

Next meeting
Wednesday 28 February

Virginia Wilton, President of the Canberra Society of Editors, will talk about the 'Proposal for establishing the Institute of Professional Editors (IPEd) as a legal entity'. She will discuss what it means for our society and the future of editing in Australia.

The full text of the proposal is at <www.editorscanberra.org/IPEdproposal.doc>. It spells out the proposed aims, functions, business activities and legal structure of our professional institute. After five years of extensive consultation, delegates to IPEd's Interim Council unanimously recommend this proposal. Once endorsed, it will form the basis of the legal incorporation of the institute, which individual societies can elect to join.

Our society's representatives on the Accreditation Board and Assessors' Forum will also outline the latest developments on accreditation.

This meeting is important—members of editors' societies throughout Australia, whether working full time, part time or occasionally, will vote between now and the end of April on whether their society should endorse the proposal.

Come along to listen, learn and discuss—and celebrate this milestone in the evolution of our society with a glass of bubbly and delicious snacks: 6.00 for 6.30 pm in the Friends Meeting Room of the National Library.

Canberra Society of Editors Newsletter

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From the President

The home stretch

I've just come back from the interim IPEd Council meeting in Adelaide, which took place on 3 and 4 February. I'm happy to say that the council agreed, unanimously, to endorse a proposal put forward by the National Organisation Working Group on the formation of the institute.

More about that, and where we are on accreditation, elsewhere in this issue and at our February meeting. The spirit of coop-

eration and enthusiasm that has marked the last few meetings of the council gives me confidence that this year, at last, we will be able to achieve the goal of having a nationwide association that **advances the profession of editing**. We are hoping to achieve incorporation by 1 July 2007.

Only another six months for the Canberra committee to do all we'd hoped when we met for the first time in August last year. Planning for this year took up the major part of the final committee meeting for last year. We are currently developing a lively program of speakers and topics, so keep that last Wednesday evening of the month free.

We also discussed how to keep the membership list up-to-date—if you fail to receive the newsletter and you've paid your subscription, or if your contact details have changed, please email Peter Judge.

Another matter of concern is the perennial difficulty in finding volunteer workers to run the society. At the

February committee meeting, I will be putting forward a proposal to pay for at least some of the work that committee members currently do pro bono—this has been done successfully by



other societies.

Thank you again to those people who have responded to my request in last year's newsletters to give us feedback on whether the society is meeting your needs. Please keep getting in touch, with me or the other committee members, so we know what your thinking is.

Thanks are due as well to Kerie Newell, who has just resigned as training coordinator and from the committee, for her contribution over the last eighteen months. Thanks also to Lee Kirwan, Elizabeth Murphy, Chris Pirie and Loma Snooks for all the hard work and time they have put into the proposed accreditation scheme—trawling through endless emails, going to meetings (sometimes interstate), reporting, commenting and so on. *Say not the struggle naught availeth.*

Lastly, we now have several vacancies for specific roles on the committee (see over), so we'd love to hear from you!

Virginia Wilton

Poets and editors: what do we have in common?

Summary of a talk given by Geoff Page to the Canberra Society of Editors at its annual dinner on 29 November, 2006

Of course, I know that the tasks of editors vary considerably, from the almost complete rewriting of documents right through to proofreading. Nevertheless, one may be able to draw a distinction between editors as perhaps the boundary riders of language and poets as the renewers or, at least, the polishers of language. We are both concerned with perfection, even as we know it must elude us. After all, Auden said: 'A poem is never finished; it is only abandoned'. And which editor so far hasn't edited a document of some length without still finding some kind of literal in it?

Both of us are concerned with the final product on the page, its fidelity to its intention, its graphic appearance—not only with paragraphing and stanza breaks but with font sizes and typefaces, the proportion of print to white paper and so on. We care what the whole thing looks like—whether it be a delicious coffee-table book or a good poem on cream wove paper in a fine, clean font (with serif, of course!)

