editors in one hour. It's perfect even for introverted editors, as there's no time for small talk. In a structured rotation, you'll get to chat with other editors, one-on-one, in focused 7-minute meetings. (The handout we'll send you in advance will help you plan what to say.) **Elizabeth Macfie** is this year's speed networking coordinator.

## Editing Sessions Ateliers révision

Friday, June 12 / le vendredi 12 juin

### Both Sides Now: Freelancers Combining Writing and Editing

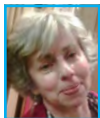
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9:00–10:00, Room 202C

Writers who are editors and editors who are writers not only expand their potential marketplace but also keep their skills on each side sharper by regularly thinking about documents from both sides of the process. In this session, two long-time freelancers discuss their experiences with wearing both hats, how they market themselves to a dual market, and how they price each service.



**Suzanne Bowness** is a Toronto-based writer and editor with over a dozen years of experience writing and editing for magazines, newspapers, and corporate clients.



**Käthe Lieber** has worked as a writer, editor, and translator (French to English) in Montreal for 30+ years. Her major clients are universities, foundations, associations, and research centres.

### The Unquiet Home Office: Coping with Babies, Children, and Coworking Mates

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10:15–11:15, Room 202C

It's a huge adjustment for the self-employed editorial worker when one's family expands to include babies and children or when one's life partner chooses self-employment too. This session will teach you practical techniques for preserving your sanity, obtaining necessary self-care, getting work done, and enjoying family members despite the craziness.



**Katharine O'Moore-Klopf**, an editor since 1984 who has freelanced since 1995, is managing editor for the *Journal of Urgent Care Medicine* and edits manuscripts for non-native English speakers writing for other medical journals.

### Student Mentoring

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11:30–12:30, Room 202A

Meet with experienced editors for a 15-minute one-on-one consultation. **Prior registration required.**

**Christina Vasilevski** is the coordinator for this session.

## Editing Internationally and with Clients Worldwide

2:30–3:30, Room 202A

The world is an editorial professional's oyster. Parlaying your editorial skills into those of an international editorial professional is possible — and fun and rewarding. Janet (EAC and SfEP) and Sara (SfEP), who are international both in outlook and client bases, will talk about (and answer questions about) the joys and pitfalls, and how to avoid the latter, of editing internationally. While the session will focus on academic and non-fiction editing, those who edit fiction will not be left out.



**Janet MacMillan** is a specialist legal and social sciences editorial professional for publishers, law firms, businesses, NGOs, government departments, academics, and students worldwide.



**Sara Peacock** is an academic editor of nearly 25 years' standing, and has served as the Chair of the Society for Editors and Proofreaders since 2013.

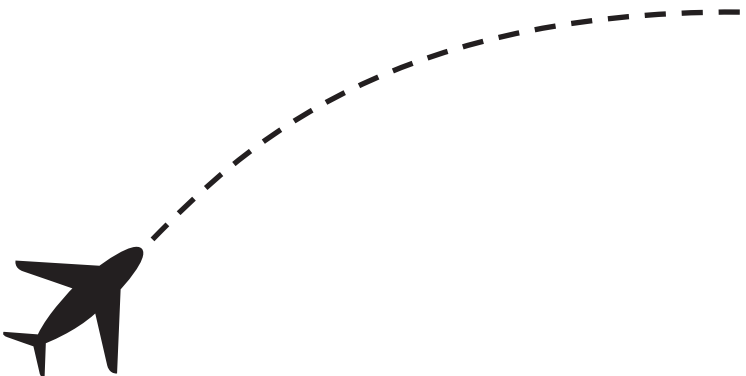
## Editor as Advocate: Plain Language and Social Justice

3:45–4:45, Room 202C

As editors, we know we are proxies for readers. Do we naturally have an obligation to advocate for them as well? This session will look at clear communication as fundamental to a participatory democracy and functional society, drawing examples from legal and medical case studies. We'll discuss the role of plain language editing in social justice issues and how best to uphold your audience's rights.



**Iva Cheung** is a Certified Professional Editor and a winner of the Tom Fairley Award for Editorial Excellence. She is working on her PhD in knowledge translation.



## Language Sessions Ateliers langues et langage

Friday, June 12 / le vendredi 12 juin

### Cracking Open the Cover: Navigating Your First Conference Like a Pro

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9:00–10:00, Room 201D

New to the conference? Not sure what to expect? This session will help conference newbies successfully navigate Editing Goes Global. Learn how to plan your time, participate in sessions, network with colleagues, and get the most out of your conference experience.



**Ryan Dunlop** recently completed his editing courses at Ryerson University. He quickly jumped into freelance editing, and he started volunteering at EAC just in time for the 2014 conference.



**Christina M. Frey**, a book editor and literary coach, is the owner of Page Two Editing. She specializes in working with indie authors, self-publishers, and memoirists.



**Breanne MacDonald** is a graduate of Ryerson University's publishing program and currently works as an in-house proofreader for TC Media. She is a member of the core team for this year's conference.

### Multilingual Roundtable / Table ronde multilingue

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10:15–11:15, Room 202A / 10 h 15 à 11 h 15, salle 202A

In this session, the presenters will lead a discussion of topics related to editing and culture. Topics may include:

- The similarities and differences noted when doing a comparative edit of a translation
- The editorial pitfalls of “international” languages such as English and French, which are widely spoken but can differ greatly from country to country and region to region
- Editing in global and/or multilingual contexts
- Editing materials for second-language learners

Dans cette séance, les présentatrices vont mener une discussion sur des sujets en lien avec la révision et la culture, notamment :

- Les similarités et les différences observées lors de la révision comparative d'une traduction
- Les pièges rédactionnels des langues dites « internationales » comme l'anglais et le français qui sont largement parlées, mais qui peuvent différer grandement d'un pays à l'autre et d'une région à l'autre
- La révision dans un contexte mondial ou multilingue
- La révision de documents pour les apprenants d'une langue seconde



**Nancy Foran** specializes in adapting texts for North American readers and editing French-to-English translations. She has taught seminars for editors on localization and English spelling.

**Nancy Foran** se spécialise dans l'adaptation de textes pour des lecteurs nord-américains et dans la révision de traductions du français

vers l'anglais. Elle a également donné des séminaires sur la localisation et l'orthographe anglaise à l'intention de réviseurs.



With a background as a translator, experience as an editor and a passion for languages and culture, *Marie-Christine Payette* has always shown a strong interest in linguistics-related jobs.

Avec sa formation en traduction, son expérience comme réviseuse et sa passion pour les langues et la culture,

*Marie-Christine Payette* a toujours montré un grand intérêt pour tout ce qui touche les emplois liés aux services linguistiques.

### Blue Pencil Sessions: Author-Editor Relationships

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11:30–12:30, Room 203D

In this powerful session, writers get an opportunity to understand the work of editors and how an effective author-editor relationship can heighten their work and understanding of their own life with the pen. **Pre-registration required.**

*Stacey Curtis* is the coordinator for this session.

### When to Use Bad English

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2:30–3:30, Room 202C

Is grammatical propriety your highest priority? Do you abhor rude language? Perhaps it's time to think different and ask what you should really give a damn about. Our job as editors is to make sure the text has the best effect on the intended audience. Sometimes that means breaking rules because the rules we're used to aren't the right rules for the game at hand. Let's look at what works when and why.



*James Harbeck* writes the blog *Sesquiotica* and frequent articles for *The Week* and *Slate's* "Lexicon Valley" and is co-founder of the blog *Strong Language*.

