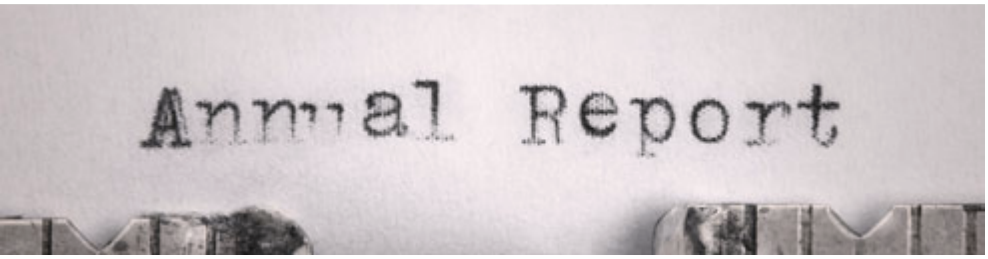
PEGboard
Professional EDITORS' Guild
Volume 27 Number 2 **July 2020**

On 2019/20

Corné Janse van Rensburg

#FromTheViceChair



On Monday 20 July 2020 PEG's annual report for 2019/20 was sent to all the members and it was published on our website. Below is an extract from the chairperson's report written ex officio by our vice-chairperson.

At the national AGM of the Professional Editors' Guild that took place in Johannesburg on Saturday 25 May 2019, a chairperson was not elected and it is, therefore, my responsibility as vice-chairperson to present to you the Professional Editors' Guild's annual report for 2019/20. This is the fifth annual report that I am responsible for and it is the fourth annual report that covers a full 12-month period (March 2019 to February 2020). This is also the third annual report that contains the complete financial statements of the three branches (forming part of each branch report in this annual report) and of the Guild as a whole (including the reviewed financial statements). I am very proud to table this comprehensive annual overview of the Guild's many activities during the year under review.

1.1 Membership

At the time of writing the annual report for 2018/19 in May last year, PEG had 602 members according to the treasurer's database, of whom 201 had not yet renewed their membership for 2019/20. At the end of February 2020, PEG had a total of 428 members and this figure rose to 461 paid-up members by the end of the extended renewal period. There seems to be a steady increase in the number of paid-up members – from 401 in May 2019 to 428 in February 2020, up to 461 by the end of June 2020 – and our administrator ascribes the increase in 2019/20 to a large number of new members joining the Guild and a few existing members who took up membership again.

It was with great sadness that we received the news of the passing away of four of our members during the year under review: Joanna Ward passed away in March 2019, Patricia Leitich passed away in May 2019, David Newmarch passed away in October 2019 and Jeremy David passed away in November 2019. We express our sincere condolences to the families, relatives and friends of these members. Requiescant in pace.

During the year we also received news of members who lost loved ones, who fell ill and who were involved in accidents. If the Executive Committee did not respond, branch committees conveyed our sympathy and our best wishes to these members.

An increase in PEG's membership fees always presents difficulties. At the last AGM an increase of 5% was approved for 2020/21. Our treasurer used this increase to draw up a budget for our current year. I remain convinced that a small annual increase is better than a larger increase every now and then. An increase that keeps up with inflation is unfortunately the only realistic way to keep the Guild going.

I remain acutely aware of some members' financial constraints, especially in this time of lockdown and with the devastating effects of the pandemic on the economy becoming clearer day by day. The Guild remains committed to its members and we have extended the renewal period from eight weeks to 12 and we have made the option of instalment payments – to assist members to pay their membership fees – more accessible than ever. The only way that the Guild can convince members that it is worthwhile to belong to a professional association is through the value that we add to their editing practice: the Guild serves its members by continuing to provide the best possible support through the resources that we offer, the learning opportunities that we create and our varied branch activities. This report is evidence of 2019/20's hard work to meet members' expectations. It is, however, true that we will have to do more or that we have to do what we do in innovative ways: only by improving our services and by exploring new ways of being of service will we retain our current members and attract new members.

