

## Chirp from the chair

#Chirp

Dear members

When I joined PEG in August of 2021, I did not imagine that three-and-a-half 'short' years later I would be writing to you as the Guild's (interim) chairperson. I thank my fellow Exco members for encouraging me to take on the role, and I'm so grateful to all of you for your support since it was announced. PEG has so much to offer that it can be hard to keep track of what's available! I'd therefore like to share what being a PEG member means to me. I hope that these thoughts resonate with you too.

### Connecting with like-minded professionals

An organisation's best advert is its people, and I have met many wonderful folk since I joined. At a professional level, I have benefited from referrals (and referred business to others) and have people to turn to for advice. At a personal level, I have made some good friends as a result – but only because I was willing to put myself out there! Although we are all different, PEG brings us together under an umbrella of like-minded professionals with a southern African focus (shout out to our members further afield). And, as our diversity and inclusion mission states, 'Our excellence is in our diversity.' Everybody has an equal seat at the PEG table and I want to assure you that your voice is important.

### Signalling your professionalism

It's literally in our name. Belonging to a professional organisation gives you credibility. 'Oh, that'll look great on my letterhead' was one of my first thoughts when I joined, but it's so much more than that. It demonstrates your commitment to your profession and signals to potential clients or employers that you are serious about your work. PEG offers support, advocacy, resources and tools of the trade that help you to set yourself apart and represent yourself to the outside world in the best possible light. The PEG code of conduct assures the public of our commitment to quality and ethics in our work.

### Keeping up to date with best practice

Professionalism is also the focus of our continuing professional development (CPD) programme, which recognises that we should never stop learning, no matter our age or experience. Our world is always changing (it's a cliché but true), and it is our responsibility to keep abreast of those changes.

PEG offers many opportunities for education and professional development, both formal and informal. Members can make use of our webinar programme and PEG guides, read PEGblog and PEGboard, attend regional events and be a part of our mentorship programme. Don't forget our website (and its handy search function), which contains a great deal of useful information. Add to this the information that people so generously contribute to PEGforum, and you can be sure you'll come away knowing more than you did before.

### Onwards and upwards ... with you on board

PEG has seen many changes in its nearly 32-year history, and we will continue adapting to the needs of our expanding membership base and to our clients' and audiences' requirements. This means staying on top of shifts in the linguistic landscape and advances in technology, publication processes and communication methods.

I wish to thank all those who continue to give of their time so generously. Because PEG is run nearly entirely by volunteers, we always need assistance – both in an immediate sense and for the sake of continuity and succession planning.

We will be putting out a call for volunteers and advertising vacant posts ahead of the regional and national AGMs. Please give some serious thought to giving a little of your time to PEG's formal structures. If that's not possible for you at this stage, please be an active and involved member by reading the mails and important announcements, sharing events that may be of wider interest and attending events and meetings when you can. Every member who engages positively in our programmes and activities does so to the benefit of the Guild and contributes to our aim of raising the profile of our profession(s)!

I look forward to continuing our journey together.

Kevin Walker

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# PEGboard

## Newsletter of the Professional Editors' Guild

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Email: [administrator@editors.org.za](mailto:administrator@editors.org.za)

Website: [editors.org.za](http://editors.org.za)

LinkedIn: [linkedin.com/company/the-professional-editors-guild](https://www.linkedin.com/company/the-professional-editors-guild)

Facebook: [facebook.com/ProfessionalEditorsGuild](https://www.facebook.com/ProfessionalEditorsGuild)

### Editor

Janice Hunt  
[janicehunt@xsinet.co.za](mailto:janicehunt@xsinet.co.za)

### Subeditors and proofreaders

Shanitha Ramharak, Ricky Woods, Robyn Veary, Marike van Rensburg, Mary-Anne Vanbiljon, Laetitia Sullivan, Luke Perkins, Jane Mqamelo, John Linnegar, Fiona Hulme Brophy, Celia Fleming, Carrie Milton, Bridget Lötzi, Anne Denniston, Alexis Grewan

### Designer

Wynand Coetzee  
[wynandc@gmail.com](mailto:wynandc@gmail.com)

Views expressed are not necessarily shared by the editor or the publishers.

### PEG Committee

#### Chairperson (Interim)

Kevin Walker  
[doppiotempo@gmail.com](mailto:doppiotempo@gmail.com)

#### Secretary

Yoko Bewick  
[yoko@spryte.co.za](mailto:yoko@spryte.co.za)

#### Egroup coordinator

Kim R2  
[tzar42@gmail.com](mailto:tzar42@gmail.com)

#### Treasurer

Vacant

#### Mentoring scheme coordinator

Melissa Davidson  
[mentoring@editors.org.za](mailto:mentoring@editors.org.za)

#### Accreditation scheme coordinator

John Linnegar  
[accreditscheme@editors.org.za](mailto:accreditscheme@editors.org.za)

#### Publications coordinator

Shanitha Ramharak  
[ramharakshani@gmail.com](mailto:ramharakshani@gmail.com)

### Marketing and communications coordinators

Kevin Walker  
[doppiotempo@gmail.com](mailto:doppiotempo@gmail.com)

Stephanie Brough  
[stephanie@langprac.co.za](mailto:stephanie@langprac.co.za)

### Webinar coordinators

Kevin Walker  
[doppiotempo@gmail.com](mailto:doppiotempo@gmail.com)

Shanitha Ramharak  
[ramharakshani@gmail.com](mailto:ramharakshani@gmail.com)

### Website coordinator

Anne Denniston  
[website@editors.org.za](mailto:website@editors.org.za)

### Regional representative: Eastern Cape

Mike McCoy  
[editor@writeright.co.za](mailto:editor@writeright.co.za)

### Regional representative: Gauteng

Mary-Anne van Biljon  
[maryanne.vanbiljon@gmail.com](mailto:maryanne.vanbiljon@gmail.com)

### Regional representative: KwaZulu-Natal

Graham Alston  
[grahamalston15@gmail.com](mailto:grahamalston15@gmail.com)

### Regional representative: Western Cape

John Linnegar  
[johndlinnegar@gmail.com](mailto:johndlinnegar@gmail.com)

## Doing diversity: Affinity bias

#DoingDiversity

It's been a year since we introduced D&I to *PEGboard*, which was followed by 'Doing diversity' to enable members to reflect on our experiences to gain a deeper understanding of inclusion and diversity. Our first column covered lived experiences or personal stories. We moved on to unconscious bias (specific ideas or thoughts we have about people and the environment) and our last corner of 2024 was about confirmation bias – a type of unconscious bias that happens when we look for proof of our own ideas about people or environments.

This corner is about affinity bias – when we look for those whom we think are similar to us and we tend to favour them over others. In a professional organisation, this can lead to a lack of diversity and a rather bland front and back end! Furthermore, it could leave those who do not represent the apparent majority feeling excluded or that they don't belong. Think about whether you gravitate to members based on similar age, educational status, gender, race, religion or language, for instance.

In our dedicated D&I link, one of our members said they didn't think 'age' was part of our D&I statement and had felt more withdrawn from PEG after retirement. While age is mentioned after 'race' and before 'gender' in our D&I statement, this honest feedback points to the perception that possibly the younger members are perceived to be dominant, leaving older members feeling they don't belong or don't have someone to gravitate towards. Because we can learn more from one another than merely reading theory on the topic, self-reflection remains key to PEG's D&I commitment. There are a few questions there already, which some have responded to. Here is your self-reflective question for this issue, so please access the link and share honestly your responses to any and all of the questions there:

As a member of PEG, have you made contact with or gravitated towards specific members based on what you think might make them similar to you? Please comment on what might have been your motivation for doing this.