### That Crepuscular Light: Metaphor and Ornamental Language in News Writing

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3:45–4:45, Room 201D

As journalism moves away from the heavily formulaic inverted-pyramid story and toward more sophisticated literary forms and techniques, one task for writers and editors is to evaluate the effectiveness of metaphor and figurative language. Are the metaphors coherent? Do they fit the subject without drawing undue attention to themselves? Do they work properly within the tone and structure of the story? As writers attempt more ambitious effects, editors have to learn how to apply more demanding standards. This workshop is a starting point.



*John McIntyre*, author of the blog *You Don't Say* and the book of editing maxims *The Old Editor Says*, has been a working copy editor for more than three decades, the bulk of that time at *The Baltimore Sun*. A charter member of the American Copy Editors Society, he served as its president for two terms. He has conducted workshops on editing throughout the United States and Canada, and he is in his 20th year of teaching editing at Loyola University Maryland.

## Unexpected Markets Sessions Ateliers marchés inattendus

Friday, June 12 / le vendredi 12 juin

### An Editor Stumbles into Television

9:00–10:00, Room 202A

A light-hearted look at the surprising ways your editing skills can be applied to the world of TV and media in areas ranging from proofreading onscreen captions, fact checking, tracking continuity, punching up jokes, story editing scripts, and even working as a showrunner.



*Duncan McKenzie* is a freelance editor, comedy writer, and, occasionally, a TV producer.

### Earning "Bread & Butter" Money in Canada 150 Project

10:15–11:15, Room 203D

People interested in recording their personal, family and community histories may need writers and/or editors. To encourage them to do this soon, Canada 150: Canada's Untold Story, the largest, most collaborative history-gathering project ever, is setting a deadline of 2017. People want their stories to read well so they can be proud of the legacy they leave for their descendants. Some writers and editors are also working on their own life and family stories. Our project can help editors and writers earn "bread & butter" money while working on their other projects. Practical information on how to market your skills will be presented.



*Harry van Bommel* has written over 50 books in the fields of recording life stories, hospice palliative care, and family caregiving, and is practiced in self-publishing.

### How and What to Edit in Visuals Accompanying Text

11:30–12:30, Room 202C

While there are no industry standards for editing visual elements, this skill is considered necessary for editors. There are many concerns when it comes to evaluating visuals. For editors, we are talking about directing and refining the content of visuals. The responsibilities can be broken up into the three distinct stages of content development: conception, copy editing, and quality control.



*Adrienne Montgomerie* is a certified copy editor who teaches onscreen editing online and freelances full-time for publishers. Her 17 years in EAC has ranged from editing the MPES to receiving VOTY. She is the @scieditor component of Dameditors.



## Unexpected Markets Sessions Ateliers marchés inattendus



A 25-year veteran of the movement, **Cheryl Stephens** hosts LinkedIn's Plain Language Advocates group. Her books include *Plain Language Legal Writing* and *Plain Language in Plain English*.

### **New Writers: Managing Expectations and 12 Other Impossible Things**

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2:30–3:30, Room 203D

Dealing with new authors can be a daunting task, having to manage unrealistic expectations while educating starry-eyed writers about the publishing and editing process. This session examines various methods and techniques to make the exchange between editor and new writer smoother and more productive. And the session will help editors identify common problems that can create challenges for maintaining a working relationship with an inexperienced writer.



**Mike O'Connor** is the publisher of Insomniac Press. He also teaches at the University of Western Ontario, and Ryerson and York Universities.

### **Selling Rights Around the World**

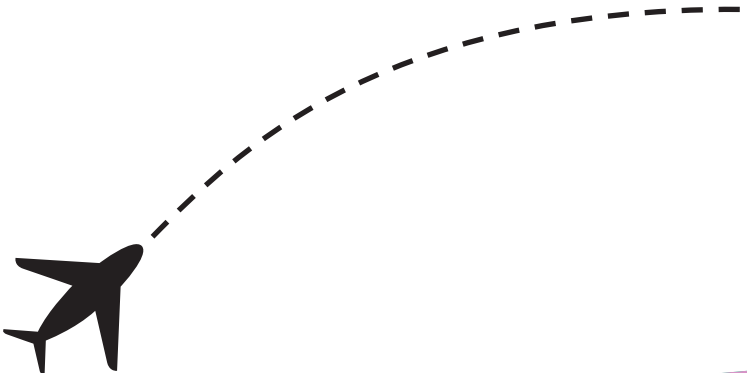
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3:45–4:45, Room 202A

In this session editors will learn about the world of subsidiary rights: how to evaluate the international translation potential of a title, territories and market size, trends in domestic and foreign markets, working with rights professionals, building a submission package, and maximizing book fairs.



**Olga Filina** joined The Rights Factory in 2013. A graduate of Humber's Creative Book Publishing Program, Olga spent over a decade as a sales manager and book buyer for both national and independent book store chains and two years as a literary assistant at The Cooke Agency.



## How to Run an Association Sessions Ateliers sur la gestion d'une association

Having people here from so many editing associations presents an opportunity to sit together and talk about how we run our organizations. Each group likely does things that the others can learn from. These will be casual sessions, not formal presentations, and anyone is welcome to join the discussion. The point is to share ideas, challenges, problems, and successes.

**Friday, June 12 / le vendredi 12 juin**

### Improving the Volunteer Experience

10:15–11:15, Room 205

*Participants:* Patricia MacDonald (EAC), Emily Staniland (EAC), Gael Spivak (EAC), Rosemary Noble (IPEd), Lenore Hietkamp (PEAVI)

### Making Editing Associations Relevant in the Age of Social Media

3:45–4:45, Room 205

*Participant:* Liz Hudson (Association of Freelance Editors, Proofreaders & Indexers)

**Saturday, June 13 / le samedi 13 juin**

### Setting Up e-Learning

10:00–11:00, Room 205

*Participants:* Sara Peacock (SfEP), Annie Jackson (SfEP), Pamela Hewitt (EAC and IPEd), Ruth E. Thaler-Carter (EFA), Kimberly LaBounty (International Society of Managing & Technical Editors)

### Helping Members Find Work

11:15–12:15, Room 205

*Participants:* Greg Ioannou (EAC), Janet MacMillan (SfEP)

**Sunday, June 14 / le dimanche 14 juin**

### Setting Up a Mentoring Program

10:15–11:15, Room 205

*Participants:* Sara Peacock (SfEP), Laura Poole (North Carolina), Carolyn Leslie (Australia), Kelly Lamb (EAC), Joe Cotterchio-Milligan (EAC), Janet MacMillan (EAC), Lenore Hietkamp (PEAVI)

### Establishing and Maintaining a Certification Program

1:30–2:30, Room 205

*Participants:* Anne Brennan and Jeanne McKane (EAC Certification Steering Committee), Leslie Neistadt (Board of Editors in the Life Sciences), Pamela Hewitt (EAC and IPEd)

Saturday, June 13 / le samedi 13 juin

## "Good Enough" Editing with Open Educational Resources

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10:00–11:00, Room 203D

WCEA is working with BCcampus on a project to drastically reduce the high cost of post-secondary textbooks by producing new or reworked learning materials as Open Educational Resources (OERs – teaching and learning resources freely available for use and repurposing by others). Users may adapt these materials for local needs, be that in B.C., elsewhere in Canada, or around the globe. Editing within the constraints of this project demands adapting both editorial process and standards (“good enough” editing). Working with multiple authors and subjects with re-use and budgets in mind is a unique task.



*Yvonne Van Ruskerveld* edits and writes for clients in business, government and international organizations. Her specialties include developmental editing, substantive editing and project management. She also offers private training workshops.



*Ruth Wilson, CPE (Hon.)*, has been editing for over 30 years both on staff in a publishing house and as an independent consultant. She also teaches at Simon Fraser University and delivers training workshops.

