PEGboard
Professional EDITORS' Group
Volume 20 Number 3 December 2013

#nittygrittyissues

Chair's chatter

Dear colleagues

We are coming close to the end of 2013 and on behalf of Exco I would like to wish you a happy end of year and a prosperous and blessed 2014. As we finalise this issue of *PEGboard*, millions of people here and throughout the rest of the world are reacting to the news of Nelson Mandela's death. We join them in mourning his passing and celebrating his astounding contribution to world history, and in saying *Hamba kakuhle, Madiba*!

Progress through Parliament of the SALPC Bill

Note: The comments made here are brief ones. A more detailed view can be obtained from an article written by Corné Janse van Rensburg and me on the Bill, and which will soon be available under 'News' on our website.

On 24 October 2013 the Minister of Arts and Culture, Paul Mashatile, tabled the SALPC Bill (B14B–2013) in the National Assembly (NA). The NA agreed to the Bill on the same day. Contrary to popular belief, however, the Bill has not been finally assented to or signed into law. This is because it went to and was discussed by the National Council of Provinces (NCOP) on 21 November 2013. At this meeting, a second set of amendments, proposed by the Select Committee on Education and Recreation, was discussed and agreed to. This means that the Bill has to go before the NA again for approval.

These amendments, together with the first set of amendments included in the Bill that went before the NA in October, have been documented and assessed by the chair of the PEG Western Cape Branch, Corné Janse van Rensburg, in a document entitled 'Analysis of amendments to the South African Language Practitioners' Council Bill (B14–2003)', which will also be available on the PEG website. (See 'SALPC Bill' under 'Resources' at www.editors.org.za.)

The NA will be able to decide about the second set of proposed amendments only next year, once Parliament resumes. If this is accepted, the final version of the SALPC Bill will be prepared by the DAC and will subsequently be sent to the Office of the President for his signature in terms of section 75(1)(d) of the Constitution.

Regulations made under the Act, prescribing and determining the details of the SALPC Act, will be developed and published at a later stage.

Brief assessment of parliamentary response to joint PEG and SATI submission

The context

- It is obvious that the Department of Arts and Culture (DAC) has been under pressure in the last few years to pass legislation related to multilingualism and the rights of all languages in South Africa. In its Memorandum to the Parliamentary Portfolio Committee on Arts and Culture, in which it detailed its responses to the public submissions on the Bill, the Department stressed that the Bill should be seen primarily in terms of South Africa's constitutional mandate on languages.

It is obvious that the Department of Arts and Culture (DAC) has been under pressure in the last few years to pass legislation related to multilingualism and the rights of all languages in South Africa.

- The Department appears to have been of the opinion that many aspects raised in the written submissions and during the public hearings, including those in the joint PEG and SATI submission, did not need to be addressed as they would be covered adequately in the regulations that will eventually accompany the Act.

Clarification of some aspects of the Bill following the DAC's response to the submissions

- The Bill applies to all language practitioners.
- Terminology received a fair deal of attention, with many (though not all) of the issues raised by our submission taken care of.
- The issue of remuneration of language practitioners should be dictated by the profession itself and not by legislation.

Important gains

- One main gain was the recognition of experience as well as formal qualifications in the process of registration. Moreover, in its submissions to the PC, the DAC said that special accreditation would be provided for in regulations >

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accompanying the Act and would 'include accreditation for those who qualify either by virtue of experience only or are retired professionals'.
- Another gain concerned the composition of the Council for the Language Practitioners' Board. Although PEG and SATI are definitely not mentioned by name in the Bill, provision has been made for 'language stakeholder representation' that caters for organisations such as ours.
- The DAC also said that in developing a generic code of conduct for language practitioners, it would 'look at the various Codes of Conduct adopted by various institutions and choose the best practice'.
- Other gains related to the extension of the timelines for the right of appeal against Council decisions; and to the Minister's having to make certain decisions in consultation with the Council's Board.

Limited gains overall

Unfortunately, only a few aspects of real importance were accepted by the DAC. In other words, one cannot put too positive a spin on the gains made through our submission. Crucial aspects that were basically ignored by the DAC included the following:

- the training of language practitioners;
- the mechanisms for achieving registration and accreditation through the Council;
- the issue of continuing professional development;
- the costs of registering with the Council.

What this means for PEG and other organisations

Because this is a wide-ranging Bill setting up a new body and new protocols across a whole range of skills, the DAC will obviously have its work cut out for it drafting the complex regulations that will need to be drawn up to give substance to the Act.

We estimate that the timelines we are looking at are rather long ones; it may even take a while before the Act is signed into law. We will be using this opportunity to refine and define our thinking about the truly useful contributions we can make to the regulations, particularly with regard to accreditation (chapter 6, clause 21) and funding and financial management (chapter 7, clause 23).

New 'nitty-gritty' practical editing workshops

In 2014 PEG will be offering many more practical editing workshops. Overall, these workshops are meant to impart or revive the basic editing skills many members lack or struggle to maintain.

Gone are the days when publishing houses trained teams of skilled 'generalist' editors. These days, more and more, editors themselves are responsible for their own professional development.

The additional practical editing workshops are intended to:

- Impart a minimum of skills to new members who have very few key skills.
- Provide further hands-on skilling opportunities for those members who have gone through basic courses in editing and proofreading; or for those members who have gone through a mentorship.
- Provide more experienced editors with the opportunity to sharpen their skills in the company of highly experienced editors.
- Give editors a fairly good idea of the kinds of skills that will be tested in the forthcoming accreditation test in editing.
- Provide training in editing at an affordable cost.
- Draw on the skills base that exists, often untapped, within the organisation.

WHEN?

The workshops will be running from March 2014 to November 2014. The dates will be advertised in early February 2014. We will meet from 09:00 until 13:00 on Saturday mornings. Participants will be asked to do some preparation and reading ahead of the sessions.

WHERE?

Workshops will be run in Cape Town and Johannesburg. There will also be a session in Pretoria in April 2014.

HOW?

We will be working in groups, and dealing with real-life manuscripts. The sessions will be run by experienced PEG editors.

TOPICS?

Topics will vary to some degree, based on the individual strengths and preferences of the facilitators. However, you can expect to cover aspects such as stylistic consistency; communication with the author; how extensive the editing should be, based on various scenarios; structure at the micro level (sentences and paragraphs); macro-level editing, headings and mark-up; aspects of punctuation; the principles of clear communication; and commonly encountered language and grammar issues.

With best wishes
Isabelle

#outandabout

Forthcoming events for 2014

Western Cape Branch

18 January 2014

Workshop on surviving as a freelancer. John Linnegar, our previous branch chairperson, will be presenting the workshop.