Both groups, too, are concerned with syntax and grammar, but not quite in the same way. We poets are prepared to bend it, to take liberties (to use our 'poetic licence', if you will). We remember, however, that Ezra Pound famously said: 'A poem should be at least as well written as prose'. Editors tend to have a more conservative view of syntax since they are normally concerned with direct clarity rather than any intentional ambiguity.

It's also intriguing, in this regard, to think of our relative position along a spectrum, all the way from poetry to screenwriting. Editors tend to come in up the screenwriting end. Essentially, the more money involved, the greater the editorial interference or rewriting. Poetry, being the lowest-paid genre, is therefore the least edited. Probably to our detriment.

Poets, of course, are notoriously concerned, even precious, about the integrity of their work. Paradoxically, they tend to think of it as all their own whereas, in fact, there has often been a large input from mentors, colleagues, magazine and newspaper editors, proofreading spouses et al. And, of course, they are standing on the shoulders of all the poets who came before them (or the great ones, anyway).

Editors should have an important role in this process but, owing to financial exigencies—and perhaps the sensitivities of poets—this is not often the case. Ironically, poets should be completely at ease with the idea of revision. There has normally been an enormous amount of it before the poem even leaves the poet's hands. *Vide* Auden's comment above. And wasn't it Coleridge who said: 'Poetry is the best words in the best order'?

My own experiences of being 'edited' as a poet include the very helpful efforts of my first and only 'creative writing' teacher, Merv Wasson, in the mid-sixties, some useful comments by Rodney Hall in the late sixties when I was first sending poems to the *Australian* and the much more recent efforts of my partner, Alison Hastie, who proofreads virtually

everything I write and helps me discover weaknesses I'd overlooked—and often more serious ones than mere spelling mistakes and typos etc.

My experience of fiction editing, when I published two prose novels in the 1980s, is not well remembered at this distance. I think it was fairly minimal—which is not to say that I necessarily got everything right. I do know, however, that major novelists, such as Roger McDonald, are convinced that editing is a vital part of the writing process.

As a formal or informal mentor, I have quite often 'edited' other poets' work—once, notoriously, to the extent of rewriting the whole poem. I think the woman concerned has yet to forgive me. There is also the problem of suggesting improvements to the work of creative writing students and then 'marking' it on the supposition that it is more theirs than yours.

One thing I would like to say that poets and editors have in common is a weakness for pedantry—though I must confess, as a former English teacher, that some of my esteemed poetic colleagues are not as pedantic as I would wish. I think the issue boils down, these days, to what's still worth fighting for (or should that be 'for what is still worth fighting'?)

We can probably stop worrying about the split infinitive and not having a preposition at end of a sentence. That was the sort of nonsense up with which Winston Churchill would not put. And then, of course, there's the little girl who said: 'What did you bring me that book to be read to out of from for?'

But what about singular possessive pronouns? Should everyone pick up their pencil? Or his and her pencil? Should we always use the possessive case with verbal nouns (I disagree with your doing that ...). I rather think so. Ditto for the subjunctive mood ('If I were you' not 'If I was you'. Likewise with 'To Whom It May Concern'. I think we need the 'whom' there.

Singulars and plurals derived from the Greek are more problematic. I still like 'criterion' but can perhaps put up with 'platypuses' rather than 'platypi'. Then, of course, there are all the wrongly used words. An umpire should be 'disinterested' but not 'uninterested' etc.

I'm aware, naturally, that editing involves much more than pedantry. I know it involves a sense of the work as a whole, the ordering of its parts and the suggesting of changes which will ensure it embodies its best intentions and possibilities.

I think that both poets and editors are only too aware of the prevailing situation with editing these days: the unwillingness of publishers to spend significant money on it; the declining abilities of publishers themselves to deal with minutiae of grammar, punctuation etc.

And, of course, the ancient art of poetry is now on the bottom of this totem pole anyway. Things may be a little different in the public service. There, at least, there will be

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And what a dinner it was ...

The Canberra Society of Editors' November dinner at Zest in Kingston had some of the elements of a potential social disaster but was, for many of the diners, the best end-of-year dinner yet.