1.2 Administration

The largest burden of PEG's administration falls on Ellyn Barry. In 2019/20 she spent a total of 616 hours (an average of just more than 51 hours per month) on administrative arrangements for the Guild. Ellyn's efficiency, diplomacy and excellent communication ›

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skills served the Guild well during the year under review. Ellyn forms a formidable team with Ruth Coetzee, our treasurer, and Maria Scheepers, our paymaster, and I thank and congratulate them on the prompt and professional way in which they execute their day-to-day administrative responsibilities.

1.3 Executive Committee

After the election of new national office-bearers at the last AGM, a new Executive Committee was formed for 2019/20. The members of the Executive Committee were:

National chairperson	Vacant
Vice-chairperson	Corné Janse van Rensburg (Western Cape)
National treasurer	Ruth Coetzee (Limpopo)
Secretary	Alexis Grewan (Gauteng)
Vice-chairperson: Gauteng	Elize Cookson (Gauteng)
Chairperson: KwaZulu-Natal	Camilla Singh (KwaZulu-Natal)
Chairperson: Western Cape	Corné Janse van Rensburg (Western Cape)
Accreditation coordinator	John Linnegar (Western Cape)
Mentoring scheme coordinator	Reinoud Boers (Gauteng)
Marketing and communications coordinator	Jacqui Baumgardt (KwaZulu-Natal) Resigned on 16 December 2019.
Website coordinator	Kim Rasmussen (Western Cape)

Unfortunately, no one was nominated for the portfolios of chairperson and vice-chairperson at the national AGM. To avoid the situation of the Guild not having neither a chairperson nor a vice-chairperson, and to ensure continuity until suitable candidates could be found, I made myself available for the portfolio of vice-chairperson. Alexis Grewan, Elize Cookson, John Linnegar and Jacqui Baumgardt joined the Executive Committee in crucial portfolios after being elected at the national AGM. Unfortunately, Jacqui Baumgardt resigned from the Executive Committee on 16 December 2019 for health reasons and the portfolio of marketing and communications coordinator and the position of *PEGboard* editor became vacant on that date.

As in 2018/19, the Executive Committee met twice in 2019/20: day-long meetings took place on Saturday 22 June and Saturday 23 November 2019 at Blandford Manor in Johannesburg. It has become clear that the Executive Committee needs to meet at least biannually: as soon as possible after the national AGM to plan the year ahead and again towards the end of the year to plan for the end of the financial year and to draw up the budget for the next financial year. This year the meetings started at 09:00 and ended just before 17:00 to cover agenda items that ran to two pages in both cases. These meetings are an expense for the Guild and they also take a toll on the members of the Executive Committee but, unfortunately, I do not see another viable way to run the Guild and I am unconvinced that virtual meetings can take the place of face-to-face meetings. I can assure members again that the Guild's money is spent frugally and every effort is made to keep the costs of these meetings as low as possible.

The table below show the attendance of Executive Committee meetings in 2019/20. Isabelle Delvare was invited to join the Executive Committee on both dates to facilitate the handover process of the accreditation scheme coordinator.

Portfolio	Name	22 June 2019	23 November 2019
National chairperson	Vacant		
Vice-chairperson	Corné Janse van Rensburg	✓	✓
National treasurer	Ruth Coetzee	✓	✓
Secretary	Alexis Grewan	✓	✓
Chairperson: Gauteng	Elize Cookson	✓	✓
Chairperson: KwaZulu-Natal	Camilla Singh	✓	× With apology
Chairperson: Western Cape	Corné Janse van Rensburg	✓	✓
Accreditation scheme coordinator	John Linnegar	✓	× With apology
	Isabelle Delvare	✓	× With apology
Mentoring scheme coordinator	Reinoud Boers	× With apology	✓
Marketing and communications coordinator	Jacqui Baumgardt	✓	× With apology
Website coordinator	Kim Rasmussen	✓	× With apology

1.4 Templates

From the beginning of 2019 the Guild started using a set of templates without the special logo that was designed for PEG's 25th anniversary. The customised templates that have been developed for use by the Executive Committee and the branch committees include a letterhead, an invitation, a registration form, an evaluation form, a report form, a claim form, an agenda, minutes, an attendance certificate and a PowerPoint presentation.