February 2014

English grammar workshop. Peter Merrington will be running this popular event.

Gauteng Branch

January 2014

Networking breakfast in Johannesburg.

Contents

Fundraiser

Dear members, as you are aware, every year we offer the prestigious Derrick Hurlin award to the most deserving mentor. The Derrick Hurlin Mentoring Award (DHMA) was set up in 2012 to recognise excellence in mentoring. The award is dedicated to the memory of Derrick Hurlin, whose family has kindly donated a floating trophy. A monetary contribution accompanies the trophy. Since we are a little low on funds, we would like to run a raffle next year at all branch events to fund the award.

We appeal to members to support this competition and purchase tickets, which will be on sale at all PEG functions next year. You will stand to win a covetable hamper of books and stationery that would appeal to editors. We are grateful to Marion Boers, who has already donated seven books towards this prize. If any of you have contacts at publishers, printers or stationers who could be approached for donations towards this hamper, please contact Irene at stotko@worldonline.co.za or Inga at norenius@mweb.co.za. In return for sponsoring a hamper, we would like to offer publishers the opportunity to post an advertisement for free on our website.

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#commasense

Falling into a comma

By Lin Aecer

In this second in the series of grammar articles, I begin to consider one of the most troublesome aspects of sentence construction: the use of the comma. Now, although some schools of thought do not regard punctuation as falling within the domain of grammar, I believe they are 'equal partners' in making text both accessible and comprehensible. So much can be written about problems with comma usage that I'll be continuing this article in the first issue of *PEGboard* in 2014.

In her book, *Woe is I. The Grammarphobe's Guide to Better English in Plain English* (3rd ed.), Patricia T O'Conner says: 'There is nothing much to punctuating a sentence, really, beyond a little comma sense. Get the commas right, and the rest will fall into place.' Well, it's not quite as simple as that, as all the authorities admit.

Here's the rub: getting the commas right in the first place is often a mission for many a writer in English – and sometimes a challenge for text editors too. Authors either suffer from 'comma-itis' (too many) or hardly use commas at all, or insert them in all the wrong places!

The comma was introduced into English as late as the sixteenth century (about the time of Shakespeare and his contemporaries) and plays a very important part in punctuating sentences. In fact, it outnumbers the full stop by three to one and all punctuation taken together by five to one (Lukeman, 31).

Origin Greek: *komma* 'short clause', a derivative of *koptein* 'to cut off'

The mildly disconcerting news is that, according to Gowers (at 239), 'the use of commas cannot be learned by rule. Not only does conventional practice vary from period to period, but good writers of the same period differ among themselves.' But he does offer us some reassurance: 'Moreover, stops have two kinds of duty. One is to show the construction of sentences … The other is to introduce nuances into the meaning.'

The comma problems included in this article, based on their proclivity to put text editors to the test, are:

- when NOT to use commas;
- the commas required to bracket off subordinate clauses and parenthetical expressions;
- when to use the comma instead of a full stop as a connector of two related statements;
- whether or not to use a serial (or Oxford) comma;
- the commas in noun appositional words and phrases.

When NOT to use commas

The most common error with the comma occurs when the author writes a run-on sentence (also known as a comma splice) comprising two independent clauses. The comma should **not** be used instead of a full stop. It must also **not** be used when writing a sentence that comprises two main clauses: this is the role of the semi-colon (about which more in a separate article). So in the following examples, the comma after *weapon*, *too*, *order*, *Bob* and *five* is incorrect:

✗ Education is a powerful weapon, Pink Floyd knows that too, it can also be used in a negative way.
✗ Thank you for your order, the goods will be dispatched tomorrow.
✗ My name is Bob, I live in Brazil.
✗ It is nearly half past five, we cannot reach town before dark.

These commas should be replaced by either a semi-colon or a full stop:

✓ Education is a powerful weapon; Pink Floyd knows that too. But it can also be used in a negative way.
✓ Thank you for your order. The goods will be dispatched tomorrow.
✓ My name is Bob; I live in Brazil. OR My name is Bob. I live in Brazil.
✓ It is nearly half past five; we cannot reach town before dark. OR It is nearly half past five. We cannot reach town before dark.

Use the semi-colon if your author intends the two statements to be more closely related, the full stop if the connection is meant to be more tenuous.

If a conjunction is inserted, then a comma must precede it:

✓ My name is Bob, and I live in Brazil.
✓ It is nearly half past five, and we cannot reach town before dark.

In this next sentence, however, 'in order to' is a coordinating conjunction >

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indicating a causal relationship between the two parts of the sentence, so the comma is unnecessary.

✗ It is time to consider the nature of change and constancy as understood in the reformational tradition, in order to provide an alternative view that offers a valuable contribution towards solving the issue.

'Neither … nor' is a word pair that cannot be separated by punctuation. This applies also to the word pairs 'either … or', 'between … and' and 'both … and':

✗ This means that aspects are neither functions, nor properties of things.
✗ Earlier we noted in Calvin's writings the tension which surfaces between acknowledging the injustice inherent in the condition of slavery, and accepting this condition within the framework of a dispensation of Providence.

The comma before *nor* and *and* in these two sentences must be deleted.

Quotable quotes

You should note that certain punctuation is a matter of right or wrong, but other punctuation is optional.
(Mackenzie 106–107)

In the following sentence, the clause introduced by 'that' is defining (or restricting) the noun 'way', so the comma is incorrect here:

✗ They are related in such a way, that the typical structure of the individuality of the thing finds expression.

Do **not** use a comma to separate a subject or an object/complement from its verb, as in the sentences below:

✗ The primary qualities constituting the substances, remain the same.
✗ Variations that are inert, would not be affected by natural selection.
✗ It is always possible to make a person placed on the upper step of the social ladder, recognise the presence of the Creator and the divine ordinance.
✗ The charm in Nelson's history, is, the unselfish greatness.

Delete the commas after *substances*, *inert* and *ladder*, and before and after *is*.

Bracketing off subordinate clauses and parenthetical expressions

Essential punctuation helps to clarify the writer's meaning, as in the second sentence of this pair:

✗ When the chairman finishes the keynote address will begin.
✓ When the chairman finishes, the keynote address will begin.

These next two sentences illustrate the potency of the comma (or pair of commas) in distinguishing between two meanings:

✓ The professor who lives next door to me has discovered a new virus.
✓ The professor, who lives next door to me, has discovered a new virus.

In the first sentence, the clause 'who lives next door to me' is defining or restricting (it's setting this professor apart from all other professors); this clause cannot be separated from its antecedent, 'professor', so it should not be within commas. In the second sentence, the commas have made the clause 'commenting' or non-restricting – 'who lives next door to me' simply tells us something incidental about the professor. Remove this clause and the central meaning of the sentence remains intact: 'The professor has discovered a new virus.' Note that a *pair of commas* must be used to bracket off the parenthetical commenting clause.