Answers are anonymous. You can access the link here: [PEG diversity and inclusion](#).

Relevant PEG links related to D&I: [PEG's commitment to D&I](#)  
[PEGboard August 2023](#) (page 18) and [December 2023](#) (page 11)

PEGblog on [editing for conscious and inclusive language](#) 🍷



# Problematic preposition usage:

## Part 2

John Linnegar



As the name suggests, prepositions indicate the position of one thing or person relative to another or a relationship between people and/or things. But their usage can sometimes be problematic, often because prepositions usually form specific idiomatic collocations that are peculiar to a language. Continuing from the previous list (part 1) published in the [December 2024](#) issue of *PEGboard*, here is the balance comprising further transgressors that we should look out for and correct.

### In versus within a context, an organisation

Whereas we can say and write 'within a framework', the correct collocation when referring to a context, an organisation or an environment is 'in the context of' or 'in an organisation' or even 'in context'. 'Within' suggests that something is enclosed within or surrounded by something else, but 'in' suggests merely 'inside'.

- ✓ *In* a university context, teaching and learning take on a whole new format.
- ✓ They claim to be operating *in* a rather unhealthy environment.

### Increase by versus increase with

The correct idiomatic usage is 'decrease/decreased by' and 'increase/increased by'.

- ✗ The Treasury has just decreased the interest rate *with* 50 basis points, or 0,5%.
- ✓ The Treasury has just decreased the interest rate *by* 50 basis points, or 0,5%.
- ✓ The repo rate has increased *by* only 6% year-on-year.

### In terms of versus regarding, about, on, of

In order to use 'in terms of' correctly, there must be terms to refer to, that is, the terms of a contract or an agreement or the provisions of legislation. The usage 'in terms of' should accordingly be restricted to the legal domain. In other fields and disciplines, 'about', 'of', 'on', 'as regards', 'regarding' or even 'in respect of' will usually serve this purpose both well and more correctly. For example, instead of:

- ✗ *In terms of* the delivery-related items, the themes focused on the fluency of delivery.

either 'of' or 'regarding' could be used:

- ✓ *Of* the delivery-related items, the themes focused on the fluency of delivery.
- ✓ *Regarding* the delivery-related items, the themes focused on the fluency of delivery.

### Insight into, not insight in

The correct collocation here is 'insight into', not 'insight in':

- ✓ Thanks to that lecture, we gained valuable *insights into* human behaviour.

### Into versus in to; onto versus on to

Broadly speaking, 'into' and 'onto' are used to indicate movement; the 'in' in 'in to' and the 'on' in 'on to' indicate place:

- ✓ The Olympic swimmers *dived into* the pool as the starter's gun went off.
- ✓ The yacht left the harbour and immediately *sailed into* a strong southeaster.
- ✓ My beloved cat *leapt onto* the sofa as I sat down.
- ✓ You'll find the quotation *in* chapter 5.
- ✓ Is everyone *on* board the ship? ➤



Note the usage in the case of phrasal verbs (verb+adverb):

- ✓ I regularly *tune in to* my favourite radio station.
- ✓ We should *move on to* greener pastures.

Here, the phrasal verb 'tune in' is formed by a verb and an adverb and the preposition 'to' introduces a prepositional phrase, the object of the preposition being 'radio station'. Similarly, 'move on' is a phrasal verb and 'to' introduces a prepositional phrase, the object of which is the noun 'pastures'.

### Kinds of, sorts of, species of, types of ...

Strictly speaking, the correct number of a noun that follows any of these collective noun constructions is singular, not plural. In correct idiomatic usage, the noun that follows the phrases 'types of', 'species of', 'sorts of' and 'kinds of' should therefore be singular in order to avoid a redundant double plural construction. Consequently, this usage is incorrect:

- ✗ The *types of meetings* we have in mind.

Versus the correct usage:

- ✓ The *types of meeting* we have in mind.

Equally incorrect is the singular collective noun 'type', 'sort' or 'kind' followed by a plural noun. Compare:

- ✗ The *kind of behaviours* referred to here.

versus:

- ✓ The *kinds of behaviour* referred to here.

### Off versus off of versus of

The two prepositions 'of' and 'off' should not be confused. In addition, 'off of' should not be used.

- ✗ Please take the cutlery *off of* the table.
- ✗ Please take the cutlery *of* the table.
- ✓ Please take the cutlery *off* the table.
- ✓ Please remove the cutlery *from* the table.

### Owing to versus due to

The innocent-looking phrase 'due to' causes a great deal of bother for those who engage with writers' words! If you remember the following guidelines, though, you will use both it and 'owing to' correctly: 'owing to' (which means 'because of' or 'as a result of') must always start a sentence. Because 'due to' means 'attributed to', this suggests that B must be attributed to A, which requires this phrase to be placed internally in a sentence; it is simply impossible to begin a sentence with 'Attributable to ...' ('Due to ...'). The correct usages are illustrated below:

- ✓ *Owing to* the size of our cohort, it is difficult to generalise the findings and conclusions.
- ✓ The outcome was *due to* the fact that they were unfit for purpose. (outcome B attributed to cause A, unfit for purpose) ➤



## Provide versus provide for

We *provide* a community with support or provide support to our community; but I *provide for* my family by holding down a regular job. And in a legal context the correct usage is, for example, 'Section 5 of the Act *provides for* the following measures.'

## With used incorrectly

'With' is often used incorrectly together with the verbs 'come', 'increase' and 'throw'.

- ✗ They could not decide whether to *come with* or not.
- ✗ The population has *increased with* seven million in a decade.
- ✗ Please don't *throw* the performers on stage *with* your rubbish.

The correct usages could be these:

- ✓ They could not decide whether to *come/come along* or not.
- ✓ The population has *increased by* seven million in a decade.
- ✓ Please don't *throw* your rubbish *at* the performers on stage.

## With regards to versus with regard to, regarding, about

Although we usually conclude emails and letters with 'Kind regards' or we write 'as regards this matter', the correct collocation when indicating a reference to something should be 'with regard to', not 'with regards to'.

- ✓ There's a matter we need to discuss *with regard to* your inheritance.

## Incorrect attribution of a preposition to two verbs or nouns

Authors frequently commit the error of using only one preposition in conjunction with either two nouns or two verbs when each verb or noun should be accompanied by its own idiomatically correct preposition.

- ✗ We gained considerable *insight* and *appreciation of* his expertise as our manager.
- ✗ In South Africa, a major challenge for the authorities lies in counteracting the illicit *harvesting* and *trafficking in* perlemoen.

In the first of these sentences, the noun 'insight' should be accompanied by the preposition 'into' and the noun 'appreciation' is correctly accompanied by the preposition 'of'. In the second sentence, whereas 'trafficking in' is the correct collocation, the noun-verb (or gerund) 'harvesting' should be accompanied by the preposition 'of'.

- ✓ We gained considerable *insight into* and *appreciation of* his expertise as our manager.
- ✓ In South Africa, a major challenge facing the authorities lies in counteracting the illicit *harvesting of* and *trafficking in* perlemoen.

## Redundant preposition

Sometimes, an over-ardent writer will repeat a preposition at the beginning or in the middle *and* at the end of a sentence when only one occurrence is necessary.

- ✗ That is the juncture *at* which the story should unfold *at*.
- ✗ It is the offence *for* which the culprit should be held accountable *for*.