It's easy to underestimate the value of these standardised forms: they not only help branch committees to communicate easier and to make administrative tasks more streamlined but they also standardise PEG's image. Building an easily identifiable, stable and professional image for the Guild remains the overall aim of this uniform electronic stationery.

1.5 Communication and dialogue

PEGboard's editor gives the chairperson of the Guild the opportunity to communicate with members from the front page of the newsletter. This has proven to be an opportunity and a burden, especially for someone with limited writing skills. I have tried to teach, inspire and entertain members with contributions inspired by my own editing practice. Unfortunately, as *PEGboard* editors can attest, my laborious maieutic approach and awkward boustrophedonic writing, tested everyone's patience.

As my second term as chairperson came to an end at the AGM last year, I wrote my valedictory editorial as chairperson for *PEGboard*. 'On proportion', about an editor's balance, organisation and experience, was published in April 2019 as issue 26.2. The third issue of *PEGboard* (26.3) was published in July last year and 'On 2018/19' was an extract from the chairperson's report in the annual report that was presented at the AGM. Although work started on the fourth issue of 2019, delays towards the end of the year resulted in 'On space' only being published after the reporting period in issue 27.1 of May 2020.

In 2019/20 PEG renewed the subscription to the Oxford premium resources (online English dictionaries and online versions of *New Hart's rules: The Oxford style guide*, *Garner's legal usage*, the *New Oxford dictionary for writers and editors* and *Pocket Fowler's modern English usage*) on behalf of the members of the Guild. This investment of nearly R22 000 means that all our members have immediate access from PEG's website to these invaluable resources and these easily accessible resources have become an indispensable tool not only for me but also for many members. The useful search function, in particular, allows users to search for a specific word or phrase through a whole book. Provision for the renewal of our subscription has again been made in the budget for 2020/21, which was approved by members at the beginning of the year.

PEG is also in the position to offer members a 30% discount for a single licence of PerfectIt. This offer is only available to PEG members by clicking on the link on PEG's website. The Executive Committee will continue to explore similar ways to give members access to other useful electronic and online resources. ›

1.6 Concerns and challenges

Although many members are more than willing to volunteer ad hoc, few members are willing to commit themselves to specific portfolios. I think it will serve the Guild well if suitably talented, enthusiastic and magnanimous members can be identified to fill positions on a branch level and later, on a national level. It is very important to fill portfolios because only with enough volunteers are we able to distribute the work evenly without overburdening any one particular person. New volunteers also bring new skills, insight and enthusiasm to their portfolios – valuable characteristics that help PEG to modernise continually.

Although PEG's well-established branches are able to put together impressive annual programmes of events, not all our members stay within reach of our three branches. Attempts to form new branches, especially in the Eastern Cape, have proven very difficult. The national lockdown has forced the Guild to offer training opportunities electronically as face-to-face meetings have not been possible at all. The national webinar programme has the advantage of reaching all our members and this type of training opportunity will have to be part of the Guild's planning in the future. The excellent work that our three branches do is acknowledged with great appreciation; however, electronic training opportunities, in whichever format that will reach most members, will have to augment our current branch programmes (or take the place of branch meetings as is the case currently).

PEG's website, although functional and adaptable, needs to be updated. It has been possible to patch holes and to update the website throughout the year, but some parts of the website need to be revamped. The central idea is to make the website not only the administrative hub of the Guild's activities but also a resources repository and portal for every member. This is a very tall order and it is more than can be expected from any one volunteer. Perhaps we should consider a comprehensive improvement programme for our website in conjunction with our website developer, Softlite.