This contradiction is easily explained: the adverse conditions—it

plentiful and the desserts were moreish, to say the least. To round out the meal, Zest's proprietor handed out glasses of his speciality, vodka frappé. It was so good I just had to wheedle the recipe out of a waitperson.

The evening was Fun (note the capital 'F'). The camaraderie was palpable, the



was windy, it was cold and we were dining outside—created an atmosphere of community spirit.

Most of us expected that the evening would be balmy and that we would dine indoors in air-conditioned comfort. We dressed accordingly, in our shoulder-baring summer frocks and short-sleeved shirts. Our guest speaker, the renowned poet Geoff Page, knew better. He and his partner Alison Hastie were warmly dressed for sitting outdoors in the forecast low temperature. And we were lucky that they were, for Alison gladly lent her warm woolly hat and scarf. Claudia Marchesi and others handed out parkas and woollies from their car boot stashes, and John McLeod obligingly zoomed home to round up more outerwear. Those who had brought scarves and gloves shared them around, to cries of: 'But you're colder than I am—you wear them'. And there we are in the photo, all rugged up.

Perhaps the cold encouraged conversation. Chatter was lively and animated, and we were encouraged to mingle by the buffet food service.

The food was wonderful. We were welcomed with a delicious array of canapés and drinks. The main course was

food and drink excellent, and Geoff's talk was thoughtful and entertaining. It was a pleasure to hear poetry read by its author.

Enhanced by the adversities, the evening was hugely enjoyable.

Ann Parkinson

(Poets and editors, continued)

some concern with what is the appropriate 'weasel' word (starting with 'appropriate', perhaps?). Some editors will be concerned with jargon but more about what jargon to use than with abandoning it altogether—an impossible task anyway in many circumstances.

I hope I have demonstrated that we poets and editors have more in common than we might at first suppose. May there be good relations between us, starting with the excellent meal you have provided for me and Alison in exchange for these remarks.

Geoff Page

Geoff then finished off with a few of his poems which raise editorial issues of one sort or another. They included: 'Babel', 'Nouns & Verbs', 'Clouds', 'The Sentence' and some short poems from his recent chapbook *Europe 101* (Picaro Press). Find one on page 8—we'll have some more in future issues.

Canberra Society of Editors Inc.

ABN 77 022 481 553
www.editorscanberra.org
PO Box 3222
Manuka ACT 2603

Committee members 2006–07

President

Virginia Wilton
0417 691 269
virginia@whh.com.au
vwilton@homemail.com.au

Vice President

Ann Parkinson
6282 1993
Ann.Parkinson@atrax.net.au

Immediate past President

Claudia Marchesi
6287 1110 (w)
cmarchesi@netspeed.com.au

Secretary

Alan Roberts
6251 2172
alan.roberts@velocitynet.com.au

Treasurer

Susan Wales
6242 1800 (w); 6259 5342 (h)
swales@earlychildhood.org.au

Newsletter editor, web minder, membership files

Peter Judge
6296 6211 (w/h/fax)
peter.judge@netspeed.com.au

Membership Secretary

Ed Highley
6296 1461(h) 0412 358 151(m)
ed@clarusdesign.com

Public Officer

Helen Topor
6207 3414 (w)
helen.topor@cit.act.edu.au

Publicity & hospitality coordinator

vacant

Catering coordinators

Jeneen and John McLeod
6291 0861 (h)
jmcleods@bigpond.net.au

IPeD delegate

Virginia Wilton
6273 3048 (w)
virginia@whh.com.au

IPeD Accreditation Board

Lee Kirwan
6296 5210
leora.kirwan@hotmail.com

Chris Pirie

6282 3730
cpirie@netspeed.com.au

Committee members at large

Shirley Dyson
Louise Oliver
Larissa Joseph

Fiddly bits—project management



Happy New Year! I'm back again, and this year I thought I'd start by sharing with you my thoughts on some of the things that are not precisely editing but part of the process nevertheless. I'm calling them the 'fiddly bits'.

When you first receive a request to do an editing job, you need to find out quite a bit about the job, the size and complexity of the publication, its target audience, its purpose, what level of edit is appropriate, and so on—indeed everything you need to know before you can submit a quote. This is **project definition**, and you need to go through this process every time, whether you get the job or not. More about this another time.