## Editing at the Edge

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11:15–12:15, Room 201

This session will feature editors who live in isolated locations in Canada, the United States, New Zealand and Ireland. While the internet has facilitated greater connection, challenges remain for those of us who do not live in cities or large towns. Topics will include, but not be limited to, starting a business remotely, maintaining the business (finding new work), keeping in touch with clients, dealing with/preventing loneliness/isolation, and finding professionals (e.g., accountants, tech support, financial planners).



*Julia Cochrane* has been a freelance copy editor and proofreader since 1995, specializing in textbooks at all levels. She lives in Wolfville, Nova Scotia, Canada, with her husband and three cats.



*Brendan O'Brien*, a freelance editor based in Ireland, works in all areas of nonfiction, especially scientific and technical. He has 26 years' publishing experience.



*Leonie Pipe* has been editing part time for EDANZ (Editing in Australia and New Zealand) since 2009. In addition, she now has a full-time contract with ENAGO (with whom she's been employed for two years).



*Amy Schneider* has been a full-time freelance copy editor and proofreader of textbooks, trade books, and fiction since 1995. She lives in rural Wisconsin with her husband.

## Editing Around the World Sessions Ateliers La révision à l'international

### Editing in English in a French-Speaking World

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1:15–2:15, Room 202C

Editing English for a French-speaking clientele raises issues you may never have encountered before. Using real-life examples from 25 years of interacting with francophone communications specialists, Grant Hamilton takes us on a linguistic and cultural tour of Quebec.

Questions in French are welcome. Some examples may require knowledge of French. / N'hésitez pas à poser vos questions en français. Certains exemples pourraient exiger une compréhension du français.



A certified translator and Laval University graduate, *Grant Hamilton* owns and manages Anglacom, a Quebec City agency that works primarily on behalf of advertising agencies, financial institutions, and Quebec government ministries.

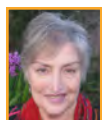
**Sunday, June 14 / le dimanche 14 juin**

### From Little Things, Big Things Grow: An Australian Perspective on the Editing Profession

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9:00–10:00, Room 201

Editors in Australia are going through major transitions in the way they work and organize themselves. Many of these are common to editors everywhere, while others are unique to Australia. This presentation will compare these organizations with our sister organizations in other parts of the world, focusing particularly on our current attempts to make the transition from a number of small local editors' associations to a truly national body with big goals and global aspirations.



*Rosemary Noble* is an editor of more than 30 years' experience, representing Australia's peak editors' body, the Institute of Professional Editors. She has extensive in-house and freelance experience in all aspects of editing and project management.

### Game of Words: The Role of Editorial Services and Press Operations

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10:15–11:15, Room 201

In 2010 Vancouver welcomed the world to the Olympic/Paralympic Winter Games, as Toronto will do in July and August for the 2015 Pan Am/Parapan Am Games. Beyond the sports, athletes and medals, there's a world of words. In this presentation with two Games insiders, get a behind-the-scenes glimpse into Editorial Services, Press Operations and the Games News Service (GNS); editing in a Games environment; delivering in multiple languages; a typical day before/at Games time; and more.



*Sam Coreia*, a communications and multi-sport games specialist, is the senior manager of press services for the TORONTO 2015 Pan/Parapan American Games — his latest major event posting since 2001.

## Editing Around the World Sessions Ateliers La révision à l'international



Over 17 years, *Andrew Tzembelicos* has enjoyed an exciting career that includes managing editorial services for an Olympic/Paralympic Winter Games and running his own writing/editing business, WERDNA Communications.

### International News: Plain Language and Clear Communication in 2015

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11:30–12:30, Room 202A

What's new in the world of plain language/clear communication? If you attended the 2012 session on that topic, you may recall a new definition of plain language and a training program called IC Clear. In this session, you will find out more about these initiatives and others, including the Fall 2015 PLAIN conference in Dublin, and exciting work on standards.



A translator by trade, *Dominique Joseph* is very active in the international clear communication world. One of her mottos: "Let's make the reader's life easier."

### Editing for Non-Native English Speaking Scientists

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1:30–2:30, Room 202B

I will discuss my experiences of ESL editing for non-native English speaking scientists (chiefly from China and Japan), what I've done right, mistakes I've made, and how I am still learning. I have learned that editing is not just about technique. Long ago I realised that I could transform ESL documents into perfect English, but preserving the authors' voice and individual style (that is, the ART of editing) is only slowly coming with experience.



*Leonie Pipe* has been editing part time for EDANZ (Editing in Australia and New Zealand) since 2009. In addition, she now has a full-time contract with ENAGO (with whom she's been employed for two years).

### La communication claire en 2015 : Survol international

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14 h 45 à 15 h 45, salle 202C

Quoi de neuf dans le monde de la rédaction claire et de la communication claire? Après un premier survol présenté à la conférence de 2012, voici l'occasion de faire le point sur la nouvelle définition du « plain language », la formation IC Clear et d'autres dossiers. Parmi les nouveautés à découvrir : le congrès PLAIN de l'automne 2015, et un chantier d'élaboration des normes à la fois exigeant et captivant.



Traductrice de formation, *Dominique Joseph* est très active dans l'univers du « plain language » et de la communication claire. Un de ses mots d'ordre : « Simplifions la vie des lecteurs. »

**Saturday, June 13 / le samedi 13 juin**

### **No, the Law Does Not (Normally) Require Legalese**

10:00–11:00, Room 201

The legal department has been the graveyard of many plain-language projects. Lawyers dismiss the work as not meeting the legal requirements, and nonlawyers naturally tend to accept this judgment. They shouldn't—at least not without respectfully asking some questions. Professor Kimble will discuss why the law does not normally require legalese, what's behind the attitude of many lawyers, and what questions to ask. After this session, you won't get fooled again.



**Joseph Kimble** has been a legal-writing teacher for 30 years. Author of two books and many articles. Editor, speaker, consultant and trainer, and winner of several national and international awards.

### **Healing Obsessive Editing Disorders in a Virtual Globalized Workplace: How Editors and Translators Can Prevent Adverse Effects**

11:15–12:15, Room 202A

Comparative editing is key to producing high caliber multilingual documentation, with translation being empowered to bridge gaps within national economies enabling global business and robust interaction across cultures. Editors and translators bring their respective expertise together in a virtual workplace. Successful projects rely on fast pace, stress-free interactions and effective communication skills. Relationships between editors and translators—both masters of detail, addicted to reliable sources, suffering from obsessive editing disorders and other chronic behaviours—are diagnosed to risk-assess roles and responsibilities and are prescribed treatment through a toolbox for enhanced virtual communication, as well as best practices for both roles. The speaker will answer questions in English and French, and some parts of the presentation will be bilingual. / La conférencière répondra aux questions en français et en anglais et quelques passages seront bilingues.



**Dominique Bohbot El Kahel**, certified writer and certified translator, manages linguistic services at TMX Group. With more than 25 years of experience, very active in the Canadian language industry, she is honorary member of the Association of Linguistic Services Managers, finalist of the 2012 Exceptional Woman contest for her career path, and finalist of the 2014 French Awards of the Office québécois de la langue française for the successful integration of TMX translation services as the financial terminology hub in Canada.

## Hiring Other Freelancers: Expanding Your Business with Colleagues

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1:15–2:15, Room 201

A lively panel discussion of senior editors who hire and use subcontractors and other freelancers. Learn how to virtually expand your team and take in more business by working with colleagues and new entrants to the field.



**Janet MacMillan** is a specialist legal and social sciences editorial professional for publishers, law firms, businesses, NGOs, government departments, academics, and students worldwide.