In both instances, one of the prepositions should be deleted, depending on how formal or informal the tone of the writing should be. The more formal usage would usually be the internal placement of the preposition. The less formal usage would place the preposition at the end of the sentence, which is nowadays quite acceptable. 🐦

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A former teacher of English at both secondary and tertiary levels, John has been an avid 'improver of authors' words' for more than four decades now; he remains dedicated to making their texts read as clearly as possible (and in the process saving a reputation or two!). John is the (co-)author of several texts dealing with matters grammatical and stylistic, including *Engleish, our Engleish: Common*

*errors in South African English and how to resolve them* (Pharos, 2013), *Oxford English grammar: The advanced guide* (OUP, 2015) and, most recently, with Ken McGillivray, *grammar, punctuation and all that jazz ...* (MLA Publishers, 2019). He currently offers a personalised online English Grammar for Editors course aimed at those who need to brush up their English grammar and use of punctuation to support authors' intended meaning. Since 2000, he has been training copy editors and proofreaders for South Africa's book publishing industry and championing the professionalisation of our craft and its practitioners. To this end, he co-authored *Text editing: A handbook for students and practitioners* (UPA, Brussels, 2012) and has micro-published its translations into isiZulu and Sesotho.

# Three Cs of a PEG mentorship: Competence, confidence and CPD hours



Two members who completed a PEG mentorship in 2024, Warda Abdurahman and Vera Dettling, have kindly shared their views on their experience – emphasising its contribution to their competence, confidence and accumulation of continuing professional development (CPD) hours. The last of these is especially relevant thanks to the new dispensation in which a mentee can earn up to 10 CPD hours by successfully completing a mentorship. That's half the allocation required during an 18-month period – and that's not the end of the story: Warda has since volunteered her services as a proofreader for PEG to give herself additional hands-on experience while also earning CPD hours for doing so. Moreover, both of them will have earned CPD hours for penning the feedback on which this article is based!

As someone new to editing and proofreading academic texts, newish member Vera found her mentorship to be 'a very useful adjunct to the PEG webinars both in its content and because of the opportunity both afforded me to earn CPD hours'. Vera strongly recommends this supportive learning experience to anyone starting out on their editing journey. As does Warda, who appreciated being able to add her own questions to her mentor alongside her editing of documents. She also valued that her mentor's responses were 'always thoughtful, mixing encouragement with clear explanations'.

Indicating that the niche she intends to specialise in is academic and other non-fiction editing, Vera adds:

My mentor started the process by giving me background reading and then sent me extracts of academic texts to edit, one after the other. Each time she provided me with detailed feedback on my editing and provided clear explanations in response to my many queries.

She also found the safe space that formed the foundation of their mentor-mentee relationship allowed her to improve her knowledge and skills and – equally importantly – to boost her confidence, a benefit that Warda echoes strongly. Similarly, Warda appreciated the fact that her mentor 'created a warm, open environment in which I never felt afraid to ask questions or make mistakes but where I also felt both challenged and motivated'. This led to her confidence, too, being enhanced 'tremendously'.

Both of these mentees found the one-on-one interaction to be extremely helpful. In Vera's case, she and her mentor were able to focus specifically on her developmental needs. In addition, both mentees valued being given detailed briefs for each assignment, which reflected the real-life situations they would most likely encounter when working with clients. This gave them a more realistic sense of what operating a business as a copy editor and/or proofreader would be like.

Both Vera and Warda feel very fortunate to have had such an exceptional mentorship experience under the guidance of an experienced editor dedicated to ensuring their growth! Not to speak of preparing them in significant ways both for paid editing assignments and for taking the PEG Accreditation Test to enhance their status and marketability.



Vera Dettling



Warda Abdurahman

Ready to take on a mentorship of your own? And needing to boost both your confidence and your CPD hours?

For further particulars, have a look at <https://editors.org.za/wp-content/uploads/PEG-Mentoring-Scheme-Guide-for-Mentees-January-2025.pdf>. Then register at <https://editors.org.za/mentoring/become-a-mentee/>.

Any queries? Contact the mentorship coordinator at [mentoring@editors.org.za](mailto:mentoring@editors.org.za). It could be the most worthwhile investment you make in yourself as a professional! 🌟

# Book Review – *On Writing: A Memoir of the Craft* by Stephen King

Louise Rapley

I like to pay attention to what life is sending me, so when Stephen King's book *On Writing: A Memoir of the Craft* cropped up twice within the space of three days, I listened and got myself a copy.

By the following evening, I had finished reading it and knew why it had been recommended so highly.

The first section, called 'C.V.', is a collage of King's life experiences, and they make for riveting reading. He writes with enviable confidence: he knows how good he is at what he does and he's clearly having fun doing it. He's also an honest writer. I learnt things about his life that surprised, horrified and impressed me.

Next comes a section called 'Toolbox' in which King discusses the writer's tools – vocabulary, grammar, the elements of style – recommending throughout that authors stick to plain, simple language and use the minimum of words.

His subject matter might be the stuff of dry, long-ago school grammar lessons, but I found his down-to-earth observations extremely useful, and he writes with an exuberance and flair that make his prose so very readable. I offer one of my favourite sentences from the book in support of this claim:

American grammar doesn't have the sturdiness of British grammar (a British advertising man with a proper education can make magazine copy for ribbed condoms sound like the Magna goddam Carta), but it has its own scruffy charm.

I enjoyed King's no-nonsense style so much that I may rethink my strong aversion to the horror genre and try out one of his novels.

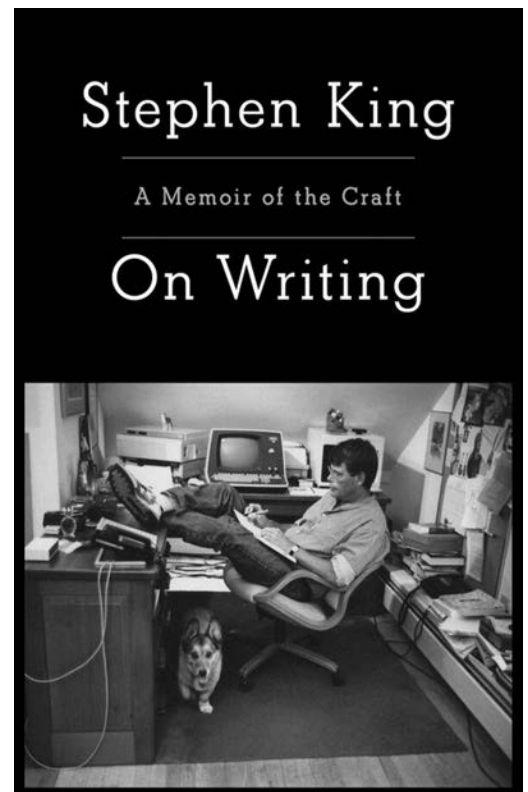
In the third section – 'On writing' – King offers the reader 'everything I know about how to write good fiction'. I am most assuredly not a writer of fiction (or not yet, anyway), but I still found King's advice relevant and enormously helpful. The section includes a demo of his own editing practice, which allowed me to get into his brain and understand his process in depth.

... in order to become better writers,  
we need to 'read a lot and write a lot'

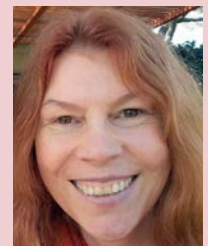
One of the points that King makes most forcefully in the book is that in order to become better writers, we need to 'read a lot and write a lot' (how's that for using plain, simple language?), and unshackling ourselves from TV and streaming platforms is the easiest way to make space for this to happen.