Once your quote has been accepted and you've agreed to do the job, you then need to organise your work and possibly that of others on your team. You need to schedule tasks, set deadlines, assemble resources, work out a budget and see that you and your colleagues get paid. That's all in addition to actually editing the document—which is your real skill.

It doesn't matter how large or small the project is, if it's a real project, it needs **project management**.

We don't have space for details here, so I will recommend some reading at the end. Here I'll touch on the major stages of the project cycle and the steps the editor can take to make sure that the project meets some management criteria. But first—

What is a project?

It has a definite beginning and a definite end. An example would be getting your organisation's next newsletter out by the end of the month. It's not a process—a process is ongoing. An example would be running the personnel section in a company.

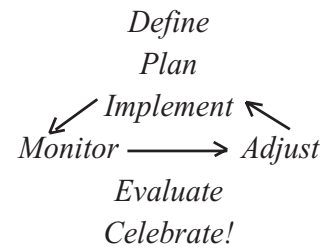
- It has direction—it's goal-oriented. Once you've decided on the objective for the project, stick to it.
- It consists of connected or interrelated activities or tasks—everything that has to be completed before you can say that the project is finished and satisfactory. These can be grouped into main sections such as initial negotiations with the author, the designer and the printer; the first read to find out the extent and level of edit required; doing the actual edit; and so on. Major projects need to be broken down and grouped like this so that the whole project doesn't appear daunting. Dealing with lots of mini projects is much easier than trying to cope with the whole thing in one gulp.
- It is unique—even if you churn out a newsletter every month, each newsletter is a separate and unique project—there's no other project exactly the same. The principles of project management remain the same for every project, large or small, but the components change every time, so it's a new ball game every time.

What is project management?

It brings together and makes best use of all the resources needed to complete the project. These include: people skills and effort; facilities and equipment; technical know-how; money. I don't think you can do this in your head—it needs to be written down and preferably charted along a time line. A lot of factors have

to be considered, such as budget, time constraints, variability of team members' skills, and so on. Time for pencil and paper!

The life cycle of a project



Defining the project is a major part of the whole editing process. It includes identifying what the job is about, who it's for, what its purpose is etc. Is it a straightforward copy-edit or is the whole structure in need of re-thinking to be effective? How far can I go, given time and budget constraints? Are my current skills good enough for what's required? What is the aim—to clean up or to clear up? (More on project definition another time.)

Planning is essential. There are a couple of sayings that have more than a grain of wisdom in them: 'Failing to plan is planning to fail' and 'Plan your work, then work your plan'. It's always a good idea to brainstorm—scribble down quickly all the tasks you can think of, in any order, that you'll need to attend to—something like this:

Go!→Read→Check spelling, punctuation, grammar, paras & correct→Who? ID audience→Style check→See author→send to printer→Done!

Use arrows to indicate sequence, and then convert this list to a task sheet, with the name of the task and its identifying number, an indication of what must precede each task (*Predecessor*), and an estimate of the duration of each task.

ID	Name of task	Pre-decessor	Duration
1	Start	N/A	0d (day)
2	Identify audience in order to set appropriate style and level of language	1	1d
3	Read typescript	1	1d
4	Check spelling, punctuation and other basic grammar / paragraph construction	3	1d
5	Correct errors in these	3, 4	1d
6	Check for consistency of writing style	3	0.5d
7	Send copy of marked-up typescript to author (or liaise some other way)—reach agreement	6	1d
8	Send typescript to printer	7	0.5d
9	End project	8	0d

There are many more tasks in most projects, but this will serve to illustrate how a task sheet can be set out.

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Thinking about words—leave, French leave and happy holidays

Another Christmas has come and gone, together with New Year and Twelfth Night. Did you enjoy your holiday? A former boss of mine always used to reply to that question with, 'Not bad—glad it's over', leaving us wondering just what was missing in his life. Or what he perhaps knew that we didn't.