Non-restrictive relative clauses (that is, clauses that do not limit or define but merely add a description) are parenthetical, as are similar clauses introduced by conjunctions indicating time or place:

✓ The audience, which had at first been indifferent, became more interested.

These two statements might have been made independently:

✓ The audience was at first indifferent. Later it became more interested.

As a connector of related statements

Use the comma instead of a full stop when connecting two related statements, one of which is an incomplete sentence that cannot stand on its own. Do not break such a sentence in two; use a comma to connect the two parts instead:

✗ I met them on a cruise liner many years ago. Coming home from Mauritius to Durban.
✓ I met them on a cruise liner many years ago, coming home from Mauritius to Durban.

The serial (or Oxford) comma

New Hart's Rules (71–72) and Gowers (248–249) offer some sound guidance on the use of the serial comma, reproduced in brief here. Some publishers (especially in the United States) insist on the use of the final comma before 'and' in a list:

✓ A great, wise, and beneficent measure.
✓ He opened the letter, read it, and made a note of its contents.
✓ I went to my office and took out some pens, a pencil, a file, a pad, a ruler, and an eraser.

Others prefer to apply this logic: if the last two items in the list could be regarded by the reader as one compounded unit, or the lack of a comma could lead to ambiguity, then the serial comma must be used: >

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Quotable quotes

Ensure that a parenthetical phrase is enclosed in a pair of commas; do not use one unmatched comma ('Poppy, the baker's wife makes wonderful spinach and feta pies'). (*New Hart's Rules* 68)

✓ Cider, real ales, meat and vegetable pies, and sandwiches were on sale.

Here, the absence of a comma after 'pies' would imply something unintended about the sandwiches, namely that they contain only vegetables. The comma serves to resolve this ambiguity.

In less ambiguous instances, such publishers prefer the non-use of the serial comma to be the norm, and so would prefer the comma after 'wise', 'it' and 'ruler' to be omitted in the three sentences above. While the presence or lack of a comma before 'and' or 'or' in a list of three or more items is the subject of much debate (a minority favouring the comma), the general rule is that one style or the other should be used consistently.

Commas in noun appositional words and phrases

Appositional pairs are two nouns or noun phrases that are usually placed side by side and which refer to the same person or thing in different but parallel ways. Bracket the second of the pair with commas:

✓ The postman, Mr Van der Velde, delivered the registered letter to our door.
✓ Alison Emslie, our neighbour, bakes wonderful breads.
✓ Peter, the MD, is off sick today.

Although an appositional phrase, a comma should not separate a noun from a restrictive term of identification such as *novelist*, *managing director* and *Hector* in the following examples:

✓ novelist JK Rowling; managing director Suzi Swain; and Hector the undertaker.

It's worth noting that what is missing from each of these last three examples is an article (the) or a possessive pronoun (my, our, their) before the first of each appositional pair. Were they present, the second component of each pair would have to be bracketed off:

✓ the novelist, JK Rowling, …; their managing director, Suzi Swain, …; and our Hector, the undertaker, ….

This article has, I hope, clarified some of the more troublesome problems involving comma usage in English; I hope it has not rendered you *commatose*! That's because there's more to come in the next issue ...

Should you have any aspects of comma usage you'd like to have covered in PEGboard*, please email them to the editor.*

Quotable quotes

Punctuation is for meaning, not for decoration. … It is the reader's guide to how you want him or her to interpret your writing … and the editor's job is to make [the writer's] intention as clear as possible.
(Manning Murphy 138, 141)

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#youreworthit

Negotiating a fair rate

By Alison M Downie

On Saturday, 26 October, the national event 'Negotiating a Fair Rate' was held at Blandford Manor in Johannesburg. Little did we know that presenter Penny Castle would dismiss the notion of a specific magical rate and that we'd come away with a completely different perspective on how to go about charging for our services as language professionals.

Penny Castle, a Johannesburg-based freelance leadership, executive and business coach, specialises in individuals and teams who know what they want but recognise that their current strategies are not getting them 'there' quickly enough. Since adult groups learn best when they can discuss and make sense of material practically, she concentrates on practical activities, rather than deep theory, in the workshops she offers. Penny's facilitation style is informal and energetic and this was certainly the case during the workshop held at Blandford Manor.

Penny began the workshop by asking the attendees about their most successful experience of negotiating with a client. We then discussed the mechanics of deciding on your rate – which shouldn't depend on what others charge (within reason), but should have more to do with the editor's goals, needs and how much work they are prepared to take on. Penny stressed the fact that we as editors need to 'educate' our clients during the negotiation phase, showing them what unique value we bring to a particular project, and also elaborating in detail on all the steps and work needed to bring the project to a successful conclusion. 'Editors,' Penny said, 'need to articulate the value they offer in order to justify their rate, rather than reducing it to get the job. The question they need to be asking is, "What am I worth?"'

Penny also dealt with ways to deal with conflict and manage stressful situations, such as negotiating with a client. Those who attended this very worthwhile workshop left the venue feeling empowered and more confident in their abilities and uniqueness both as individuals and as editors.

Following the workshop, *PEGboard* interviewed three of the attendees, who had the following to say:

'Rates is often a hot topic. In this workshop – "Negotiating a fair rate for your work" – attendees learnt easy and practical ways to overcome the challenge. The message was clear: explain why our services are useful and it is possible to obtain the fees we desire. What I found most useful in the workshop was not only the focus on how to calculate my ideal rate, but also handy techniques on how to handle stressful negotiations around rates. Who would have guessed that breathing could have such a dramatic impact on my stress levels? I highly recommend this workshop.' Marita Botha

'The venue was conducive to shutting the world out, while inside the tables were well arranged. (I could see the presenter without putting my neck out, which was refreshing!) The presenter knew her stuff. Penny was audible, cheerful and easy to listen to. The presentation was pitched at a perfectly accessible level. The content was presented with a refreshing approach and there was a good balance of interaction between listeners and presenter. The refreshments were good, but the service area was a little crowded, I felt. I went away feeling empowered, and immediately got two thesis editing commissions!' Rae Nash

'On the day of the rates negotiation workshop, a group of PEG members arrived bright-eyed and bushy-tailed at Blandford Manor, expectant that we would go home with a magic figure to charge for our work. Facilitator Penny Castle soon dismissed that notion and put us to work calculating the rate we each ***need*** *to charge in order to attain our goals. A very interesting morning followed, during which we were introduced to terms like "power posing". We covered conflict resolution and how we sometimes sabotage our own goals by focusing on competing commitments rather than on our goals. I'd definitely recommend the course to members should it be run again. Penny Castle is an entertaining and well-informed presenter (even if she admits she can't spell!).'* Nicolette Bosman

#introductions

Meet your Executive Committee

In the past two issues of *PEGboard* we introduced PEGgers to those who serve on the Western Cape Branch Committee and the Gauteng Branch Committee. In the final article in this series, we feature the members who serve on PEG's Executive Committee.