And he's absolutely right: in the last few years, I've become lazy, finding it easier to zone out in front of a screen than to do the imaginative work of entering into a world constructed only of words. I'm already working on changing that.

As a professional writer, I gained clarity on a range of topics from this short book; as a professional editor, I found myself hoping that the authors of all the manuscripts I edit in the future will already have read, digested and applied his advice to their manuscripts before sending them to me! 🐦



Word Magician  
Louise is a freelance writer and editor who loves working with authors, publishers, website owners and corporate clients to ensure that the written words they send out into the world are as readable and alluring as possible. She especially enjoys working with first-time authors and guiding them through the exciting but wild world of publishing. Find out more about her at [wordmagician.co.za](http://wordmagician.co.za).



A photograph showing a person's hands writing in a notebook on a desk. A laptop is open in the background, and the scene is brightly lit, suggesting a window nearby.

# The reader's report: An invaluable tool

Alexis Grewan

When I was first asked by a publisher to quote on editing a non-fiction manuscript, I asked about the number of passes, which round was mine and what was expected of me. They wanted an edited copy ready for publishing. One stop. I hadn't ventured *there* before. The best place to start: browsing PEG resources. Even though I was going to be editing non-fiction, I was sure I'd find something in PEG's *Editing fiction guide*. And so I did: a reader's report.

## What is a reader's report?

A reader's report is a written document that an editor prepares for book authors as one of the first steps in the editing process. It gives the author and the editor an overview of the manuscript. *Editing fiction* has a good summary of what a reader's report for fiction might include. As an editor working independently, you could do a reader's report for authors of non-fiction books too. That's what I'm sharing with you in this article – what goes into a reader's report for a non-fiction manuscript, and the benefits of preparing one.

A reader's report is a written document that an editor prepares for book authors as one of the first steps in the editing process

To write a reader's report you need to read the entire manuscript. You don't edit it but you use your editing skills to identify strengths, weaknesses and areas for improvement, and to get a feel for the manuscript and whom it could reach. You then prepare a report about the manuscript to share with the author.

I like to meet the author first to get a sense of who they are, the meaning of their manuscript and what they hope to achieve by publishing it. I then clarify my editing process, which includes an explanation of the reader's report; and, if the author accepts the quotation I later prepare, I proceed with the reader's report. I share this with the author via email and then schedule a second meeting at which we discuss the reader's report in depth.

## What do I include in a reader's report?

I have created a fairly set structure for my reader's reports but I don't think this needs to be prescriptive for non-fiction manuscripts. So, my outline serves only as a guide:

First, I do a general overview of the manuscript. This includes my feedback on the style and structure of the book, its appropriateness to the genre and its overall cohesion. I might include confirmation of anything discussed at the first meeting, such as the author's intention or whether they've carefully considered their target audience. I might comment on the tone, and I always mention the things I have particularly enjoyed.

Second, I offer feedback on the areas I've identified that need editing. To do this thoroughly, I refer to another resource I learnt about through PEG: the CCC model. I use this model to help me structure the feedback constructively and comprehensively. This section of feedback is a little more specific than the first. It points out gaps in the quality of the manuscript that I could help to improve, but only if the author agrees.

Third, I outline the proposed levels of editing I have identified. These include specific details of any structural editing needs, issues of style, copy-editing needs for grammar and punctuation, and what I might need from the author to fill any identified gaps. I also include an explanation of the proofreading round as a final step in the editing process. ➤



Fourth, I include a brief outline of the parameters within which I work. This ensures that the author knows what to expect of my services, my availability, the time frames and how we will communicate.

I end the reader's report with specific points for discussion. These are usually questions that I have from reading the manuscript.

**What value does it bring to my editing service?**

I've found that a reader's report sets the pace and tone for the editing process. It clarifies my role and expands on what is often assumed to be a simpler and faster process. A reader's report and the discussion with the author give the author an opportunity to confirm their needs and to approve or reject any of my suggestions. This builds trust and instils confidence in the author that I care about their work and what they need or want.

I've found that a reader's report sets the pace and tone for the editing process.

While I don't make this an expensive line item on the quotation, I do include it separately. This may not be a win on income, but the reader's report and discussion are a big win on building credibility and establishing a good working relationship that supports the editing process.


**What value has it brought to several of my clients?**

I've realised that the concept of a reader's report isn't familiar to many, but when it is explained, the idea appeals. On receipt of a reader's report, authors have told me that they appreciated that I noted very specific things about their book. They had expected only general pointers, so they were grateful for the thought I had put into understanding the book and what they hoped to achieve. This inspires confidence but also clarifies expectations. Authors feel affirmed and the editing process is defined. This keeps the engagement on track, supportive and transparent.

I've realised that the concept of a reader's report isn't familiar to many, but when explained, the idea appeals.

**Happy clients, happy publishers, happy workflow**

I'm not sure what a reader's report would look like for editing fiction, but I suspect it may be a little more detailed, given that there are character sketches, plots and themes, among other things, to consider. I have no experience there, but I can confirm that, for non-fiction, despite the negligible rate, a reader's report is worth the time. This is true specifically for those works that haven't been seen by an editor yet and won't have the benefit of another pair of eyes before publication. It shows your competency and develops your reputation, but, most importantly, it serves to keep the author at the centre of the process. 🍀



Clean copy, on time, makes sense. Alexis is ethical, vigilant, disciplined and reliable. As a collaborator, she is particularly excited about her 2025 initiative, CREDIT (editing to make things better). You can read more about this at [alexisgrewan.co.za](http://alexisgrewan.co.za).

#PEGWesternCape

# Fun 'n games at PEG Western Cape's November 2024 meeting

John Linnegar



The Western Cape region's final meeting of 2024 took place at the usual venue – the committee room of the Pinelands Library – on the last Saturday of November. But the fare on offer was anything but usual!

In a break with tradition, as it were, the committee decided to make it a fun, convivial and interactive meet-up of true minds rather than the usual information session. Committee member Monica Bosman came up with the idea of playing word games – after all, are words not the very stuff of our craft and our existence? – and chose two online games:

What Beats Rock: <https://www.whatbeatsrock.com>

Word Flower: <https://thewalrus.ca/games/word-flower>

Some of you may remember the delightful game called Rock, Scissors, Paper; well, What Beats Rock is a variant of that. Word Flower presents players with a random flower that has a letter of the alphabet on each petal and they have to make as many words as possible with the letters.

These fun games were followed by an adaptation of the word game STET!, the brainchild of the author and publishers of *Dreyer's English*. It was played by the group as a whole and, again with Alison Downie's technical support, it involved taking us through a set of 38 delightful sentences that challenged not only our editing prowess and keenness of eye but also our understanding of what constitutes an error and what was merely a stylistic or a dialectal preference. The participants had to decide whether each sentence contained an error or not (STET!) and indicate their responses on a blank sheet. Once their responses were tallied and shared, the winners of this game were announced.

And, boy, did those games set us head-scratching and brain-teasing – as you'll see from the body language of the attendee pairs while they were playing the Word Flower game! Talk about intense concentration ... followed by many a shriek of mirth as Monica and her co-pilot, Alison, revealed the answers and, as a collective, we added yet more words to the list. At one point, the contest reached Wimbledon proportions, with a tie-break, and one more round had to be played to decide the winner!

These quizzes really got our brains into overdrive as we worked in pairs, generating a veritable buzz in the room, besides raising many a laugh or a wow! or two when those lightbulb moments occurred and when all was revealed! So much so that appetites for drinks and nosh and natter were well and truly whetted!