**Laura Poole** (moderator) is Founder and Senior Editor of Archer Editorial Services (scholarly nonfiction copyediting). She is also the co-founder and senior trainer of the Editorial Bootcamp.



**Carol Fisher Saller** is editor of the *Chicago Manual of Style* online Q&A and author of *The Subversive Copyeditor*. She has edited and written children's books as well.

Sunday, June 14 / le dimanche 14 juin

## Clear Communication by Design: An Editor's Guide to Effective Documents

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9:00–10:00, Room 202B

Writers and editors are typically concerned with words, not document design. Yet, as we learn more about the way readers perceive and respond to the visual elements of a document, it becomes increasingly important for editors to develop a basic understanding of document design and how we can influence that design.



**Michelle Boulton** facilitates “clear communication by design.” As a writer, editor, designer or instructor, she helps people create and refine documents that clearly communicate their intended message.

## Le dictionnaire bilingue français-anglais vu de l'intérieur

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10 h 15 à 11 h 15, salle 202A

Comment faire un dictionnaire bilingue à partir de la page blanche? Le dictionnaire français-anglais de Merriam-Webster comprend le vocabulaire canadien; venez participer à la discussion des dictionnaires!



**Peter Sokolowski** est collaborateur au Merriam-Webster. Il a défini et révisé des entrées pour bon nombre des dictionnaires de l'entreprise, y compris le dictionnaire anglais-français, le *Collegiate Dictionary* et l'*Advanced Learner's English Dictionary*. Conférencier actif dans le



## Business Practices Sessions Ateliers pratiques en affaires



monde de l'enseignement de l'anglais langue seconde (ALS) et de TESOL (enseignement de l'anglais comme langue étrangère), il apparaît dans les capsules vidéo « Ask the Editor » sur le site M-W.com et a été désigné par le magazine *TIME* parmi les 140 meilleurs fils Twitter de 2013.

### Découvrez les *Principes directeurs en révision professionnelle, version 2014*

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11 h 30 à 12 h 30, salle 202C

Les *Principes directeurs en révision professionnelle* ont fait peau neuve en 2014. Rien de mieux qu'une bonne discussion sur le sujet afin de raffiner votre connaissance de ces Principes qui sont aussi la base du nouveau programme L'Agrément de l'ACR.



Révisure et rédactrice agréée pigiste, **Sandra Gravel** a ajouté la formation et l'accompagnement de non-rédacteurs à son offre de services afin d'élargir ses horizons.

### Foolproof Techniques for Setting Rates and Preparing Accurate Estimates

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1:30–2:30, Room 202C

Freelance editors: not sure what to charge or how to determine a project's cost? Setting rates and preparing estimates is a perennially interesting topic among both new and mid-level editors. Learn what to charge, how to set realistic costs for freelance projects of all types, and how to prepare estimates that won't leave you with that dreadful feeling you've undercharged. Attendees will be encouraged to set their rates in accordance with EAC guidelines.



**Arlene Prunkl** is an experienced freelance editor who has spent many years developing cost estimates for over 200 clients using the simple formula she teaches here.

### Expanding Horizons: The Ins and Outs of Doing Business Abroad

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2:45–3:45, Room 201

For the self-employed editor looking to broaden his or her client list, international work represents a whole new realm. In this session, participants will learn tips and tricks for sourcing new business, such as how to turn a personal trip into a potential business opportunity, and the practical realities associated with landing that first project — such as overcoming cultural and time zone boundaries, the world of wire transfers and more.



Over 17 years, **Andrew Tzembelicos** has enjoyed an exciting career that includes writing for parliamentarians and a former prime minister; managing editorial services for an Olympic/Paralympic Winter Games; and running his own writing/editing business, WERDNA Communications.



## Editing Practices Sessions Ateliers pratiques de révision

Saturday, June 13 / le samedi 13 juin

### Inclusive Editing: Beyond Political Correctness

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10:00–11:00, Room 202B

Editors are an author's first line of defense against political gaffes, insensitive language, and inadvertently exclusive language. How can we help our clients reach a broader audience and avoid losing readers or making embarrassing and offensive errors? Using examples ranging from transgender pronouns to the Israel-Palestine conflict, I will help attendees gain a better sense of what to look for, how to educate themselves about the vocabulary of sensitive topics, and how to communicate with authors about these questions in tactful and constructive ways.



*Sarah Grey* is the owner of Grey Editing LLC in Philadelphia and serves on the board of the Editorial Freelancers Association.

### Taming the Beast: Effectively Restructuring Online Policies and Processes

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11:15–12:15, Room 202B

Learn how FCC restructured and amalgamated its 800 pages of online policy, process and support information, making it easier to understand and access and creating huge efficiencies for front-end employees and those managing it behind the scenes. Hear how usability testing, interviews and journey mapping resulted in a better end product that users supported early on. Learn how to effectively meet the differing opinions and needs of multiple stakeholders, including content creators, distributors and consumers.



After obtaining her BA in Journalism from the University of Regina, *Trilby Henderson* spent several years working in business communications and as a freelance writer and editor. She joined FCC as an editor in 2012.

### Plain Language Q&A

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1:15–2:15, Room 202A

Cheryl Stephens will answer your questions about plain language: the movement, the process, the practices.

You can email your questions in advance with the subject line:

Editing Goes Global. Questions will also be welcomed at the session.



A 25-year veteran of the movement, *Cheryl Stephens* hosts LinkedIn's Plain Language Advocates group. Her books include *Plain Language Legal Writing* and *Plain Language in Plain English*.

## Editing Practices Sessions Ateliers pratiques de révision

Sunday, June 14 / le dimanche 14 juin

### Low Literacy Adults Read, Too! How to Edit for Them

9:00–10:00, Room 202A

Who is the “public,” and what do editors need to know about the prevalence of low literacy among adults in OECD countries? Moving beyond data, this seminar will familiarize editors with the reading needs of such adults. Be prepared to reflect on groups in your society that are likely to require clear, simple, and respectful prose. Finally, the seminar will provide four tips to help you help authors craft better texts for the “public.”



As a self-employed professional serving clients in the health, national voluntary and government sectors, *Debra Isabel Huron* has a reputation for excellence in plain writing, editing and training.

### Are You Certifiable? Preparing for EAC's Certification Exams

10:15–11:15, Room 202C

Learn everything you ever wanted to know about the EAC certification exams from certified professional editors and members of the EAC Certification Steering Committee, who will provide valuable tips on how to prepare for the exams. You'll also have the chance to test your mettle with sample questions and discuss your answers with other editors.



*Sherry Hinman* is a freelance editor, published writer, and college professor who has been editing since 2002. She is a certified professional editor (CPE).

### Triage Editing: What to Edit if You Have 3 Minutes, 3 Hours, 3 Days or 3 Weeks

11:30–12:30, Room 202B

In an ideal world, we would get to lovingly edit each assignment that crosses our desk to our heart's content, passing along a slice of edited perfection that will be marveled at and adored by all for generations to come. But we live in a reality where we're juggling multiple assignments along with buzzing phones, pinging social media alerts and meetings that seem to suck up precious hours of our time. This session will teach you how to do triage editing. Using the latest research, we'll discuss what you tackle first that readers will notice the most if you've got only a few minutes. Then, deeper levels to dive into as time permits. This session is designed to help editors use data to drive those decisions versus their own intuition or pet peeves.

## Editing Practices Sessions Ateliers pratiques de révision



**Karen Martwick** is editor/content strategist for Travel Portland, the destination marketing organization for Portland, Oregon, and a member of the executive committee of the American Copy Editors Society.



**Teresa Schmedding** is the current president of the American Copy Editors Society and the deputy managing editor of the Daily Herald Media Group in suburban Chicago. She has spoken on editing at dozens of conferences throughout the United States and conducts online sessions through Poynter's NewsU.