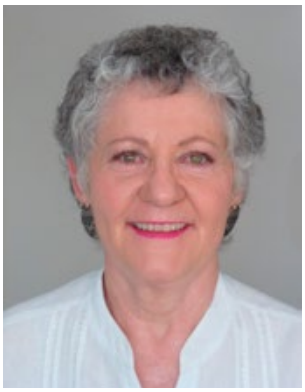
Barbara Op't Hof-de Wet

Vice-chair and membership status secretary

From 1970 to 1984 Barbara Op't Hof-de Wet held various translating, editing and teaching posts in the Cape and Gauteng. She joined the SANDF (SA Navy) in 1984 as a language practitioner with the SANDF's Language Service Directorate and completed various military, management, language and computer courses.

She was in charge of Language Planning and Language Co-ordination, which included managing the SANDF's language policy. She was Secretary of Department of Defence Language Consultative Forum, a body that consulted with various NGOs, parliamentarians and prominent SA linguists towards formulating a DoD language policy. In 1999 she retired from the SANDF as Deputy Director, holding the rank of Commander.

From 1999 to 2004 she chaired the Advisory Committee for the Tshwane University of Technology's Department of Language Dynamics. In 2002 she was a part-time guest lecturer in Communication at TUT's Department of Art and Design. She is a member of the English Academy's Grammarphone service and since her retirement has been freelancing as a language teacher, copy editor and translator. Barbara's SATI membership dates from 1985 and she is accredited for Afrikaans and English translation and sworn translation. She obtained her BA and HED from UP, studied Communication at Unisa and holds a master's degree in General Linguistics (Translation Theory). She joined PEG in 2010.



Barbara and Danie (an artist) have been married for 33 years and have a married daughter and son, and three grandchildren. Barbara enjoys reading, yoga, art, music and travel.

Lia Labuschagne

Marketing coordinator

Lia Labuschagne is a Cape Town-based freelance writer, editor, communication consultant and book reviewer. She holds degrees in English literature and a post-graduate qualification in marketing.

She writes for numerous magazines, has edited a wide range of publications, and serves as text editor on many more. Among others, she works with clients in the fields of science, technology, engineering, architecture, sustainability, environmental issues, music and business development. Her experience includes positions in senior management at blue chip organisations nationally and she gained further experience in Europe for seven years.

Lia's life-long passions include astronomy, technology, sustainability, literature, music, arts, architecture, photography, cricket and cats. Lia currently chairs the Cape Centre of the Astronomical Society of Southern Africa (ASSA) and is a member of the national council of the same body. She is also a member of a number of relevant professional bodies, and serves on the advisory committee for public relations at the Cape Peninsula University of Technology. >

Lia is an experienced trainer and lecturer and regularly presents talks on topics such as astronomy, communication strategy and social media.

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Sukaina Walji

Communications coordinator and webmaster

Sukaina Walji has been a communications professional for 15 years, working across a range of industries that include digital publishing, public sector online marketing communications, and education, both in the UK and South Africa. She works at Write to the Point in Cape Town. She tutors business and academic writing skills and consults on developing courses for e-learning environments. She is sensitive to the needs of second-language English speakers and believes that rapid results can be achieved through immersive and innovative teaching strategies. She has an honours degree in History from Oxford University and a master's in Online and Distance Education.

Sukaina joined PEG four years ago after taking John Linnegar's Basic Copy Editing and Proofreading course as a refresher and helping out at the Cape Town Book Fair. She joined the PEG Cape Town Committee and then worked on the redesign of a new website for PEG, which incorporated an online searchable directory. She manages PEG's website and holds the Communications portfolio on Exco.

Sukaina enjoys spending time with her two inquisitive children, reading novels, watching adaptations, and social networking, all of which help her avoid going to the gym or cleaning her desk.

Sukaina manages PEG's website and holds the Communications portfolio on Exco.

Isabelle Delvare

Chair and national events convenor

Isabelle Delvare was born in Cameroun and educated in France and South Africa. After working in a number of part-time jobs and completing a BA in Languages at the University of the Witwatersrand (Wits), Isabelle travelled for a while, visiting Sweden, France, the UK, Spain, Portugal, Greece and Crete. This itinerant lifestyle suited her and she learnt a great deal from the many different types of work she undertook.

On returning to South Africa, Isabelle fell into teaching when she replaced a colleague who was leaving his post at short notice, but ended up teaching English and French for seven years. During this happy and fulfilling time she completed an honours degree in Comparative Literature at Wits.

Following the birth of her son, Isabelle began another happy work stint, this time at the South African Institute of Race Relations, where she worked as a researcher in Health and Education. She then decided to embark on a career as a freelancer, and was amazed to discover how tough this life can be.

At the age of forty Isabelle entered the world of publishing as a junior editor (anything to get in!) and thrived there for many years. Some time into this new career she was approached to teach the Proofreading and Editing module in the honours course at Wits, something she continues to do. Isabelle left her post as publishing services manager at Macmillan in 2006, and has been freelancing ever since.

Isabelle then decided to embark on a career as a freelancer, and was amazed to discover how tough this life can be.

Alison Downie

National publications coordinator and *PEGboard* editor

Alison Downie comes from a conservation background, having graduated from the (then) Cape Technikon with a B.Tech degree in Open Space and Recreation Management. She worked for a number of years in the Little Karoo, where she developed a special interest in rock art, botany and palaeontology (as well as a deep respect for lactating gemsbok cows). She started out as a field guide, and gradually worked her way up to reserve manager.

Alison relocated to the small village of McGregor at the end of 2006 and attended two of John Linnegar's training courses the following year. She was one of the first mentees >

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of PEG's mentorship program and was lucky enough to be mentored by none other than John himself. Alison began freelancing on a part-time basis, specialising in natural history, and then moved to Gauteng in 2012. She is currently employed as a copy editor at Christian Art Publishers in Vereeniging.

Alison is passionate about the environment, animal welfare and social justice. She is never happier than when she is in the company of a furry friend ('I love not man the less, but nature more') and enjoys karate, hiking, trail running and reading.

Alison is never happier than when she is in the company of a furry friend ('I love not man the less, but nature more').