PEG's accreditation scheme has been on the agenda since I became a member of the Guild. A lot of progress has been made in the recent past and many members have had an opportunity at workshops to evaluate and try their editorial hand at accreditation tests that are being written around the world. What has become clear from these workshops is that the Accreditation Test is but the final step in a long development process. The source document for any accreditation test is an editorial standard. Without developing a standard, it is impossible to develop a syllabus or set a test. Even if we are able to offer an Accreditation Test in the near future, it seems to me of utmost importance to develop an editing standard and editorial syllabus. This is again more work than can be expected of any single volunteer and a work group probably needs to be formed to draw up a draft standard and syllabus as soon as possible.

The development of the draft editorial standard for the ethical editing of academic writing to be submitted for diploma or degree purposes has been an attempt to formulate such a standard for the first time. The branches have discussed the document and will probably do so in future again, and many members have also commented on the document; only with broad participation will we be able to reach an intersubjective, workable and responsible approach to this type of editing. The broader editorial standard will have to follow the same rigorous participation process to make it current, representative and applicable.

The editorial standard and editorial syllabus have direct bearing on PEG's own accreditation scheme. Although PEG has an existing agreement with the South African Translators' Institute (SATI) in terms of which our members can become Accredited Members if they write and pass SATI's accreditation editing test, PEG needs to develop its own accreditation scheme. The complete development our own scheme depends on our ability to develop our own standards, compile our own syllabus and set our own tests. Our accreditation scheme will also have to make provision for more than just a test: we need to require that our members continually improve their skills, and for this reason continuing professional development (CPD) must form part of our accreditation scheme.

One further aspect that must be considered is the requirements set out in the South African Language Practitioners' Council Act, 2014 (Act 8 of 2014), and the regulations made under the Act and published in 2015. Only by proactively taking these pieces of legislation into account will we be able to develop a comprehensive accreditation scheme that will serve the Guild well when the Act and regulations come into operation. We all look forward to the implementation of our own accreditation scheme and our own category of 'Accredited Member', which will be our own stamp of accepted ability and quality.

In the last instance, we will have to reconsider the Guild's code of conduct. While our existing code of conduct has served the Guild well, I feel that the time has come for a complete reconsideration of PEG's house rules. Recent events, and I think specifically about members' conduct on the chat group, have shown the shortcomings very clearly. And if we are going to work hard to align our accreditation scheme with existing legislation, we should probably do the same with our code of conduct. The South African Language Practitioners' Council Act Regulations, published in November 2015, contain two regulations (regulation 17 and regulation 19) that need to be kept in mind when we rewrite our own code of conduct. This process has already been started by the Executive Committee, but I think that we need to make this process more drastic and more participatory.

1.7 Focus areas for 2020/21

In the light of the concerns and challenges explained above, I would like PEG's Executive Committee, branch committees and members to focus their attention on the following five matters in particular in 2020/21:

- Volunteering and identifying volunteers;
- PEG's non-traditional training opportunities, such as webinars;
- PEG's website;
- PEG's accreditation scheme, including the Guild's own editorial standard, editorial syllabus and editorial test; and
- PEG's code of conduct.

1.8 Awards

1.8.1 Derrick Hurlin Mentor of the Year

This award, consisting of a floating trophy and a R1 000 gift voucher, will not be awarded this year.

1.8.2 Volunteer of the Year

A Volunteer of the Year Award is awarded in each branch at the branch AGM to a member who served the branch selflessly during 2019/20. The award consists of a R500 gift voucher for each recipient.

Gauteng
Recipient: Alexis Grewan
Commendatio: Elize Cookson, Gauteng vice-chairperson

I would like to nominate Alexis Grewan as volunteer of the year for the Gauteng branch for 2019/20. She is always available to offer assistance and opinions. She also assumed leadership of the committee when I was unavailable, and this despite her own workload where she is responsible for two portfolios (treasurer and mentoring scheme coordinator).