And, for you, was Christmas a holiday or a Holy Day? Or both rolled into one? A very personal distinction that depends on a tangle of beliefs and perspectives and your family situation and who knows what else. Was it just a 'break', or 'time off'? Do you identify with the ladies in the cartoon who are looking at the Nativity scenes in the Christmas card display and complaining that 'nowadays they're bringing religion into everything'?

In early times 'holiday' was generally spelt in two words—*holy day* (*haly day*, *hooly day*)—although the single word *holiday* (OE *halizdazum*) is found as early as the Lindisfarne gospel in 950 AD. However it was spelt, the intention was very much in the sense of a religious festival, and remained so up until the 16th century. The one-word spelling varied—*holiday*, *holliday*, *haliday*, *halliday*. The *hali-* or *halli-* part has links to modern 'hallow', as in 'hallowed be Thy name'. Medieval copyists were prone to write it in one or two words more or less randomly.

The use of *holiday* to mean a period of recreation away from work, without any religious connotation, became common after 1600. But from then up to our present day the distinction is blurred, and Christmas is now more likely to be called a holiday than a holy day, whatever your beliefs. Indeed, the *Encyclopaedia Britannica* comments, 'Since the early 20th century, Christmas has also been a secular family holiday, observed by Christians and non-Christians alike, and marked by an increasingly elaborate exchange of gifts. In this secular celebration a mythical figure named Santa Claus plays the pivotal role.' *Mythical?* Poor St Nicholas! And the greeting 'Happy holiday' is increasingly taking the place of 'Merry Christmas'.

In many other countries it is more common to send New Year cards instead, but I always suspect this is because people don't get around to thinking about their cards until too late, and you can still wish 'Happy New Year!' well into February.

When I was growing up in England, before World War II, it was a long-standing custom in my family to put the Christmas decorations up on Christmas Eve and take them down on Twelfth Night (Epiphany), 6 January. Nowadays, Christmas seems to creep into the shops earlier and earlier. Advent has become more important because children enjoy the amusing calendars with little windows, and few people pay attention to Epiphany. There is, anyway, some confusion about its significance. The Eastern church (the older usage) celebrates the baptism of Jesus at Epiphany. The Western church commemorates the visit of the Magi, the wise men from Persia—the Greek word *epiphaneia* means 'manifestation'—and so the first introduction of Jesus to the gentiles. By the early 4th century, the date of Christmas was fixed at 25 December to coincide with the winter solstice, the start of

the lengthening days and the Earth's re-birth, celebrated in former ages as the birthday of Osiris-Dionysus, or Mithras, or Sol Invictus (the unvanquished Sun). In the Julian calendar the solstice fell on 6 January, and Epiphany was set on that date some time before 300 AD.

'Vacation' has its origin in the Latin *vacare*, to be empty or free, and is indeed freedom from one's usual activities. You may not want your vacation to be entirely *empty*, but the word is related to *vacate*, *vacant*, *vacuum* and the like—all rather dreary. Most of us see a holiday as a time of rest and recreation—R&R in military parlance—but that word 'recreation' has a depth of meaning that can be a little unsettling, almost implying a 'renaissance', your personal re-birth. When you make your new year resolutions are you re-creating yourself? Even if you don't keep them? The word in its present sense, 'the action of recreating (oneself or another), or the fact of being recreated, by some pleasant occupation, pastime or amusement' (OED), has a longer history than you might imagine. It dates at least from the early 1400s, when Mandeville wrote, 'New things to tell of for solace and recreation of those that like to hear them'.

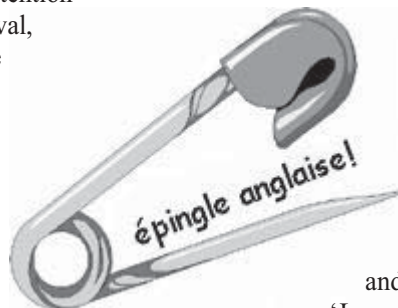
Mention of R&R brings to mind 'leave' and 'furlough', both words from German roots.