The success of such a gathering is usually due to both the contributors and the backroom workers and so our thanks must go not only to John, Monica and Alison for taking us through these fun games, but also to Ken McGillivray and his support team for their behind-the-scenes labours that contributed to the smooth running of the event. Long-standing member Michele Boshoff (sadly, unable to attend the meeting herself) generously gifted us with vouchers as prizes for the word games, so our heartfelt thanks must go to her for her kind gesture. These prizes were as unexpected as they were enormously appreciated by their recipients, Michele.

And the fact that the comestibles were more than up to scratch at year-end is in no small way due to those among us who so kindly brought such scrumptious eats to the meeting. Judging by the empty and near-empty platters, they all went down extremely well!

What a fitting way to wind up 2024! To quote Monica: 'It was a first for the branch and, let's hope, not the last!'. 'Hear, hear,' we say. 🍷

Photos taken by Monica Bosman and Alison Downie



Elizabeth Wilson and Douw Krüger



Ken McGillivray and Marilyn Thomas



Laetitia Sullivan and Renee Moodie

# Writing and editing presented at the Durban Book Fair

*Vanessa-Lynn Neophytou*



## A summary of key ideas presented at a talk on writing and editing at the Durban International Book Fair in November 2024

I was delighted to present on behalf of PEG at the Durban International Book Fair (DIBF) on 29 November 2024. The DIBF celebrates literature and annually offers a shared cultural and physical space where authors, readers and booksellers can collaborate. The DIBF was held on the Eduvos, Umhlanga, campus this year. I was excited to present on 'Writing and Editing' and to take the opportunity to showcase the Guild. I want to thank the DIBF for inviting me and the PEG KZN members who supported me by attending.

### Background

I'm a firm believer that language and how we use language determines how we act, and how we act then determines our lives and other people's lives. Ntozake Shange (1948–2018)

Language is crucial to our identity, who we are and how those around us perceive us. Language shapes the way we think, negotiate and understand the world in which we live. Thus, it would be remiss of me not to discuss the challenges experienced by students, whether they are first-, second- or third-language English speakers because they have to write in English. As an academic editor, I take students' language proficiency into account.

I believe academic writing is not a skill per se but a literacy practice. I cannot separate my clients from their social contexts. Students are expected to master quickly the 'language of academia'; to this end, universities offer courses to first-year students. However, the underlying expectation of these courses is that, for students to become proficient writers, they must possess critical and analytical thinking skills. The university wants students who can read, write and think critically in English 'academic speak'. But can one course offered in the first year meet these expectations if most students come from under-resourced schools and are second- or third-language English speakers?

In South Africa, our clients are diverse. This influences the manuscripts we receive for editing. Let's be aware of this in the way in which we edit.

### Writing

Writing is not a linear process, moving easily from brainstorming to a final product. Writing is messy. It involves moving backwards and forwards between ideas you have developed, revising drafts and editing many times before publishing. Writing takes time. Moments of creativity and clarity can be followed by 'blank' periods. So, as a writer, get into a daily routine and write. Be patient with yourself. Practice builds confidence. We can start with writing from mind maps and then move to drafts. Ask someone to read your drafts. Find a mentor or perhaps take a writing course for support during this process.

### Bias-free language

When you intentionally use bias-free language, you use words that do not perpetuate biased beliefs or attitudes towards people or groups. Bias-free language ensures that we are inclusive and respectful of all people and do not engage in the process of othering regarding race and ethnicity, gender, sexual orientation, disability, age, intersectionality and socio-economic status. ➤



Vanessa-Lynn in presenter mode



From left: Shanitha Ramharak, Vanessa-Lynn, Sheena Carnie and Graham Alston at the Book Fair



Vanessa-Lynn represents PEG KZN at the Durban Book Fair

However, when we edit texts in which the author draws on the ideas and words of previous authors about the past, we must be careful not to change the original author's words even if they are offensive, lest we change their meaning and give a false interpretation of the historical author's beliefs. The American Psychological Association (2024) suggests that the best approach is to retain the original language usage and comment on it in the discussion.

### What else can we do to sharpen our writing?

- Avoid jargon.
- Use plain language.
- Avoid colloquialisms: they are culturally and regionally specific.
- Be direct.
- Use active voice rather than passive voice.
- Do not plagiarise intentionally or unintentionally.

### Types of editing

#### Substantive editing

Substantive editing is an extensive revision of an author's text for literary style and sometimes engagement with content (Einsohn & Schwartz, 2019: 477). It involves major changes to the whole manuscript, including restructuring. Headings, tables, figures and references are checked for accuracy and consistency. The editor may alter content by rewriting, asking for or adding more content (Burrough-Boenisch, 2013). Please note this is not suitable for any examinable text.

#### Copy-editing

Copy-editing differs from substantive editing. It is performed to ensure consistency, accuracy and completeness (Robertson, 2021). When you engage in the copy-editing process, you do the following:

- Work with the style guide and language conventions.
- Create a style sheet.
- Correct or raise queries regarding spelling, word use, grammar, punctuation and sentence structure.
- Check headings, displayed quotations, lists, figure captions and references.

When you edit, you need two important complementary tools: the house style guide and the style sheet.

The style guide is compiled by the client or publisher. For a thesis, obtain the style guide from the department or university in question. It tells you the preferred layout and structure from the cover page to the appendices. If I edit a psychology thesis, I also use the *Publication Manual of the APA* (7th edition).

Now for the style sheet. You compile the style sheet in your role as the editor while you are copy-editing a manuscript. It supplements the style guide but remember it should also conform to the house style. You need it because it records specifics not covered in the style guide.

Finally, the most rewarding part of the presentation I gave was the discussion that ensued, ranging from the applicability of AI in academic writing to the function of track changes and comments in editing. 🍷

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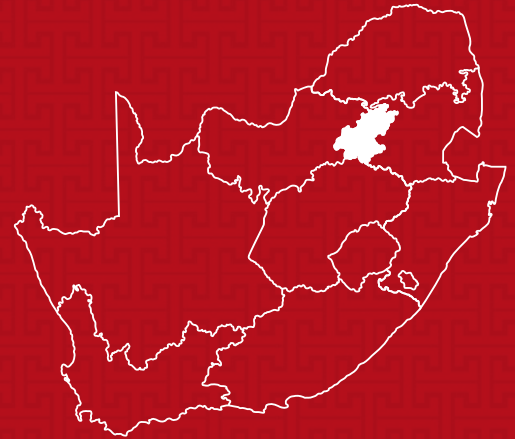
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**Vanessa-Lynn** has been a PEG member since 2016, when she began editing full time. She specialises in academic editing and takes a student-centred approach. This perspective is shaped by her years as a lecturer

at UKZN, through which it became apparent that although we all live in the same world, we live in it differently. Vanessa-Lynn is an ethical editor and believes in maintaining the integrity of her client's work while respecting supervisor, student and editor boundaries. She says, 'My clients have done the hard work, the research. I am here to help them improve the presentation of this work, not to change it.'

# Gauteng PEGgers 'get goaling'



PEG Gauteng members kicked off 2025 with an online discussion on goals under the catchy title of 'Let's get goaling', and what these might mean for editors. PEG working group member Alexis Grewan prepared a short input and members then shared their goals and expectations for this year.