KwaZulu-Natal
Recipient: Vanessa Neophytou
Commendatio: Camilla Singh, KwaZulu-Natal chairperson

I would like to nominate Vanessa Neophytou as volunteer of the year for the KwaZulu-Natal branch for 2019/20. Vanessa is a die-hard PEGger. She is supportive, willing and interested. She is active on the chat group and willing to stick her neck out and answer queries, especially those relating to academic editing as she used to be a lecturer and understands the field from both sides. She has worked hard to obtain useful and interesting training sessions, which she organises together with Shielagh Bamber. Vanessa always brings delicious eats to the training sessions and attends to set-up and clearing up afterwards. She is not afraid to ask questions at training sessions and never fails to put other attendees at ease.

Western Cape
Recipient: Wilna Swart
Commendatio: Corné Janse van Rensburg, Western Cape chairperson

I would like to nominate Wilna Swart as volunteer of the year for the Western Cape branch for 2019/20. In selflessly volunteering her services to the branch and all its members again in 2019/20, Wilna has set an example for all of us. Not only did she ›

fill three portfolios (secretary, treasurer and venues coordinator), she also set new standards of excellence in all three: feedback forms were distributed promptly, new financial controls were introduced with a budget for every event and strong relations were built with the Centre for the Book with great diplomacy and kindness. Wilna is often the first one at a venue to help prepare for an event and she is often the last one to leave. Her willingness to help with anything, kindly supported by her husband Pieter, contributed greatly to the success of the branch in the year under review.

1.8.3 Norman Blight Chat-group Contributor of the Year
PEG's chat group is a welcoming, vibrant and interactive conversation between members about everything related to editing. For many the chat group is not only a lifeline but also an invaluable source of information. Many members contribute daily to this conversation and everyone deserves thanks for sharing their knowledge so generously.

The following 12 members deserve special mention for their wide-ranging and generous contributions to PEG's chat group during 2019/20:

- Jacqui Baumgardt
- Naas Ferreira
- Sally Hofmeyr
- Richard Jordi
- Lexi Lawson
- John Linnegar
- Vanessa Neophytou
- David Newmarch
- Cathy Robertson
- Camilla Singh
- Cliff Smuts
- Heléne van der Westhuizen

However, in 2019/20 one member continually made interesting and very technical contributions to the chat group relating to different aspects of being a freelance editor. This year the Chat-group Contributor of the Year Award, a R500 gift voucher, is awarded to:

Recipient: Samuel Murray

1.9 Acknowledgements
PEG is a very large organisation and it is demanding more and more of the people who take responsibility for the Guild's affairs. I had hoped to hand over the chairperson's responsibilities to someone more capable, innovative and enthusiastic in 2019.