### English: The Good, the Bad, and the Awkward

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1:30–2:30, Room 201

Join four noted wordslingers for an hour of lively commentary and knowledge-sharing about language and culture as questionmaster Julie draws words and phrases from a hat and wings them out for target practice. Categories include Pros and Cons, Serving Suggestions & Cultural Connections, and Six Degrees.



“Canada’s Word Lady,” bestselling and award-winning author and founding editor of the *Canadian Oxford Dictionary*, **Katherine Barber** is an authority on English usage, particularly in Canada. She is known to legions of fans for her knack for making the history of the English language lively and entertaining. Her books *Six Words You Never Knew Had Something To Do With Pigs* and *Only in Canada You Say* were Canadian bestsellers. She offers weekly word histories and usage commentaries on her *Wordlady* blog.



**Julia Cochran** (moderator) has been a freelance copy editor and proofreader for 20 years, specializing in textbooks at all levels. She lives in Wolfville, Nova Scotia, Canada, with her husband and three cats.



**James Harbeck** writes the blog *Sesquiotica* and frequent articles for *The Week* and *Slate*’s “Lexicon Valley” and is co-founder of the blog *Strong Language*.



**John McIntyre**, an editing cog at *The Baltimore Sun* since 1986, has also been haranguing undergraduates at Loyola University Maryland for 20 years. He writes the blog *You Don’t Say*, on language, editing, and arbitrarily selected subjects, and is the author of a book of editing maxims, *The Old Editor Says*.



**Peter Sokolowski** is Editor at Large at Merriam-Webster. He has written definitions for many of Merriam-Webster’s dictionaries, is active as a blogger, podcaster, and speaker on language, and has served as pronouncer for spelling bees worldwide. He was named among *TIME*’s 140 Best Twitter Feeds of 2013.

### Speed Mentoring

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2:45–3:45, Room 202A

Meet with experienced editors for a 15-minute one-on-one consultation.

**Prior registration required.** **Joanna Odrowaz** is this year’s speed mentoring coordinator.

## Editing Tools Sessions Ateliers outils de révision

Saturday, June 13 / le samedi 13 juin

### Traduction automatique et postédition : ce que tout réviseur devrait savoir

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10 h à 11 h, salle 202C

Qui ne s'est jamais amusé à ridiculiser les créations de Google Translate? Pourtant, de plus en plus de traducteurs s'adonnent à la postédition : ils soumettent des textes à la traduction automatique, puis corrigent le résultat. Si vous révisez des traductions, peut-être avez-vous déjà postédité sans même le savoir. Cette présentation fera un survol de la traduction automatique et de la postédition, ainsi que des compétences que requiert cette forme de révision en plein essor.



*Louise Saint-André* est réviseure et formatrice. Titulaire d'une maîtrise en éducation, elle a récemment obtenu une seconde maîtrise, en traductologie. Sa thèse porte sur la postédition.

### Websites That Work for Editors

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11:15–12:15, Room 202C

Whether you work in-house or freelance, having a website to promote your editing skills and experience is important to your career — and vital to your freelance business — but it's hard to know what to do for an editor's site. Get the essentials of how to set up your site, what should and shouldn't be on your website, resources, and more in this non-techy session.



*Ruth E. Thaler-Carter* maintains her website ([www.writerruth.com](http://www.writerruth.com)) and one for her conference business ([www.communication-central.com](http://www.communication-central.com)), provides and manages content for several other sites, and has created sites.

### La révision comparée : s'agit-il d'une tâche réservée aux traducteurs? / Comparative editing: Do you have to be a translator to provide this service?

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13 h 15 à 14 h 15, salle 202B / 1:15–2:15, Room 202B

Pour réviser des textes traduits, est-il nécessaire d'avoir fait des études universitaires en traduction? Est-il possible de se former adéquatement par d'autres moyens? Un bilinguisme parfait est-il nécessaire? Comment fournir ce service sans maîtriser les deux langues? Deux praticiennes, soit une réviseure anglais-français et une réviseure français-anglais, se prononceront sur ces questions et décriront les étapes qu'elles suivent en révision de traduction. Les interventions des participants alimenteront ensuite la discussion.

To revise translated texts, is it necessary to have studied translation at the university level? Is it possible to be adequately trained through other means? Is perfect bilingualism necessary? How can one provide this service without mastering both languages? Two practitioners, one an English-French editor and the other a French-English editor, will voice their opinions on those topics and describe the steps they follow when editing translations. Interventions by the participants will then keep the discussion going.



**Elizabeth Macfie** est réviseuse de textes, réviseuse stylistique et correctrice d'épreuves agréée (ACR). Elle œuvre dans le domaine de la révision depuis 20 ans, et agit à titre de formatrice depuis 2003. En plus de réviser l'anglais, elle offre des services de révision comparative de textes traduits du français vers l'anglais, tâche qu'elle considère presque comme une rédaction de scénarios.

**Elizabeth Macfie** is an EAC-certified copy editor, stylistic editor and proofreader who has been in the editing business for 20 years and a trainer since 2003. As well as editing in English, she provides comparative editing of French-to-English translations—which she finds rather like screenplay writing.



**Louise Saint-André** est réviseuse et formatrice. Titulaire d'une maîtrise en éducation, elle a récemment obtenu une seconde maîtrise, en traductologie. Sa thèse porte sur la postédition.

**Louise Saint-André** is an editor and trainer. She holds a master's degree in Education and recently earned a second master's degree in Translatology. Her thesis is on post-editing.

**Sunday, June 14 / le dimanche 14 juin**

### Using PerfectIt to Check Consistency: An Introduction for Beginners

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9:00–10:00, Room 203D

PerfectIt checks for difficult-to-locate errors that even eagle-eyed editors can find difficult to spot. More than a thousand professional editors around the world use PerfectIt to improve consistency, ensure quality and help deliver error-free documents. This session will show editors new to PerfectIt how to check consistency of hyphenation, spelling, capitalization, abbreviations, and more.



**Daniel Heuman** developed PerfectIt and is managing director of Intelligent Editing. His software is used by more than a thousand professional editors around the world.

### A Proposal for Precise and Uniform Definitions of Light, Standard, and Professional Editing

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10:15–11:15, Room 202B

The presentation will start off with some basic principles (“rules”) that form the core of the writing/editing process, around which the entire proposal is built. It will then proceed to show how a practical application of these rules, together with some well-known nuances of written English, can serve as the basis for arriving at rock-solid specifications for light, standard, and professional levels of editing.



**Venkataraman Anantharaman**, currently Editorial Director at S4Carlisle Publishing Services, Chennai, India, has spent 20 years training young minds in the art of copyediting scientific books and journals.

## Editing Tools Sessions Ateliers outils de révision

### The Dictionary as Data

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11:30–12:30, Room 201

The words sought by millions of users put together tell us a surprising story about the English language. By watching trends of lookups on an online dictionary, lexicographers track which entries are being consulted at any given moment. This Web traffic tells the story of the changing business of dictionaries and what is expected of a dictionary in the 21st century.



**Peter Sokolowski** is Editor at Large at Merriam-Webster. He has defined and edited entries for many of the company's dictionaries, including the *French-English Dictionary*, *Collegiate Dictionary*, and the *Advanced Learner's English Dictionary*. Active as a lecturer in the world of ESL and

TESOL, he also serves as pronouncer for spelling bees around the world, appears in the Ask the Editor videos at M-W.com, and was named among *TIME*'s 140 Best Twitter Feeds of 2013.