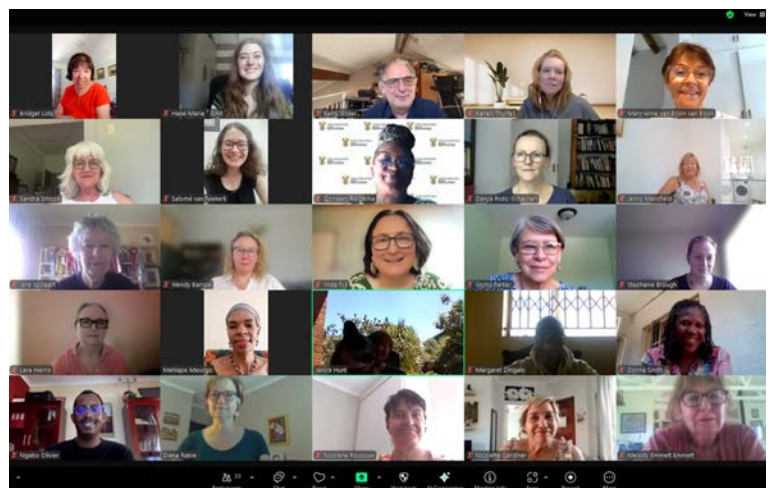
The presentation covered the concept of SMART goals – specific, measurable, achievable, realistic, time based. In looking at the goals that editors might consider, these covered skills, work environment, networks, resources, professional profiles, actual work and personal goals that could support editing practice. Alexis shared the '5WH' that she has used for all manner of planning and preparation of tasks: who, what, why, when, where and how. In asking these questions, one can cover several aspects of goal-setting (and other tasks) to ensure successful outcomes.

In the context of this meeting, the 'how' received specific attention. Alexis emphasised that it is important to establish goals as short-, medium- or long-term and then prioritise them, taking into account their level of importance and urgency. Once this is done, specific actions must be written down with time frames or dates. This may even involve sub-goals within main goals. The dates and time frames hold one accountable and can be used to assess progress.

The discussion then moved on to 'goaling'. Members shared their 2025 goals, which included preparing for the Accreditation Test, completing courses in copy-editing at recognised institutions, getting a second screen for their workspace, subscribing to PerfectIt and increasing an international client base. Members asked about how to achieve goals to secure more clients, how to manage time effectively in a disruptive working context, defining one's professional identity and whether or not to appraise one's progress periodically. It was clear that our goals spanned different aspects of our work and needed different time frames for successful achievement.

An idea that arose was establishing accountability groups among colleagues, either for targeted goals or for specific professional development, such as how to prepare for the Accreditation Test. A lot of the engagement confirmed the importance of setting clear expectations and having in place clear working parameters. It was agreed that there are several resources which members can access when feeling stuck (online, hard copy, engagement with colleagues and client feedback, for example). Members emphasised the need to prioritise work tasks and noted that getting things done often means managing other people! The group supported the idea of a previously shared checklist as a starting point to assess our work status and assist in identifying areas of growth.

We met as a group of more than 40 PEG Gauteng members and the discussion was lively. The time passed quickly and it was clear that we are ready to take 2025 forward in a spirit of professional development through collaborative engagement. As much as we enjoyed meeting online, though, we are also looking forward to an in-person meeting next. 🌱



Gauteng members 'get goaling' virtually

#PEGEasternCape

# PEG Eastern Cape: New friends and old meet around shared interests

*Ricky Woods*



I recall fondly the in-person meeting we shared in February 2023 at the home of Dawn Green and her husband, Joe, at Pitlochrie Cottages in the southern Maloti-Drakensberg mountains. We rested, chatted about all things editing – and everything else. Dawn took those of our number who felt energetic on a fascinating hike to view a San rock art site, while those who did not remained in the cottages to read, play canasta or wander around in the beautiful gardens. At the end of a weekend of shared meals and enriching conversations, we were determined to have at least one annual in-person meeting for the PEG members of the Eastern Cape – a vast region geographically.

With that in mind, Richard Steele and Anita Kromberg set about making the arrangements for a gathering of the clan at Morgan Bay in early 2024. Despite initial commitments from a number of folk, life happened and the numbers reduced, leaving the organisers with no option but to cancel the planned get-together.

As he mentioned in the [December 2024](#) edition of *PEGboard*, Mike McCoy and a planning group polled the EC PEG members about the feasibility of future in-person gatherings. The result: smaller, shorter regional gatherings were seen as being preferable to a whole weekend away.

So, that's what we did ...

Six of us gathered at the home of Mike and Lorna McCoy at Crossways Farm Village, halfway between Gqeberha and Jeffreys Bay. Together with Mike and Lorna, Anne Peltason and I had been part of the original Pitlochrie group, and we were joined this time by relative newcomers to PEG, Lize Hayward and Natania du Plessis.

Morning coffee and homemade rusks on the stoep overlooking the pastures, kloofs and mountains at Crossways saw us getting to know one another. It was fascinating to hear each person's story – our differences and similarities – and, despite our varied career beginnings, how we found ourselves pursuing the life of freelance editors.

## Finding and maintaining a career in editing

Lize Hayward, having trained and worked in the field of public relations and business communications management for the past 25 years, has recently moved with her husband to their farm near the Baviaanskloof Nature Reserve. Part of their move entailed an examination of different remote career prospects, owing to current core clients facing economic challenges and restructuring. ➤



PEG EC gathering – from left: Mike McCoy, Natania du Plessis, Lize Hayward, Anne Peltason and Ricky Woods (photo by Lorna McCoy)



From left: Anne Peltason, Ricky Woods, Mike McCoy, Lorna McCoy and Natania du Plessis (photo by Lize Hayward)

'I think proofreading and editing is a focused element of the broader communication spectrum,' says Lize, 'which is why I want to formalise this skill to present myself professionally as a supplier specialising in proofreading and editing. I believe it will be easier to find work with a more focused approach.'

### Questions to guide a career change

To get the discussion going, Lize asked for our responses to these questions:

- What different spheres or areas of specialisation are there in respect of proofreading and editing? Academic, business, magazines and newspapers, fiction.
- How does one go about finding work in each of these spheres? Supplier databases, tendering, word-of-mouth, networking, collaboration.
- Where does one find institutions to collaborate with? Hard work, making connections, names on university lists.
- What are the most common formats of work? Contracts, retainers, once-off or ad hoc.
- Once you get your foot in the door, how do you maintain the workflow? Reconnecting with past clients, word-of mouth.

While the attendees at the meeting work largely in the area of academic editing, there was also valuable input from Natania du Plessis, whose background is in educational content creation and publishing. We made suggestions and threw around ideas, once again proving the statement attributed to Aristotle that 'the whole is greater than the sum of its parts'. Individually, we may not have had comprehensive answers to Lize's questions, but together we were able to contribute – and we were all able to take something away from the discussion. A sumptuous meal and much laughter was then shared, with contributions brought by all, the culmination of which was Lorna's homemade mulberry ice cream.

My takeaway? Editing is usually a pretty lonely experience but getting together with like-minded people every couple of months or so is not just about business networking. It's also about making friends in the process.

So, I am looking forward to a similar gathering early in 2025 with more members of PEG Eastern Cape. What about the Nanaga Farm Stall? Those members in Makanda and surrounding areas – it's an easy drive to get there. Let's connect. 🍋



The home of Mike and Lorna (photo by Lize Haywood)



Ricky is a retired teacher of English after a career spanning almost 40 years. She is also a dedicated Toastmaster. The last while has seen her focus more deliberately on editing, through copy-editing courses run by UCT and UP, as well as numerous PEG webinars. A PEG Accredited Text Editor, she works mostly in the area of academic editing but has dipped her pen into some non-fiction and even fiction editing.