The following Exco members also serve on their branch committee and were featured in a previous issue of *PEGboard*:

Graham Townshend
Treasurer

Corné Janse van Rensburg
Chair, Western Cape Branch Committee

Jenny de Wet
Chair, Gauteng Branch Committee

Irene Stotko
Mentoring scheme coordinator

Norman Blight
Accreditation coordinator

#Aisviradresse

Die ABC van redigering: A is vir adresse

Deur Corné Janse van Rensburg

In die vorige uitgawe van *PEGboard* is aandag gegee aan die belangrikste hulpbronne wat tot 'n redigeerder se beskikking is. In hierdie en volgende uitgawes gaan redigeeronderwerpe alfabeties bespreek word.

Waar kom die adresnommer?

In Afrikaans, anders as in Engels, volg die straatnommer op die straatnaam en die nommer van 'n woonstel volg op die naam van die woonstelgebou.

Engels	Afrikaans
21 Rimini Street	Riministraat 21
21 Serena Court	Serenahof 21

Gebruik 'n hardespasie om die straatnaam en -nommer bymekaar te hou. Sodoende beland die straatnommer nie per ongeluk op sy eie aan die begin van die volgende reël nie.

In sinne is voorsetsels by adresse soms problematies. Kyk na die volgende voorbeelde:

- Hy woon **by** Riministraat 21.
- Die huis wat te koop is, is **in** Riministraat.
- Uitsondering: Die gebou is **aan** die Buitengracht, ook **aan** die Heerengracht en **aan** die Buitenkant in Kaapstad. >

Skryf ek die straatnaam los of vas?

- 'n Straatnaam wat uit 'n soortnaamverbinding bestaan, word vas geskryf, bv. Kerkstraat.
- 'n Straatnaam wat uit 'n eienaamverbinding bestaan, kan vas of los geskryf word, bv. Victoriastraat of Victoria Straat. Die *Afrikaanse Woordelys en Spelreëls* (AWS) laat ook Victoria-straat en Victoria-Straat toe, sien 14.6(c). Merendeels word eienaamverbindings vas geskryf.

'n Koppelteken word wel in twee gevalle aanbeveel: wanneer die eienaamverbinding verwarrend kan wees, bv. Rosemary-rylaan, en waar die eienaamverbinding uit twee of meer dele bestaan, bv. Frans Conradie-rylaan, John X. Merriman-straat, Francie van Zijl-laan.

- 'n Straatnaam met 'n rangtelwoord kan vas of los geskryf word, bv. Sewendelaan of Sewende Laan.

  As die twee elemente los geskryf word, begin die tweede deel met 'n hoofletter.

  Die rangtelwoord kan ook afgekort word. Skryf rangtelwoorde van een tot nege uit, maar gebruik syfers vir die res, bv. Eerste Straat 9 maar 21e Straat 9, Negende Laan 15 maar 15e Laan 9.

  Onthou: Rangtelwoorde groter as nege kan met -de of -ste (afhangende van die volvorm) of net met -e (ongeag die volvorm) afgekort word, bv. 19de Laan of 19e Laan; 30ste Straat of 30e Straat.

Hoe skryf ek 'n adres in 'n sin?

- Die elemente van 'n adres of bestemming word in 'n sin met kommas geskei.

  Sy spreekkamer is by Roglandstraat 74, Brackenfell.

  Hulle het voorheen in Helderbergstraat, Somerset-Wes, gewoon. (Of: Hulle het voorheen in Helderbergstraat in Somerset-Wes gewoon.)

  Die boek is in Thessaloniki, Griekeland, gepubliseer. (Of: Die boek is in Thessaloniki in Griekeland gepubliseer.)

- **Onthou**: Daar is geen komma voor die poskode in 'n volledige adres in 'n sin nie.

  Stuur versoeke aan: Redigeerhulp, Posbus 12, Kaapstad 8000.

Kan 'n mens afkortings gebruik?

- Moenie 'straat' afkort nie: Sewende Straat (nie Sewende Str. nie).
- Die afkorting h.v. (nie h/v nie) word gebruik vir 'op die hoek van', maar in 'n sin word dit uitgeskryf:

  H.v. Strand- en Adderleystraat

  Die gebou is op die hoek van Strand- en Adderleystraat.

- Die afkorting p.a. (nie p/a nie) word gebruik vir 'per adres'.

Moet ek spasies gebruik of nie?

- Tussen die honderde en duisende van straatnommers en poskodes is daar nie 'n spasie nie.
- Tussen 'privaat' en 'sak' is daar altyd 'n spasie, want 'privaat' is 'n byvoeglike naamwoord: Privaat sak X12, Kaapstad 8000

Wat is 'mall' in Afrikaans?

Die St. George-wandellaan in Kaapstad staan in Engels as 'St George's Mall' bekend. Die inkopiesentrum 'Somerset Mall' sal in Afrikaans 'Somerset Mall' (sonder 'n koppelteken) bly omdat die naam so geregistreer is. Eweneens sal adresse in 'The Mall' in Londen 'The Mall' net so behou.

Die tabel hieronder (*Skryf Afrikaans van A tot Z* [SAAZ], sien 2.11) gee die gebruiklikste vertaalekwivalente wat mens in adresse gebruik:

Engels	Afrikaans
arcade	arkade, deurloop
alley	steeg, laning
avenue	laan
boulevard	boulevard
bridge	brug
building	gebou
bypass	verbypad
centre	sentrum
circle	sirkel
close	slot
court	hof
crescent	singel
drive	rylaan
estate	landgoed
expressway	snelweg
flats	woonstelgebou of woonstelblok
freeway	deurpad
grove	laning
house	gebou
lane	steeg
mall	wandelhal of wandellaan
parkway	parkweg
path	voetpad
place	plek
road	weg
square	plein
steps	trap of trappe
street	straat
terrace	terras
trail	wandelpad
walk	voetpad
way	weg

Waar kan ek nog hulp kry?