### Acrobatics—Tips & Tricks for Marking Up All Types of Content Using Free PDF Software for All Platforms

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1:30–2:30, Room 202D

Ever have to edit a product that can't be marked up: flash menus on live webpages, presentations, apps and other software, e-books, or the copy in videos? See how to use free Adobe software to mark up a PDF page proof or any screen shot. Use the e-pencil or track changes like Word does.

Then, see how to navigate the mark-up for quality assurance purposes, and how to use other features to speed up your work and increase accuracy. — Mac, PC, iPad or other tablet.



**Adrienne Montgomerie** is a certified copy editor who teaches onscreen editing online and freelances full-time for publishers. Her 17 years in EAC has ranged from editing the MPES to receiving VOTY. She is the @scieditor component of Dameditors.

### Checking Style Sheets with PerfectIt: Tips for Advanced Users

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2:45–3:45, Room 202B

If you're already familiar with PerfectIt as a consistency checker, this session will explain how you can use PerfectIt's advanced functionality to check documents faster and better. Daniel Heuman will show how you can use PerfectIt to check your preferences, set up a different style sheet for each of your clients, and enforce house style. The session is for users who already work with PerfectIt.



**Daniel Heuman** developed PerfectIt and is managing director of Intelligent Editing. His software is used by more than a thousand professional editors around the world.

Saturday, June 13 / le samedi 13 juin

## How to Work with Self-Publishing Authors: The Agony and the Ecstasy

10:00–11:00, Room 202A

Editing for self-publishing authors is arguably the biggest new editorial niche for editors. In this session, enjoy an in-depth discussion of best practices, advantages, pitfalls, and enormous pleasures of working with self-publishing authors in this burgeoning editorial niche. Among other things, the session will cover the importance of developing a deep knowledge of the industry, and how working with indie authors differs from working with authors in traditional publishing.



With over 160 manuscripts to her credit, *Arlene Prunkl* is an experienced freelance editor who has spent 15 years working almost entirely with self-publishing authors.

## Help Your Editing Clients Self-Publish the Right Way

11:15–12:15, Room 202D

As editing opportunities shrink in traditional publishing, they continue to expand rapidly in self-publishing. Learn how you can work with and guide independent authors in a way that is fair to them and worthwhile for you. The session will be an overview of the independent publishing process, including ethical, financial, and practical considerations. Figure out where you can fit into the process in a way that works best for you.



*Dick Margulis* has over a half-century of experience in both editing and typography. In 2004 he started his own business producing high-quality books for authors who publish independently.

## Online Resources for Writers

1:15–2:15, Room 203D

Feeling overwhelmed in your social media marketing efforts? Not sure what to blog about? In this session, writers will be introduced to social media marketing strategies used by two writing professionals. Blogging will also be discussed as an effective method of selling products or services.



*Luigi Benetton* specializes in business-to-business copywriting for technology firms. He also writes for trade magazines and uses his four languages to help clients reach across borders.



*Malene Jorgensen* is an author, entrepreneur and a lover of tech.

## Self-Publishing Sessions Ateliers l'auto-édition

Sunday, June 14 / le dimanche 14 juin

### Formation et accompagnement en rédaction pour les non-rédacteurs

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9 h à 10 h, salle 202C

La formation et l'accompagnement de non-rédacteurs est un marché qui peut devenir fort intéressant pour les réviseurs professionnels pigistes. Cet atelier témoigne du développement de ce marché par une réviseure et rédactrice agréée et de ses découvertes quant aux méthodes de travail, aux notions à connaître, aux outils utiles, aux relations à développer et aux qualités personnelles utiles à posséder ou à développer.



Réviseure et rédactrice agréée pigiste, **Sandra Gravel** a ajouté la formation et l'accompagnement de non-rédacteurs à son offre de services afin d'élargir ses horizons.

### The Many Ps of Book Marketing

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10:15–11:15, Room 202D

The Many Ps of Book Marketing will reveal a list of terms beginning with P that pertain to effective book presentation and promotion. The session will discuss basics of the publishing process as it relates to book development with marketing in mind. Practical information and tips will be shared for increased understanding and useful next steps attendees can take right away.



**Beth Werner** has been a professional editor and marketer for 20+ years. Her company, Author Connections, LLC (AC), is designed to educate, encourage, and empower authors. AC provides A2Z Editing™ and Custom Book Marketing Plans (CBMP) to an exclusive roster of clients. Her own book, *Travels of an Independent Woman*, is in progress and scheduled for Summer 2016.

### Finding Work: Editors and the Self-Publishing Market

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11:30–12:30, Room 202D

The self-publishing market is constantly expanding, and savvy authors are realizing the importance of a good editor to help them release a quality book. Learn where to find self-publishing authors and how to market your expertise. Get some tips on how to keep the relationship running smoothly.



**Vanessa Ricci-Thode** is an indie author with two published works and is a freelance editor specializing in speculative fiction who frequently works with self-publishing authors.



## Tracking Digital Changes: New Opportunities for Working with Indie Authors

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1:30–2:30, Room 202A

The best way to navigate the rapidly changing digital publishing landscape is with knowledge. Learn the ins and outs of self-publishing, what eBook readers are looking for, and the crucial role editors play in the process. Gain insight into key resources for finding author clients and building your brand as an editor.



*Christine Munroe* is the US Manager for Kobo Writing Life, Kobo's free self-publishing platform. She brings to Kobo years of experience as a literary agent and foreign book scout.

## Alternatives to Editing: Working on a Self-Publisher's Budget

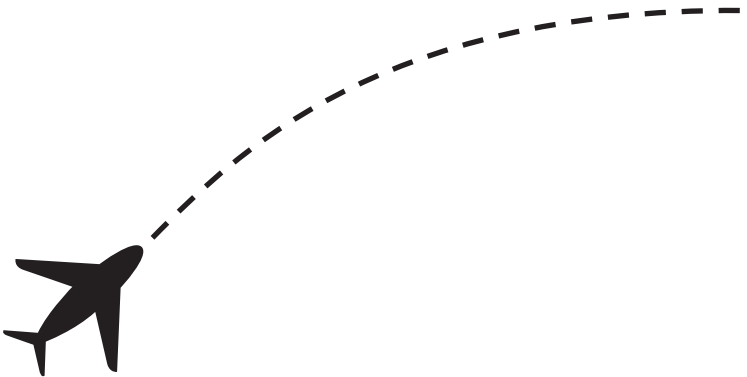
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2:45–3:45, Room 202D

Self-publishers often operate on a shoestring budget, but you can still help them produce quality work without selling yourself short. Learn about alternatives to traditional editing, including mentoring and evaluations, while making sure you still earn the rates you deserve. Learn how to advise your authors on alternatives like crowdfunding and writing circles.



*Vanessa Ricci-Thode* is an indie author with two published works and is a freelance editor specializing in speculative fiction who frequently works with self-publishing authors.



## PWAC Sessions Ateliers de la PWAC

Saturday, June 13 / le samedi 13 juin

### Hands-on Video Production for Your Blog or Website

Part 1: 10:00–11:00, Room 202D, Part 2: 1:15–2:15, Room 202D

For this two-part session, bring your digital cameras, cellphones, tablets, and laptops and be prepared to work. In Part 1, you'll learn a few pro tricks before we send you out to shoot and upload your video promo. You may want to ask how an online video led to more than \$600,000 in sales to a single client. In Part 2, we'll review and critique those videos, then post a few samples onto your websites/blogs.



Once a traditional TV reporter/producer (CBC/CTV), **George Butters** now creates on-demand and live-streaming video for client and in-house use. (His team produced the online PWAC SGM in January.)



**Blake Desaulniers** is a writer/editor, photographer, videographer and content marketing expert with more than 25 years' experience in media and corporate communications. He has produced for print, television, radio, and the web.