'Leave of absence' uses *leave* in the sense of permission, related to the German *Urlaubnis*; the German for holiday or a soldier's leave is *Urlaub*. You can of course take leave without permission, and then it is 'French leave'. This is one of a whole series of expressions, mostly having their origins in the 18th and 19th centuries, when the English and French were bandying insults—and frequently shooting at each other into the bargain. The French were then notorious (according to the English) for their habit of walking away from a reception without thanking their host or hostess. But the French for 'French leave' is *filer à l'anglaise!* There is a coarser version, *pisser à l'anglaise*, in which you excuse yourself to visit the toilet and never return. The best-known example of this rude reciprocity is, of course, the 'French letter', which translates in French as *la capote anglaise*. *Capote* was formerly a woman's hat or a military greatcoat with a hood, but is now the folding roof of an open car.

I had expected that, in the same vein, the nasty complaint we used to call the 'French disease' or the 'French pox' (syphilis) would be thrown back at us as *la maladie anglaise* or something similar, but not a bit of it. It was probably one of America's earliest and most successful exports, which became endemic in France only two years after Columbus's epic voyage, following Charles VIII's siege of Naples in 1494. Whence it became known variously as *le mal de Naples* or *le mal français* and in other European languages with startling unanimity as *el mal francés*, *il mal francese* and *die Franzosen*.

However, you would not want to finish your holiday musing on such an unpleasant note. Fortunately these verbal associations aren't all bad—one of the synonyms in France of

(concluded on page 8)



IPEd Assessors Forum: first meeting, 2–3 December 2006, Melbourne

What a productive meeting!

Fourteen assessors from across Australia met in Melbourne to formalise the requirements for editors who wish to be accredited by IPEd. We covered a lot of ground over the two days, and the meeting ended with a fruitful outcome. In summary, we concluded that accreditation by portfolio submission is the ideal, but it's also a complex process that needs to be implemented gradually to ensure its efficacy and sustainability. For the meantime, we propose an initial, basic accreditation step involving a nationwide test of copyediting and other essential skills.

Problems foreseen with portfolio assessment

The Assessors Forum expected there'd be some problems in assessing applications by portfolio (prepared in accordance with current requirements):

- Detailed assessment criteria will be needed to ensure consistency across the system. The time taken to develop and approve these is likely to cause considerable delay in accreditation for Australian editors.
- Considerable time and costs are likely to be required to assess portfolios and for meetings of assessors panels. Assessment of individual applications and portfolios is likely to take about 20 hours per application. This translates into an application fee of about \$2000!
- There may be a 'logjam' with the first flush of applications, many of which may not meet the criteria for full accreditation and this will take up assessors' time unnecessarily.
- Initially, assessors may encounter difficulties in ensuring confidentiality of applicants.
- Applications and portfolios are likely to require considerable time to prepare.
- Applicants may need to submit more than one editing project to demonstrate a range of skills.
- The application limit of 100 pages is too high (should be 30–50 pages).

How do we feel about a base-level editing test?

The Accreditation Working Group had already ruled out a test because it could foresee problems in security, labour, remote sites and possible alienation of senior editors. The Assessors Forum, however, thought that these problems could be alleviated by early planning and a good dose of creativity on our part. In contrast, the problems we foresee with portfolio assessment require a lot more thinking, planning and time.

We propose to devise a test made up of a manuscript sample and short-answer questions to test for basic copyediting skills. The test would not replace the portfolio, but rather would provide, simultaneously, a basic level of accreditation and the ability to roll out the accreditation scheme pretty soon — by mid-to-late 2007.

Problems foreseen with a base-level accreditation test

Even though we propose a base-level test, we can see that we may have to overcome problems with:

- coordination of the test across the different sites
- the need to provide remote and regional editors (and those with special needs) with equity of access
- departing from the model approved by vote of the state and territory societies and getting approval for a new model
- the need to set criteria and assign weighting to sections of Standards

- time taken to prepare tests, sample tests and answers and other support materials/activities (such as workshops).