#WYCA

# Who's your colleague anyway? Warda Abdurahman

Interviewer: Donna Smith

Warda Abdurahman is a third-generation South African of Indian and Portuguese heritage, living in Oman, nestled between Saudi Arabia and the United Arab Emirates. Her surname is Arabic for 'slave of the Merciful (God)' and so it is not surprising that Warda believes her ending up in the Gulf teaching English to young adults was something of a spiritual imperative.

**Q.** How did you get into editing?

**WA:** As an English Language teacher of more than 20 years, I read everything – menus, fliers, programmes, newspapers, books – with a critical eye. I notice and want to fix the errors. I've always enjoyed proofreading and do a lot of editing by default in my work, especially teaching English as a second language. But I am getting a bit tired of teaching and I like the prospect of being my own boss, working on my own terms, which a career in editing would give me. So I decided to take a proofreading and copy-editing course as a step towards that.

**Q.** What are your areas of speciality?

**WA:** I enjoy teaching writing and developing writers. I also enjoy academic editing, but I've not fixed on a particular area of editing yet. I'm still testing the waters. ➤



Warda Abdurahman

**Q.** When and why did you join PEG?

**WA:** I joined in 2022. I had just finished the editing course and was looking at doing a mentorship. PEG's programme seemed as if it would provide the kind of support I needed, and I could only do it if I became a member, so I joined up.

**Q.** Tell us about your experience of the mentorship programme.

**WA:** My mentor was Melissa, and we clicked from the start – she was really invested, which I liked and appreciated. I welcomed the lengthy verbal and written feedback that she provided. She always gave more time to our meetings than we had scheduled, and our discussions were not limited to the work itself but would cover a wide variety of topics that emerged, so I learnt a lot. Melissa would never hesitate to give praise where it was due and she made me feel confident about being a proofreader. She also never held back on difficult tasks, always wanting to challenge me. I feel that the way a mentorship experience develops is all about the mentor, and a good relationship is important.

As a language teacher, I find it very rewarding if a student can give back something I've given them and demonstrate understanding of what I've done with them.

**Q.** What's the best part of your job? What do you like least?

**WA:** As a language teacher, I find it very rewarding if a student can give back something I've given them and demonstrate understanding of what I've done with them. With proofreading, I enjoy the whole process – finding and fixing mistakes, checking for accuracy, doing related research – and I learn so much as a result. But I don't like to be involved in developing content. And I hate invoicing! I'm always second-guessing myself. I belong to a similar organisation to PEG in the UK, and their rates are quite different from South Africa's, so I often worry about either over-charging the client or undervaluing myself.

**Q.** What tools of the trade or equipment can you not do without?

**WA:** I don't know if people still edit by hand; I don't – I couldn't bear having to make all those symbols like the ones teachers use when marking papers – so I couldn't function without my computer, and MS Word. *New Hart's Rules* (for writers, editors and proofreaders) is my go-to source for help in getting things just right. I also rely heavily on dictionaries online and on PEG's website.

**Q.** As a language practitioner, what is your next goal or aim for the year ahead?

**WA:** I'm currently doing a bit of volunteer and part-time proofreading/editing work. I want to grow this into a full-time career, establish myself and be taken seriously as an editor/proofreader; then transition into an independent business.

**Q.** What important lessons have you learnt so far in your career?

**WA:** Having been an English language teacher most of my working life, I thought I knew all I needed to know about the language. Then I realised that I didn't, because proofreading forced me to become more conscious of things I had never really thought about before – those things we know but don't really practise; rules of grammar we dispense with in everyday speech. For example, I noticed that I use words like 'that' and 'which' quite differently between everyday speech and formal written communication.

**Q.** What's the craziest thing that's ever happened to you or that you've ever done?

**WA:** I don't know if I would say that moving to Oman was crazy, but there was definitely some divine intervention there, so maybe it wasn't an entirely rational decision! I originally intended to stay for only a few years, but it's now been 20 and I'm still here. Since the Covid pandemic I've lost about nine family members that I hadn't seen since 2017, and I guess it's crazy for me to stay in this foreign country where I have no family instead of going home to the ones I have left. But I raised my daughter here and it's more home to her than South Africa; she's just graduated from university, something I could afford better working here. People in Oman are not as open as South Africans, but they are friendly, and I feel safe here – so many times I've left my keys hanging outside the front door, or my car unlocked, or forgot my bag somewhere, and have come back to find it all intact. It would probably be crazy to give that up!

**Q.** When you are not beavering away at your desk, what do you do to de-stress?

**WA:** Reading – I like thrillers, and crime novels; and when I'm not reading them, I watch crime series on TV.

**Q.** What's the one thing you need people to know about you, if you're going to have any kind of relationship with them?

**WA:** I'm dedicated and always give my all to anything I do. I'm trustworthy and thorough, and I go the extra mile to make sure that what I've done is correct. I like things to be done properly. 🍀



Map of Oman (Source: <https://en.quickworld.com/map/oman-2025>)

# Wat doen die WAT om inklusiwiteit te ondersteun?

*Dr. Phillip Louw, Hoofredakteur en Uitvoerende Direkteur,  
Buro van die Woordeboek van die Afrikaanse Taal*

Vanjaar word 'n eeu van Afrikaans se amptelike status wyd gevier. Dit was insiggewend om verlede jaar by die Suidoosterfees 'n gesprek te kon bywoon oor die Afrikaans 100-veldtog waaraan veelvuldige Afrikaanse organisasies deelneem. Die veldtog se waarde en rigting vorentoe is deeglik bepraat en onlangse skrywes van die organiseerders maak my hoopvol dat hulle die teenstemme gehoor het en die veldtog wel op 'n meer inklusiewe grondslag wil herposisioneer. Twee vrae wat van die verhoog af en uit die gehoor gestel is, is egter myns insiens nog nie behoorlik beantwoord nie. Eerstens, wat doen organisasies wat hulle vir Afrikaans beywer eerstens om die werk aan Afrikaans se variëteite te bevorder en sodoende formele kontekste soos skole, universiteite en die werkplek in meer inklusiewe ruimtes te omvorm? Tweedens, wat doen hierdie organisasies om ook Suid-Afrika se ander landstale in hulle ontwikkeling te ondersteun?

Ware taalwerkers en -praktisyns is nou maar eenmaal nie praatmense nie. Ironies genoeg is hulle eerder doenmense. Die vrae dwing ons as Afrikaans se doenmense dus tot introspeksie. Werk ons te veel agter die skerms? Moet ons wat ons doen meer aan die groot klok hang – sal dit heling help bring? Dit is dus in hierdie gees dat die [Woordeboek van die Afrikaanse Taal \(WAT\)](#) graag hier deel waarmee ons besig is, en ons moedig ander Afrikaanse organisasies wat soortgelyke werk doen, om ook aan die gesprek deel te neem.