### Spice Up Your Storytelling with Statistics

11:15–12:15, Room 203D

Writers and editors love words, but often it's a well-placed number that helps drive a story home. This session will help you overcome any fear of statistics and learn to use them in ways that enhance, rather than obfuscate, the story's message. Along with some math, we'll look at where to find reliable statistics, how to read studies and how to know when numbers are misleading.



**Laura Laing** is the author of *Math for Grownups* and *Math for Writers*. With a degree in mathematics and 15 years' experience as a freelance writer, she's convinced you can do math.

Sunday, June 14 / le dimanche 14 juin

### Financial Housekeeping for Freelance Writers

9:00–10:00, Room 202D

Tax expert Sunny Widerman offers career-specific advice to freelance writers on how to handle taxes in specific and finances in general. For all freelance writers who tremble when it comes tax time.



Since 2002, **Sunny Widerman** and Personal Tax Advisors have been helping clients take control of their tax planning by providing experienced tax advice and return preparation in a judgment-free environment.

### How to Be a Happy Writer

10:15–11:15, Room 203D

Imagine being able to live the writing life of your dreams. You are fully engaged in writing projects that really matter to you. You are working with people who truly value your skills and contributions. You greet each writing day with eagerness and excitement rather than anxiety and dread. This workshop will provide you with the strategies and insights necessary to make the shift to a much happier and more productive writing life.



**Ann Douglas** is the author of numerous books about pregnancy and parenting including, most recently, *Parenting Through the Storm*. Her websites are [anndouglas.ca](http://anndouglas.ca) and [anndouglas.net](http://anndouglas.net).

## Opportunities with Non-Profits

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11:30–12:30, Room 203D

Interested in finding writing and editing work in the non-profit sector? Hear from speakers who serve a variety of non-profit clients and learn about opportunities and the skills you need to service this exciting sector.



**Kim Lear** is the VP of Professional Development for the PWAC's Toronto Chapter. Kim has co-authored two books: one for Nanaimo Foodshare and one for the Women's Financial Learning Centre. Having done everything from capital campaign materials to radio ads, Kim now specializes in integrated digital content strategy, project management, and writing for the web.



**Karen Luttrell** is a freelance fundraising writer, non-profit marketer, part-time communications professor, and proud word nerd. She led marketing and communications for local, national, and international non-profits before launching her own business serving the sector in 2010.

## Writing/Editing for the Government

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1:30–2:30, Room 203D

Writing and editing for government can be profitable, productive, and pleasurable. It can also be difficult, daunting, and a drain on your resources (financial and otherwise). This discussion will explore the expectations and obligations on freelance writers and editors working for governments of all levels. It will look at best practices, how to promote positive outcomes for all parties, and how to break into government markets.



**Dale Kerr** is a writer and a professional engineer in Ontario. She has written and won many government contracts, municipal, provincial and federal.



**donalee Moulton** has more than 30 years' experience as a professional writer and editor. She has provided public and private sector clients across Canada and internationally with a wide range of communications services.

## The Business of Business Writing

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2:45–3:45, Room 203D

Freelancers will learn about the basics of business writing: how to get started, how to pitch to business editors and the elements of a good business story.



**Bryan Borzykowski** is a Toronto-based business writer and editor. He writes for the *New York Times*, CNBC, BBC, *Globe and Mail* and *Canadian Business*. He's also written three personal finance books and appears regularly on CTV.



**Yvette Trancoso** has been the associate editor at *CPA Magazine*, a publication for accountants, for more than 10 years. She currently handles the magazine's lifestyle section.

## Legend / Légende

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### Friday Sessions / Séances du vendredi

Networking  
Réseautage

Editing  
Révision

Language  
Langues et langage

Unexpected Markets  
Marchés inattendus

How to Run an Association  
La gestion d'une association

### Saturday and Sunday Sessions / Séances du samedi et du dimanche

Editing Around the World  
La révision à l'international

Business Practices  
Pratiques en affaires

Editing Practices  
Pratiques de révision

Editing Tools  
Outils de révision

Self-Publishing  
L'auto-édition

PWAC Stream  
Volet de la PWAC

How to Run an Association  
La gestion d'une association

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The Metro Toronto Convention Centre is a fully accessible facility. All washrooms are completely accessible; in addition, there is a private wheelchair-accessible washroom that may also be used as a gender-neutral washroom. / Le Palais des Congrès du Toronto métropolitain est entièrement accessible. Toutes les toilettes sont totalement accessibles, en plus d'une toilette entièrement accessible aux fauteuils roulants qui peut aussi être utilisée comme toilette universelle.

Friday, June 12, 2015 / le vendredi 12 juin 2015				
	201D	202A	202C	203D
9:00–10:00	Cracking Open the Cover: Navigating Your First Conference Like a Pro — Ryan Dunlop, Christina M. Frey, Breaunne MacDonald	An Editor Stumbles into Television — Duncan McKenzie	Both Sides Now: Freelancers Combining Writing and Editing — Suzanne Bowness, K��the Lieber	Networking Tool: Honing Your Elevator Speech — Laura Poole
10:00–10:15	<b>Break / Pause</b>			
10:15–11:15	Introduction to Networking: It's Not as Scary as You Think — Sue Archer, Suzanne Purkis	Multilingual Roundtable/Table ronde multilingue — Nancy Foran, Marie-Christine Payette	The Quiet Home Office: Coping with Babies, Children, and Coworking Mates — Katharine O'Moore-Klopf	Earning "Bread & Butter" Money in Canada 150 Project — Harry van Bommel
11:15–11:30	<b>Break / Pause</b>			
11:30–12:30		Student Mentoring — Christina Vasilevski (coordinator)	How and What to Edit in Visuals Accompanying Text — Adrienne Montgomerie, Cheryl Stephens	Blue Pencil Sessions: Author-Editor Relationships — Stacey Curtis (coordinator)
12:30–2:30	<b>Lunch (on your own) / D��ner (non compris)</b>			
2:30–3:30	Using Social Media: Making Connections, Building Communities — Stacey Atkinson, Brendan O'Brien, Katharine O'Moore-Klopf, Gael Spivak	Editing Internationally and with Clients Worldwide — Janet MacMillan, Sara Peacock	When to Use Bad English — James Harbeck	New Writers: Managing Expectations and 12 Other Impossible Things — Mike O'Connor
3:30–3:45	<b>Break / Pause</b>			
3:45–4:45	That Crepuscular Light: Metaphor and Ornamental Language in News Writing — John McIntyre	Selling Rights Around the World — Olga Filina	Editor as Advocate: Plain Language and Social Justice — Iva Cheung	Speed Networking — Elizabeth Macfie (coordinator)
5:30–7:30	<b>Opening Reception / Accueil du congr��s</b>			
				Making Editing Associations Relevant in the Age of Social Media