Benefits of a base-level accreditation test

- Simple objectives: screen-out people who are obviously not yet experienced enough to be called an editor, provide beginning/junior editors with a base level of accreditation (not possible under portfolio-only assessment), provide opportunity for an advanced-level portfolio assessment to be developed — career advancement, recognition for senior editors.
- Simpler to administer than portfolio applications; for example, it could be held on the same day around the country, with invigilators.
- Easier for applicants—less preparation time.
- Easier to ensure fairness and consistency.

How would the test work?

The test would be conducted once each year (initially at six-monthly intervals), on the same day in every capital city and at other approved locations. The possibility of email or web-based testing will be investigated to help editors who have difficulty reaching a set venue for various reasons.

The test would be marked 'pass' or 'fail' only — that means you'll be assessed as competent or not. Applicants who fail the test would be able to request a report on their performance.

How will editors be accredited?

An editor who passes the test would gain certification as an IPEd Accredited Editor. Accreditation at the advanced level would be through a portfolio, the requirements for which we plan to revise during the next year or so.

So what happens next?

Our recommendations will be presented to the Accreditation Board, IPEd and the state and territory societies for consideration. We'll keep you posted through newsletters and the IPEd website.

Conclusion

By the end of the meeting we agreed to call this group the IPEd 'Assessors Forum'. In the spirit of IPEd and its predecessor, CASE, the Assessors Forum will work towards consensus in all decision making. We believe that the model we propose offers the best solution to ensuring that IPEd can offer all Australian editors a fair, consistent and economical accreditation scheme.

Breaking news

The Accreditation Board held a teleconference on 22 January and agreed to recommend that the IPEd Interim Council, at its next meeting on 3–4 February, adopt the new model as proposed by the Assessors' Forum. Following information sessions for their members, the various societies would ask their members to vote for or against acceptance of the new model.

Want to find out more? or to tell us what you think?

If you'd like to find out more about the recommendations proposed by the Assessors Forum, or if you wish to comment on these recommendations, please see the IPEd webpage at <www.iped-editors.org> or contact your society of editors.

On-screen editing workshop

Saturday 14 April, 10.00 am – 4.00 pm

In this highly interactive session, Clive Huggan and Steve Neilsen will be projecting displays from a PC and a Mac on to side-by-side screens. In this way, users of both types of computer will be able to follow a familiar version of Word while Clive and Steve tease out the software's many capabilities. Emphasis will be on practical means of saving time and implementing on-screen editing—in directions nominated by participants.

Clive will also be outlining the future development of Microsoft Word and will probably demonstrate the recently released Word 2007, which has a radically changed user interface. By bringing your own computer, you will be able to take home the software customisations you develop on the day. If you can't bring a computer, you'll be able to take

comprehensive notes while you sit next to someone who has a computer. Prepared notes will not be provided as the structure and content will be determined by participants.

Clive Huggan, a long-time member of CSE, is a senior management consultant, mainly in strategic planning and policy and an adviser to Microsoft Inc., Seattle, on intensive 'real life' use of Microsoft Word. Clive's co-presenter, Steve Neilsen, is an IT professional who is thoroughly familiar with Word and highly skilled at conducting 'audience-driven' tutorials in an entertaining, step-by-step way.

Venue and cost to be advised; limit: 20 participants.

To book a place, contact the Treasurer at <swales@earlychildhood.org.au> with the message line 'April workshop booking'.

(*Fiddly bits*, continued from page 4)

Having scheduled the tasks involved in this project, consider the triple constraints of project management: time, budget, performance:

- What is the *project deadline*? The job has to be completed by 5 pm next Friday. How can time be allocated? Have you the time to do the whole job yourself in between other jobs, or will you need to enlist help?
- The *budget* constraint may already be set—perhaps limited to your salary, or perhaps you know what the client can afford to pay, or some other consideration.
- The *performance* constraint is determined by you and the client or publishing house—how much effort can you put into it, given the time and budget available? Is quality or speed more important?