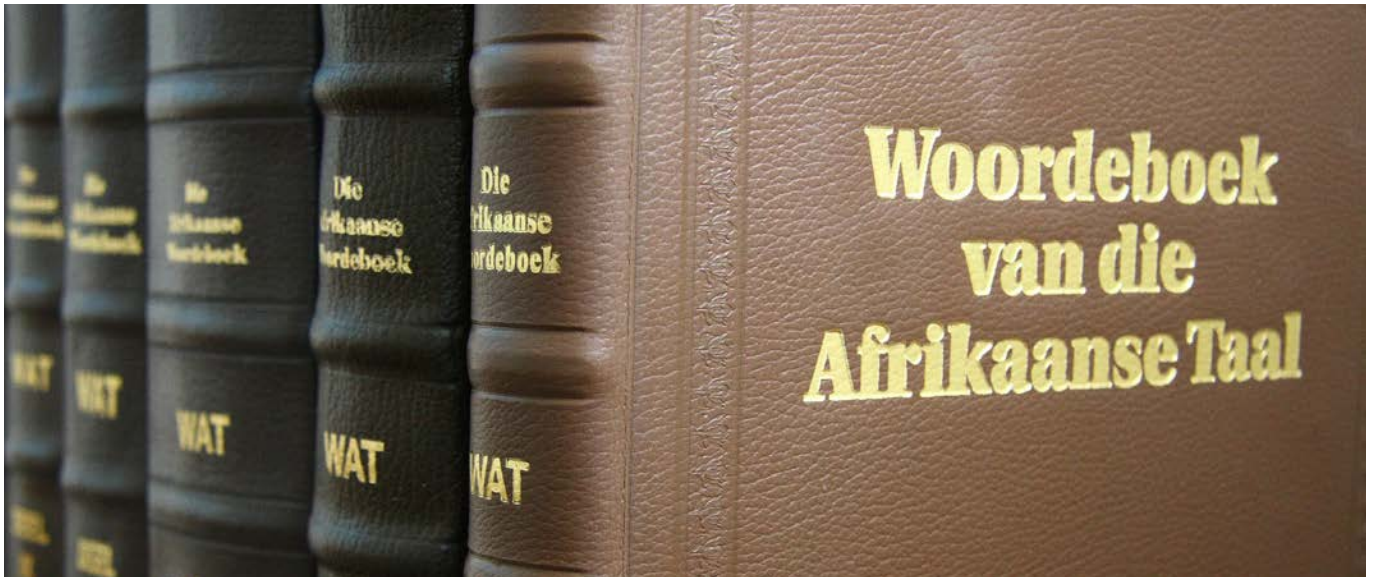
## **Kaapse Afrikaans**

Dr. Gerda Odendaal, een van die WAT se mederedakteurs, werk sedert die middel van 2020 aan 'n projek om die WAT werklik 'n verteenwoordigende bron van Kaapse Afrikaans te maak. Die projek is nou voltooi en nagesien deur die WAT se nasienspan. Ongeveer 1 000 nuwe inskrywings is opgeneem in die WAT. Dr. Odendaal het ook onlangs die geleentheid gekry om by 'n simposium oor Kaaps hieroor verslag te doen. In lyn met Die Projek oor Variasie in Afrikaans (ProVARIA) se volgende doelstelling verskuif ons fokus dan nou na 'n soortgelyke projek vir Gariepafrikaans.

## **Samewerking met die ATR aan variëteiteprojek en ProVARIA**

Die WAT is besig om saam met die Afrikaanse Taalraad (ATR) te werk aan 'n projek om Afrikaansvariëteite se gebruik in skoolverband te bevorder. Saam met die Taalkommissie en ander inhoudskeppende vennote onder die ATR-sambreel, hoop ons om 'n woordelys uit die verskillende variëteite saam te stel wat ons aan onderwysers, eksaminatore, ens. kan verskaf as geldige Afrikaanse woorde. Gegewe die WAT se rol en mandaat om 'n omvattende woordeboek van al Afrikaans se variëteite te wees, is dit ons voorreg om materiaal uit ons woordeboek en databasis tot hierdie projek by te dra. ➤





Die WAT was ook bevoorreg om op 30 Junie 2023 as gasheer vir 'n werkwinkel van die ATR te dien, bygewoon deur taalkundiges van regoor die land, asook dr. Louw en dr. Odendaal as WAT-vertegenwoordigers. Die onderwerp was die navorsing, beskrywing en dokumentering van Afrikaans se variëteite en 'n projek (ProVARIA) is formeel geloods om 'n variasieportaal aanlyn te skep, waartoe die WAT sal bydra as beskrywers van die leksikale items vir elke variëteit. Beplanningswerk is aan die gang vir die eerste portaalblad, vir Gariepafrikaans, en dr. Odendaal dien op die stuurkomitee.

### Samewerking met universiteite se internskapprogramme

Die WAT kon vanaf Julie 2023 aan twee jong aspirantleksikograwe uit spraakgemeenskappe van voorheen benadeelde variëteite van Afrikaans jaarlang internskappe bied. Hulle is met die hulp van Universiteit van Wes-Kaapland se Departement Afrikaans en Nederlands geïdentifiseer, het hulle basiese opleiding voltooi, en maak nou vir 'n verdere jaar onder toesig manuskrip as junior mederedakteurs. Twee nuwe interns, een van die Universiteit van Wes-Kaapland en een van die Universiteit Stellenbosch, het dan ook in November 2024 begin met dieselfde opleidingsprogram. Ons hoop om met hierdie inisiatief nie net 'n groot bydrae te lewer tot toekomstige werk om die beskrywing van die variëteite te ondersteun nie, maar ook om te verseker dat daar 'n meer inklusiewe poel kandidate is wat kan en wil aansoek doen wanneer volle mederedakteursposte by die WAT vakant raak.

### Ondersteuning vir ander tale se nasionale woordeboekeenhede

Al tien die ander nasionale woordeboekeenhede was reeds vir opleidingskursusse by die WAT en 'n behoefte aan opleiding ontstaan steeds by eenhede soos nuwe redaksieledes of bestuurders aangestel word.

Die elf nasionale woordeboekeenhede is verteenwoordig in die LexiEditors' Forum waar gemeenskaplike probleme twee keer per jaar bespreek word. In 2024 het dr. Louw tydens die eerste forumvergadering in Makhanda opleiding oor uitgewerskontrakte aan die ander hoofredakteurs gebied en opvolgopleiding hieroor is ook by die tweede vergadering in Oktober in Potchefstroom aangebied. Dit bly vir die WAT 'n prioriteit om die ander landstale te help ophef met ons betrokkenheid binne die Pan-Suid-Afrikaanse Taalraad se strukture.

### Samevatting

Met hierdie bydrae bied ek maar 'n kort oorsig oor van die spesiale inisiatiewe wat ons tans onderneem om inklusiwiteit te ondersteun. Die WAT se grootste taak en deurlopende bestaansrede bly egter om 'n omvattende en gesaghebbende skatkamer van inklusiewe Afrikaans te wees. Soos ons dus voortwerk om die WAT tot by Z te voltooi, steun ons swaar op ons omvattende kaartjiewersameling (3,5 miljoen kaartjies wat taalverskynsels uit alle dele van Suid-Afrika weerspieël) en eietydse elektroniese korpusmateriaal om te verseker dat ons woordeboek Afrikaans in volle omvang, van geselstaal tot gevorderde vaktaal, dek. Dit bly ons plig en ons voorreg. 🍀



Dr. Gerda Odendaal (Bron: jgf.org.za)

Dr. Phillip Louw het 'n D.Litt. (Leksikografie) aan die US verwerf. Hy het sy loopbaan as deeltydse dosent in die Departement Afrikaans en Nederlands aan die US begin, waarna hy na die Buro van die Woordeboek van die Afrikaanse Taal (WAT) getrek het. Ná sewe jaar as mederedakteur van die WAT, het hy in 2005 as senior redakteur by Oxford University Press SA aangesluit. Tot Desember 2022 dien hy in verskeie rolle daar, laastens as uitgewersbestuurder vir woordeboeke en skoolletterkunde, met bykomende ondersteuningspligte in Oos-Afrika en Australië. In 2023 keer hy as hoofredakteur en uitvoerende direkteur na die WAT terug.