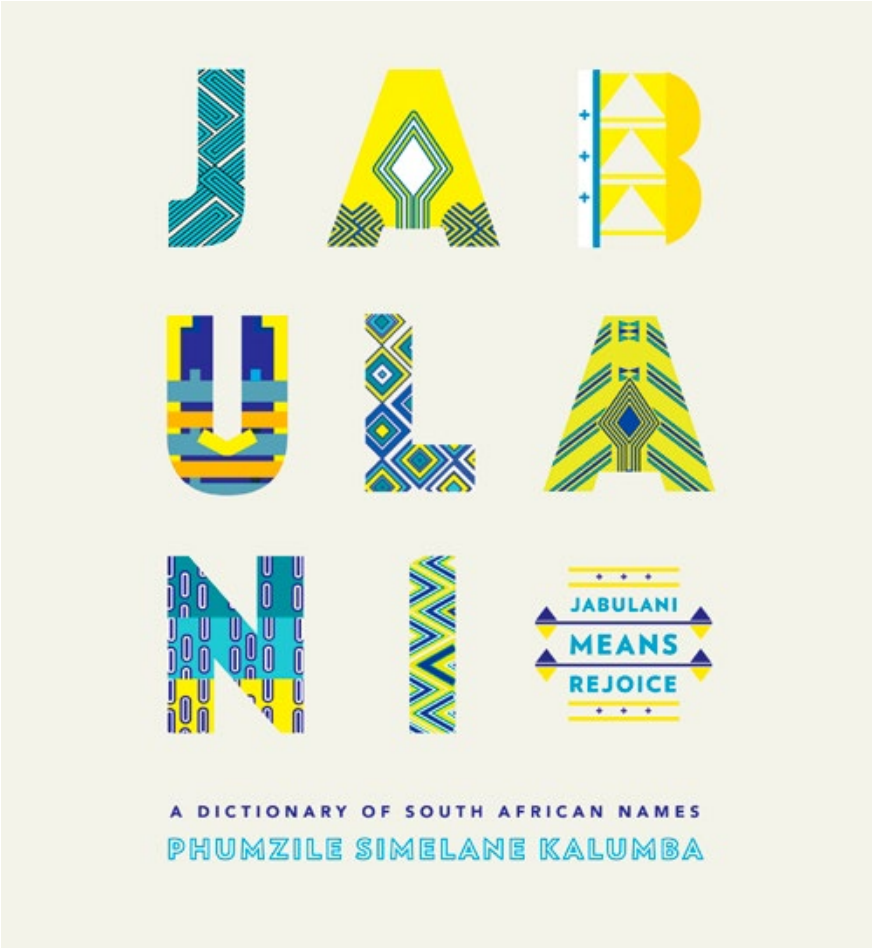
- AWS (2009): Vir soortnaam- en eienaamverbindings, sien 14.5 en 14.6. Vir straatname met rangtelwoorde, sien 3.20, 9.15, 14.34 en 14.35. Die AWS gee hulp met aanhef- en aanspreekvorme, sien 9.1, 9.3, 9.4, 9.5 en 9.6.
- SAAZ (2011) bevat 'n groot verskeidenheid waardevolle inligting, veral 2.1 tot 2.13 en ook 8.13 tot 8.67, veral 8.57.
- Vir adresse in voorbeeldbriewe, sien *Die Suid-Afrikaanse Gids* 2009: 335, 340 en *Die Afrikaanse Makro Gids* 2002: 312-314.

#bookreview

Jabulani means rejoice: A dictionary of South African names

By Phumzile Simelane Kalumba
Reviewed by John Linnegar

It is not often that a really heaven-sent publication falls into South African text editors' laps to address a crying need. This is one such indispensable book for those of us who work in the local school textbook and fiction sectors.



How often haven't we as editors been tasked with inserting 'African' male and female names into texts where the names used are both limited – and stereotyped – to Thabo, Bongani, Patience, Sizwe, Xoliswa and the like. Well, now there's a wonderful 'gap-filler' in the form of *Jabulani means rejoice*, a treasury of more than five thousand names in which compiler Phumzile Kalumba has not only listed an encyclopaedic range of names in alphabetical order, but also indicated the Bantu language group to which they belong (Venda, Tsonga, Nguni, etc) and the accepted spellings. While the book is useful for many reasons, perhaps its principal benefit is that it gives us insights into the meanings behind the names, enabling us to make sensible and appropriate choices.

In her extensive explanatory introduction about naming conventions among the Bantu-speaking peoples, the author writes about traditional names, biblical names bestowed upon converts by missionaries at baptism, surnames used as first names, school names (eg Innocentia), and the similarities and differences in meaning between Sesotho, SiSwati, isiZulu, isiNdebele, isiXhosa and other names. The author's name, Phumzile, for instance, means 'one who has made me rest', so chosen because her mother was blessed with a baby girl after a very long period in which she yearned for a daughter. Her younger brother was named Bongani, a name which means 'give thanks', chosen by the child's grandfather. Two of her own children were born in the United Kingdom: Sthembiso ('promise') and Kethiwe ('the chosen one, because God chose to add her to our family').

The author also reveals the reasoning behind names such as Mfanimpela ('it's truly a boy') and Ntombifuthi ('it's a girl again'): in traditional patrilineal societies, inheritance passed down from father to male children; females were seen as belonging ultimately to another, unknown family. As a result, it was regarded as important for the first-born to be male – a joyous event – and so disappointment was often expressed at a girl being the first-born.

Some traditional names have been born out of the darker side of life, as the author puts it: drought, family tensions, a child's undesired qualities, even the birth of (unwanted) twins.

There's also an informative commentary on names and gender. Says the author: 'While certain nouns that indicate sex have become names (eg Ndoda and Ntombi, from *indoda* (man) and *intombi* (girl)), most names are not exclusively male or female. The meaning and >

sound of the name is more likely to determine whether the name is given to a boy or a girl.' In the Nguni languages, neutral nouns such as *inhlanhla* (luck), for example, take an extra feminising morpheme, *No*, to become the feminine name Nonhlanhla, as opposed to the male Nhlanhla. Accordingly, this comprehensive word list indicates whether a given name is specifically male (Nkosi) or female (Smangele, Sma), or gender neutral (Nkoveni, Sizana).

There are two notable flaws in this otherwise extremely informative and useful resource, however. In the first instance, the author has simply given the label 'Nguni' (rather than isiXhosa, isiZulu, SiSwati and isiNdebele) to many words derived from any of the Nguni group of languages where being more language-specific would have been more useful. Secondly, whereas the list of names is helpfully accessible, the book lacks an index – especially one to the meanings of names. This user would have found it additionally useful to be able to find all the names that mean 'they have returned' or 'liberty' or 'active and industrious one' grouped under such meanings with page references. For text editors having to edit across our indigenous languages such an index would be an invaluable tool. Perhaps a second edition could include one.

Despite this criticism, Phumzile Kalumba's groundbreaking work – so much more than a mere list of names, meanings and ethnographic origins – should prove to be an indispensable resource to all language practitioners who work in and with South Africa's indigenous languages, especially when having to check the spelling and meaning of names.

About the author

Born in Mpumalanga, Phumzile is currently pursuing her master's degree in the Department of Xhosa at the University of the Western Cape with special interest in onomastics, which is part of African folklore. She developed her interest in South African Bantu names during a seven-year stay in the United Kingdom, during which period two of her children were born and named.

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Format: 320 pages; Crown Quarto; softcover
ISBN: 978-1-920397-34-0
Retail price: R220,00

#eureka!