Remember that project management is not editing: it's part of the business side of the job. It would be much the same whether for a small editing job or for planning the construction of a multi-storey office block. Very small projects can be kept under control by doing as much as I've outlined above, but when you have several editing jobs running at once, or when the project is large and involves other people besides you, a means of tracking progress is essential. Even a small project benefits from being charted clearly. I recommend using a Gantt Chart because it's very easy to see how the sequence of activities affects the progress of the project, and shows you where you might have some slack time to catch up other jobs or to liaise with the author perhaps. You can show resources, critical path, task dependencies and other factors. A blank Gantt chart and help wizard can be found in Microsoft Project.

The next phase is *implementing* the plan. This means:

- proceed with the edit
- liaise as necessary with author, publisher, designer, printer
- maintain quality control throughout.

In this phase, there is constant monitoring and adjusting to keep everything under control and to make alterations to timing, personnel etc as required:

- keep an eye on your chart and control resource use and expenditure (*monitoring*)

- deal with glitches such as conflicts, project running behind schedule etc (*adjusting*).

The last major phase in any project is *evaluation*. Of course, you constantly evaluate progress, but at the end of the project, you check that quality, time and budget aims have all been met, and whether the management techniques used on this project have worked or need revising for next time.

And let's not forget the last leg of the project, when the document has gone to the printer and everyone is happy with the outcome—*celebrate!* You might be the only person working on this project—give yourself a pat on the back for completing it without losing your sanity! Please email if you'd like to discuss any 'fiddly bits' that bother you.

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<emmurphy@ozemail.com.au>

Reference

This article is based in part on notes for a workshop presentation on Project Management by the author, in association with Roger Green, Shirley Purchase and Loma Snooks in November 1993 (part of Canberra Society of Editors *Levels of Edit* training workshop).

Recommended reading

Australian Standards for Editing Practice, Council of Australian Societies of Editors (CASE), 2001; the Canberra Society of Editors *Commissioning Checklist* (both are on our website at <www.editorscanberra.org>) . . . and any guides to Project Management (many are available on the web).

New APA courses

The Australian Publishers Association is presenting courses on 'Personal Effectiveness: the route to conflict avoidance' in Sydney on 20 March and Melbourne on 22 March, and 'Presentation Skills: communicate with confidence' in Melbourne on 27 March and Sydney on 29 March. Cost is \$400 each for members of our society. Our website has more details at <www.editorscanberra.org/notices.htm>.

(Thinking about words, continued from page 5)

that invaluable holiday stand-by, the ‘safety pin’, otherwise *épinglé de sûreté*, is the reliable and reassuring *épinglé anglaise*. A spot of horse-riding? *Le trot à l’anglaise*, unlike *le trot assis*, has you rising elegantly in the stirrups. And for a delicate and charming *envoi*, meditate for a moment on the crisp white *broderie anglaise* table setting you would certainly have bought from that little corner *boutique* in Brittany if it hadn’t been just a tad too pricey...

Peter Judge

Sources: The *Oxford English Dictionary (OED)* Second Edition on CD v. 3.00; *Le Trésor de la Langue Française* online at <<http://atilf.atilf.fr/tlf.htm>>; *Encyclopaedia Britannica* 2006 on DVD; and *The Oxford Companion to the Bible* (1993).

57.

The wreckage of the Latin language is what we’re each day moving through. The way the locals mispronounced things made, by stages, something new:

namely, what we now call French, Italian, Spanish, Portuguese — as now, while writing this, I feel my words degrading by degrees.

Geoff Page, from *Europe 101*
(Picaro Press 2006)

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New members

The society welcomes as new full members Christine Belcher, Catriona Lyons and Dominic Nagle. New associate members are Gillian Freeman, Sara Lyons, Graeme McLeod, Aiden O’Hehir and Betty Simpson.

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Newsletter schedule

The next newsletter will appear in March 2007 and the copy deadline for this issue is 7 March.

The editor welcomes contributions by email to peter.judge@netspeed.com.au, using Word for Windows, for PC or Mac.

Sit. vac: expressions of interest invited

Standards Australia is looking for an experienced technical editor/indexer to index a new 400-page edition of Australian/New Zealand Standard AS/NZS 3000:2007, Wiring Rules. Our website has more details at <www.editorscanberra.org/notices.htm>, or contact <jill.wilson@standards.org.au>.

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