Saturday, June 13, 2015 / le samedi 13 juin 2015							
	201A	202B	202C	202D	203D	205	
8:45–9:30	Opening Keynote / Conférencière d'honneur : Carol Fisher Saller — 201						
9:30–10:00	Book Signing / Séance de dédicace : Carol Fisher Saller — 201						
10:00–11:00	No, the Law Does Not (Normally) Require Legalese — Joseph Kimble	How to Work with Self-Publishing Authors: The Agony and the Ecstasy — Atlene Prunkl	Inclusive Editing: Beyond Political Correctness — Sarah Grey	Traduction automatique et postédition : ce que tout réviseur devrait savoir — Louise Saint-André	Hands-on Video Production for Your Blog or Website, Part 1 — George Butters, Blake Desaulniers	"Good Enough" Editing with Open Educational Resources — Yvonne Van Ruskenveld, Ruth Wilson	Setting Up e-Learning
11:00–11:15	Break / Pause						
11:15–12:15	Editing at the Edge — Julia Cochrane, Brendan O'Brien, Leonie Pipe, Amy Schneider	Healing Obsessive Editing Disorders in a Virtual Globalized Workplace — Dominique Bobbot El Kahel	Taming the Beast: Effectively Restructuring Online Policies and Processes — Trilby Henderson	Websites That Work for Editors — Ruth E. Thaler-Carter	Help Your Editing Clients Self-Publish the Right Way — Dick Margulis	Spice Up Your Storytelling with Statistics — Laura Laing	Helping Members Find Work
12:15–1:15	Session on Governance for EAC Members / Séance sur la gouvernance à l'intention des membres de l'ACR — Facilitated by / Animée par Nicole Langlois, Centre for International Governance Innovation — 201						
1:15–2:15	Hiring Other Freelancers: Expanding Your Business with Colleagues — Janet MacMillan, Laura Poole, Carol Fisher Saller	Plain Language Q&A — Cheryl Stephens	La révision comparée / Comparative editing — Elizabeth Macfie, Louise Saint-André	Editing in English in a French-Speaking World — Grant Hamilton	Hands-on Video Production for Your Blog or Website, Part 2 — George Butters, Blake Desaulniers	Online Resources for Writers — Luigi Benetton, Malene Jorgensen	
2:15–2:30	Editing Canadian English 3 Book Launch / Lancement de la troisième édition d'Editing Canadian English — 201						
2:30–3:30	Break and Annual General Meeting Registration / Pause et inscription pour l'assemblée générale annuelle						
3:30–5:30	EAC Annual General Meeting / Assemblée générale annuelle de l'ACR — 201						
7:00–9:30	Awards Banquet / Banquet de remise des prix — 206D						

Book Signing / Séance de dédicace : Carol Fisher Saller — 205

PWAC Annual General Meeting /  
Assemblée générale annuelle de la PWAC — 203D

Sunday, June 14, 2015 / le dimanche 14 juin 2015						
	201	202A	202B	202C	202D	203D
9:00–10:00	From Little Things, Big Things Grow: An Australian Perspective on the Editing Profession — Rosemary Noble	Low Literacy Adults Read, Too! How to Edit for Them — Debra Isabel Huron	Clear Communication by Design: An Editor's Guide to Effective Documents — Michelle Boulton	Formation et accompagnement en rédaction pour les non-rédacteurs — Sandra Gravel	Financial Housekeeping for Freelance Writers — Sunny Wideman	Using PerfectIt to Check Consistency: An Introduction for Beginners — Daniel Heuman
10:00–10:15	<b>Break / Pause</b>					
10:15–11:15	Game of Words: The Role of Editorial Services and Press Operations — Sam Corcau, Andrew Tzembelicos	Le dictionnaire bilingue français-anglais vu de l'intérieur — Peter Sokolowski	A Proposal for Precise and Uniform Definitions of Light, Standard, and Professional Editing — Venkataraman Anantharaman	Are You Certifiable? Preparing for EAC's Certification Exams — Sherry Hinman	The Many Ps of Book Marketing — Beth Kallman Werner	How to Be a Happy Writer — Ann Douglas
11:15–11:30	<b>Break / Pause</b>					
11:30–12:30	The Dictionary as Data — Peter Sokolowski	International News: Plain Language and Clear Communication in 2015 — Dominique Joseph	Triage Editing: What to Edit if You Have 3 Minutes, 3 Hours, 3 Days or 3 Weeks — Karen Martwick, Teresa Schmedding	Découvrez les <i>Principes directeurs en révision professionnelle</i> , version 2014 — Sandra Gravel	Finding Work: Editors and the Self-Publishing Market — Vanessa Ricci-Thode	Opportunities with Non-Profits — Kim Lear, Karen Luttrell
12:30–1:30	<b>Lunch / Dîner</b>					
1:30–2:30	English: The Good, the Bad, and the Awkward — Katherine Barber, Julia Cochrane (moderator), James Harbeck, John McInyre, Peter Sokolowski	Tracking Digital Changes: New Opportunities for Working with Indie Authors — Christine Munroe	Editing for Non-Native English Speaking Scientists — Leonie Pipe	Foodproof Techniques for Setting Rates and Preparing Accurate Estimates — Arlene Prunkl	Acrobatics—Tips & Tricks for Marking Up All Types of Content Using Free PDF Software for All Platforms — Adrienne Montgomerie	Writing/Editing for the Government — Dale Kerr, donalee Moulton
2:30–2:45	<b>Book Signing / Séance de dédicace : Katherine Barber — 201</b>					
2:45–3:45	Expanding Horizons: The Ins and Outs of Doing Business Abroad — Andrew Tzembelicos	Speed Mentoring — Joanna Odrozaw (coordinator)	Checking Style Sheets with PerfectIt: Tips for Advanced Users — Daniel Heuman	La communication claire en 2015: Survol international — Dominique Joseph	Alternatives to Editing: Working on a Self-Publisher's Budget — Vanessa Ricci-Thode	The Business of Business Writing — Bryan Borzykowski, Yvette Trancoso
3:45–4:00	<b>Break / Pause</b>					
4:00–4:45	Closing Keynote / Conférencière d'honneur : Katherine Barber — 201					
4:45–5:15	Book Signing / Séance de dédicace : Katherine Barber — 201					

**Conference chair / Président du congrès :** Greg Ioannou

**Core conference team / Membres principaux de l'équipe du congrès :**  
Stacey Atkinson, Breanne MacDonald, Patricia MacDonald, Gael Spivak

**Speaker coordinator / Coordonnatrice des animateurs :**  
Clare Cruickshank

**Web coordinator / Coordonnateur du site web :** Ambrose Li

**Sponsorship coordinator / Coordonnatrice de la commandite :**  
Michelle Schriver

**Session host coordinator / Coordonnatrice des hôtes d'atelier :**  
Joanna Odrowaz

**Toronto Experience coordinator / Coordonnateur d'Expérience Toronto :**  
Bryen Dunn

**Print program coordinator / Coordonnatrice du programme :**  
Suzanne Purkis

**Conference Buddies coordinator / Coordonnatrice des Copains du congrès :**  
Kristina Brousalis

**Billeting coordinator / Coordonnatrice de Loge-réviseurs :** Abby Egerter

**Photographers / Photographes :** Paul Cipywnyk and/et Sophie Pallotta

**Writers and anglophone editors / Rédacteurs et réviseurs anglophones :**  
Alanna Brousseau, Ryan Dunlop, Jennifer Foster, Carole Hubbard,  
Cherilyn Keall, Joanna Odrowaz, Vanessa Ricci-Thode

**Translators and francophone editors / Traductrices et réviseuses francophones :** Lil Allain, Anne-Marie Deraspe, Valérie Lalonde,  
Marie-Christine Payette, Sophie Pallotta, Éléonore Pelletier

**EAC interim president / Présidente par intérim de l'ACR :** Moira White

**Director of training and development / Présidente du comité de perfectionnement professionnel de l'ACR :** Gael Spivak

**PWAC liaison / Contact de la PWAC :** Käthe Lieber

**PWAC speaker coordinator / Coordonnateur des animateurs de la PWAC :**  
Nate Hendley

**PWAC president / Président de la PWAC :** Jay Remer



### Websites and Social Media / Sites web et média sociaux

Be part of our online editing and writing communities during the conference by following us on / Pendant la séance, joignez-vous à notre communauté en ligne de rédacteurs et de réviseurs en nous suivant sur :

@EditorCon / #Editors15 (English)  
@congresdelacr / #Réviseurs15 (en français)

editors.ca • reviseurs.ca • pwac.ca

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