Computer skills for editors

By Nicky De Bene

There can't be many editors who have never looked with horror at what has appeared on their computer screen and felt that creeping sensation of incipient panic. What did I do? How can I fix it? Sod's law being what it is, it invariably happens when you are chasing a scary deadline and have more than the usual finger trouble because you are rushing.

This happens to me more times than I am prepared to admit – which is why I felt privileged to be part of 'Computer Skills for Editors', a much-needed workshop that threw a bright light onto the murkiest of computer corners.

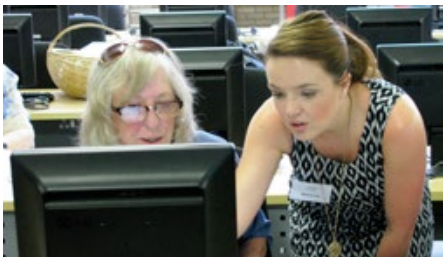
The presenter, Melanie Law, who is a lecturer in Language and English at North-West University, really knows her stuff and shared her knowledge both clearly and cogently. The twenty of us hung on her every word, and more than once an audible 'aaah!' could be heard as yet another apparently baffling electronic fog dissipated like the morning mist.

The wide-ranging programme covered not only the basics (tabs and buttons, quick access toolbars, scroll bars and the like), but included more esoteric matters, such as the ins and outs of macros, specific tools to help editors, how to manage references, and using styles to generate an automatic ToC. The exercises were tough but enlightening and Melanie was always ready to patiently help individuals with specific problems. We even learnt how to encrypt text and some basics of indexing.

It seems that there are so many short-cuts available to editors that, if we used them all, we could do twice as much work in half the time.

It is envisaged that this workshop will be offered again in 2014. If so, get in early, as there is a limit to the number of delegates who can be accommodated at this kind of workshop. Thank you to Melanie Law, Christo Snyman and Isabelle Delvare for their hard work in putting this very worthwhile event together.

Paul Shamberger and Eleanor-Mary Cadell tackle one of the assignments that were a part of the workshop



PEG member and presenter Melanie Law assists Nicky De Bene in finding another 'eureka!' moment

#mentoringtips

Perspectives on mentorship

By Irene Stotko and Inga Norenius

The mentorship team decided to examine the characteristics of an effective mentoring relationship by asking mentees to send us handy, tongue-in-cheek tips for mentors and, in turn, for mentors to contribute useful tips for mentees. Interestingly, the resemblances were remarkable – the perspectives of mentors, mentees and co-ordinators alike show that we all agree on the same characteristics of a successful mentor–mentee relationship: communication, mutual respect, reciprocity, clear expectations and personal connection.

Five tips for mentors and mentees from a coordinator's perspective

1) Be clear about what you want from your mentorship. In what way should the mentorship supplement your existing knowledge and experience? If you have some experience, what are the issues that concern you (eg how to query with authors, or how much to intervene when you edit, how to check references and so on). If you have just completed a training course and have no experience, what parts of the training course did you find most difficult? The clearer you can be about your own areas for development, the more effectively your mentor can provide tasks geared to your needs.

2) Be clear about the amount of time you can realistically commit to the mentorship. A mentorship should be completed within eight to ten months. On average, you will need to put in at least 30 hours during the mentorship. Given your workload, health and personal commitments, how much time can you give per week?

3) If there is a specific time period during which you want to do your mentorship, apply well in advance of that time to ensure that a mentor will be available.

4) Communicate! In the real world of editing, the fastest way to lose a client forever is to 'go quiet' when you can't meet a deadline. We all know that 'life happens'. When that affects your ability to meet a deadline, be honest about it. Tell your mentor, so that together you can work out a more manageable deadline, or work out an alternative way forward.

5) Consider the four stages of learning: stage one: 'I don't know what I don't know'; stage two: 'I know what I don't know, but I'm not sure how to get there'; stage three: 'I can do it, but I need to think about it'; and stage four: 'I can do it without thinking'. Give careful thought to the requirements of each stage. In the first stage, the mentee may experience ignorance or bliss, which requires insight from mentors. The second stage may evoke awkwardness, frustration, anger or fear from mentees, which requires encouragement and direction from mentors. In stage three, required practice provided by mentors will help mentees experience accomplishment and achievement. In stage four, overconfidence needs to be tempered with realistic appraisal while the learning journey is celebrated.

A mentor–mentee relationship is indeed a complex one. Mentee-editor, remember mentors have been where you are now, and are not necessarily at the top knowing everything – we too are always learning afresh – the outstretched hand, and mind, is there to help you. *(Adapted from http://academiclifeinem.com)*

Mentoring is a dialogue and a team effort between you and me. *(Hester van der Walt)*

Ten tips from a mentor's perspective

1) Be reasonable in your expectations of what mentoring can accomplish. There are many traps for the unwary along the road ahead and you will never stop learning; none of us do. *(Nicky De Bene)*

2) Agree with your mentor on a time frame for each exercise, and imagine each one is for a paying client so that you keep some momentum going. Without a bit of pressure, you may find your mentorship dragging on, or not even getting off the ground. *(Mary Ralphs)*

3) When you start an assignment for an actual client, you usually look over the material and ask the client to clarify any initial queries that you may have. Similarly, when you get an assignment from your mentor, make sure you are clear on what you are being asked to do, and clarify any initial queries you may have before you start the edit. If additional queries arise as you go along, gather these into a note or an email and send them through (ideally in a single batch) to your mentor. When you get responses back, use them to help you finalise your edit and submit the assignment. *(Mary Ralphs)*

4) If you notice aspects of the job that aren't covered by the brief, or a better way presents itself on reading the material, discuss this with your mentor. Keep a style sheet, listing your decisions regarding spelling, capitalisation, hyphenation, etc as well as any assumptions and decisions you've >

made during the edit. Please include this when you return the work. *(Joan Fairhurst)*

5) Always try to wear at least two hats – that of the author and that of the reader. See yourself as a channel between the two, by retaining the author's voice, yet ensuring that the reader gets the correct message. *(Nicky De Bene)*

6) Communication is an important element of an editor's role, so make it a rule to keep everyone informed. Give regular progress updates. *(Joan Fairhurst)*

7) We all have moments of inattentiveness; this is when double spacings between words or sentences, the 'z' rather than 's' use in spellings, and other less obvious mistakes slip through. To catch these, accept the track changes in the edited document (in a new file!) and reread it to pick up any remaining problems. Unless you are a most proficient editor, a second edit of your work is essential. *(Reinoud Boers)*

8) Make it a point of honour that you complete mentoring assignments as quickly as possible, while they are still fresh in both the mentor's and the mentee's minds. Otherwise it becomes a mission to pick up from where we left off. *(John Linnegar)*

9) Please talk to your mentor about the feedback you receive on an exercise I've set you. Was it helpful? Do you disagree? Why? Mentoring is a dialogue and a team effort between you and me, aimed at honing your critical editing skills. *(Hester van der Walt)*

10) Identify your own, unique strengths (for example, experience in working with web-based material, e-learning experience or being bilingual) and concentrate on building on these in the editing context. This will help you to secure your corner in the market. *(Liz Sparg)*

This pictogram shows how tricky perceptions can be. If you stare at it, you could see two profiles of a person, or you could see a vase. In the same way, perceptions could be different for mentors and mentees.

The following quotation from Samuel Johnson, a lexicographer, applies aptly to mentorship: 'What we hope ever to do with ease, we must learn first to do with diligence.'

Ten tips from a mentee's perspective

1) Please consider my exercises in a professional light ... would my work stand up to the requirements? What areas in my copy editing do you think need attention? *(Nicky Farrelly)*

2) Share your own experiences – good, bad and ugly! Editing is not for sissies! *(Sue Henderson)*

3) I appreciate your honesty. I might not always like it, but I believe complete candour is the only way I'll learn. I can take it on the chin. See my scars! *(Penny Clemson)*

4) Talk me through what you're currently working on; give me a shot at it and don't pull any punches when you check it. Show me a copy of your marked-up document and explain the format you used to submit it to your client. *(Deborah Cooper)*

5) Create good communication at several levels, from light-hearted to seriously critical (don't spare the rod!). *(Sue Henderson)*

6) 'Assume nothing'. Style, protocols and content should all be interrogated by the editor. As a mentee, I have certainly made the mistake of accepting an incorrect format that I should have challenged. My mentor was quite willing to part with the information I needed once I'd asked him! *(Heather Acott)* >

Photos 1/2:
Heather Acott was mentored by Reinoud Boers

Photos 3/4:
Penny Clemson was mentored by Jenny de Wet

Photos 5/6:
Philna Smith was mentored by Liz Sparg

Feedback, feedback, feedback.
I can think of nothing more valuable.
(Elsabé Birkenmayer)

7) Feedback, feedback, feedback. I can think of nothing more valuable. *(Elsabé Birkenmayer)*

8) As mentees, we understand that our mentors are also working editors, but please let us know when you are too busy to give us attention. *(Nicolette Bosman)*

9) I was exposed to a variety of assignments and really appreciate that as it relates to the reality of editing and proofreading. *(Sandra Mollentze)*

10) Pick up the phone. Most of your communication will be done by email, but a phone call early on in the programme helps to establish a relationship between you and your mentor. This is a good time to discuss the initial questions as often the answers lead to more questions, which can be addressed immediately. Don't be shy! *(Tessa Fatti)*

We are pleased to report that three mentorships have been completed successfully since the October issue of *PEGboard*.

#celebrationsallround

Year-end functions

Cape Town Branch

The year-end function took place on Saturday, 7 December 2013, on a glorious and windless morning at the Centre for the Book, the new home of the Cape Town Branch in Cape Town, next to the Company's Garden.

The function was attended by about twenty-five PEG members and friends who made use of the opportunity to make new acquaintances, renew old friendships and celebrate the year that is nearly past and the opportunities of 2014 that lie ahead. Most PEGgers, of course, attended the function to hear the keynote speaker, Owen Hendry. Owen is the author of two books of particular importance to editors that were published recently: *The (essential) companion for writers & editors* (2011) and the *Glossary of literary terms* (2013). Owen's appearance was made possible by his publisher, Pharos.

Owen reminded the audience that editing is more than just fixing grammar and punctuation. Editors need to be well read and they need to know a lot about many things or need to know where to access information about specific things when the need arises. *The (essential) companion for writers & editors* is an encyclopaedic alphabetical vademecum of localised information for editors who take the time and trouble to edit documents to the highest possible standard. By referring to a number of examples and questions, he showed how far ranging the scope and minutiae of the entries in his book are and what an invaluable resource it is for an editor to have on his or her shelf. Owen further stressed editors' respect for the text, respect for the author and respect for the house style.

The *Glossary of literary terms*, published earlier this year, is also an alphabetical resource book, but the emphasis falls on the working of language. Not very long ago, before the word 'rhetorical' was hijacked to mean something completely different, the entries in this book would have been called rhetorical devices – devices used in persuasive speak. Owen took pains to show the audience how one's knowledge of these formal devices helps one to recognise how everyday language is used and how to improve one's editing in a practical and effective way.

Subsequently, Owen invited the audience to ask questions and a lively conversation ensued. The engaging and very informative dialogue could have continued for hours – and did indeed continue straight through the reception – if Owen had not needed to catch a flight back to Johannesburg.

With delectable snacks, delicious wine and delightful conversation – a tricolon with alliteration of which Owen would be proud! – the Cape Town branch of PEG celebrated the end of 2013. >

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Gauteng Branch

PEG Gauteng also held its end-of-year party on 7 December, in Jenny de Wet's lovely Kelvin garden. We were all more than a little anxious about the weather, but luck was with us and it was coolly comfortable.

About twenty PEG members gathered in the early afternoon, ranging in age from the cutest little baby boy to … well, perhaps we won't mention the upper range! It was the perfect occasion to reflect on the past year and to catch up socially with friends and colleagues. Henry de Wet manned the braai and we were soon tucking into the meat we had brought and the delicious salads prepared by the Committee.

Guest speaker Fiona Ingram then took the floor to tell us about her e-books, which she has taken up in an effort to raise awareness around animal welfare issues. We heard about Champ, the little dog who was rescued from certain death by an animal hospital in Los Angeles; Ben the bear, who was transferred from a grim roadside zoo in the States to a magnificent home with plenty of space, fresh air and grass; Melani the tiger, imprisoned and starved in an Indonesian zoo; and a dog whose dreadful facial injuries were treated so that he survived and has gone on to find a loving home. By way of a change, all the stories had happy endings and gave us pause to reflect on the fact that individuals can and do make a difference.

Fiona also spoke on writing and publishing e-books, still a new field to some of us but one we would do well to acquaint ourselves with.

The day closed with mince pies and dessert – just the right note on which to end the year. Thanks to the De Wets for their hospitality and to the PEG Gauteng Committee for arranging the function.

Barbara Op't Hof-de Wet takes a break from the demanding world of editing to enjoy PEG Gauteng's year-end function with her husband, Danie

Ruth Pressler recruiting a protégé for PEG ('you can never start too young!')

Can one person really make a difference to animal rights? Yes, they can, and it's easier than people think, says Fiona Ingram

'There are two typos of people in this world: those who can edit and those who can't.'

– Jarod Kintz