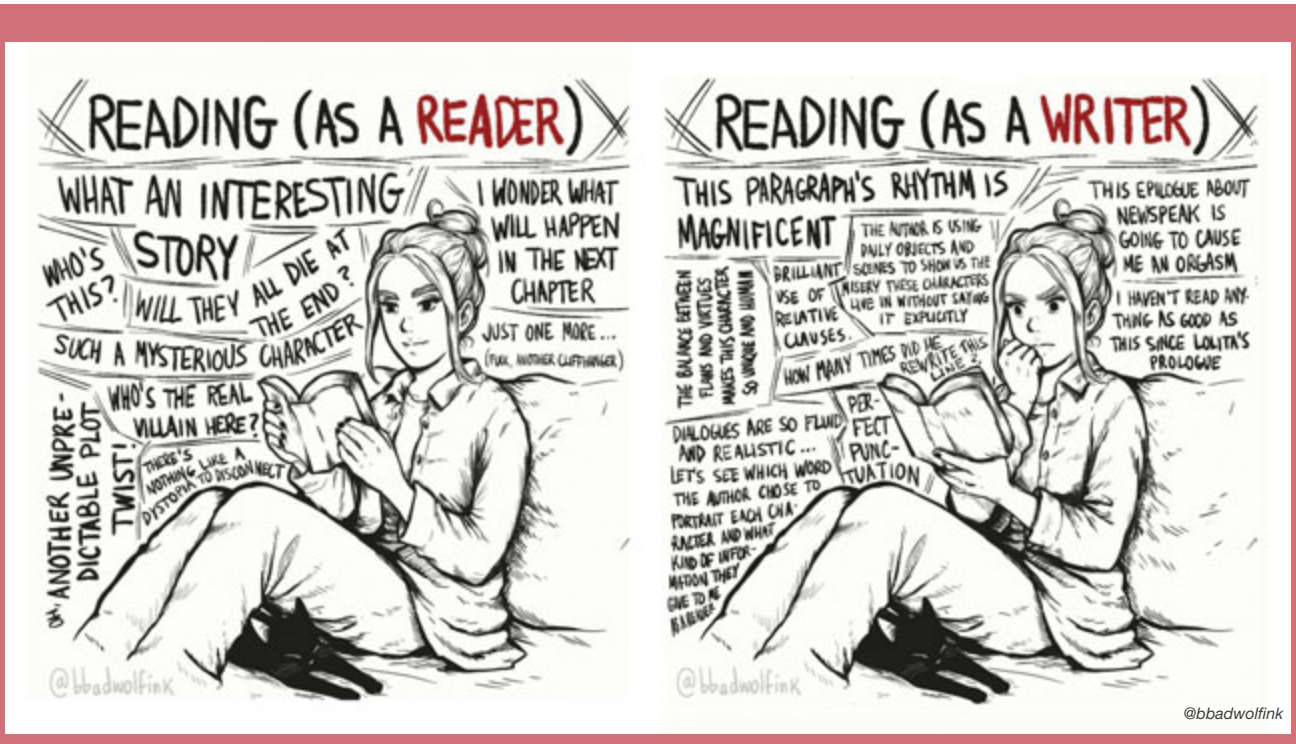
When this did not happen, I continued to act as chairperson during 2019/20; this, however, was only possible because Alison Downie, who stepped down as vice-chairperson, continued to fulfil all the responsibilities of a vice-chairperson. Without her selfless commitment to the Guild, the smooth running of affairs would not have been possible during the year under review. And without her continued support, I would probably have run out of steam halfway through the year. On behalf of the Guild, I would like to thank Alison very sincerely for all her hard work behind the scenes.

The members of the Executive Committee and I, in particular, are often criticised for perceived shortcomings. I am very aware of my shortcomings and am reminded of them every day when I work or write for PEG. I am also sure that I could have done more, could have done better or could have done things quicker, but in the end I only have two hands and every day has only 24 hours. But I can assure you that the Guild remains my number 1 priority: I think about PEG when I get up and I think about PEG when I go to bed. And I can assure you that the members of the Executive Committee always have your best interests in mind and are wholeheartedly devoted to you and your development.

I thank the members of the Executive Committee for their active participation and their patience, perseverance and diligence during 2019/20.

The centre of PEG's many activities and the person around whom all the administrative arrangements revolve is PEG's unassuming, diplomatic and extremely efficient administrator, Ellyn Barry. Ellyn's enormous task happens behind the scenes and is often taken for granted. This, however, should never happen, because Ellyn is the one who enables us to achieve so much. Ellyn, we appreciate your friendliness, tireless work and exemplary loyalty very sincerely. Thank you for being my right hand and for keeping the Guild's administration on a secure footing during 2019/20!

Corné



@bbadwolfink

#GetYourGuide

E-guides now available for PEGgers

PEG has recently created three e-guides, which are available to members free of charge on PEG's website. They are:

Legislation: A guide on the official short titles of acts in a searchable format. Some guidance on the citation of legislation has also been included.

Resources for English text editing and *Hulpbronne vir Afrikaans teksredigering*: A comprehensive and hierarchical list of resources.

Because of the nature of the material, PEG deemed it best to publish them in a PDF format, which enables us to update the guides from time to time, as appropriate. They can be downloaded at https://www.editors.org.za/GenericPage.aspx?code=45.

The entrance to the children's section of Orangeville Public Library in Ontario, Canada

PEGboard

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#Horse'sMouth

Editor's expressions

A slice of farm life, with a dollop of this quarter's *PEGboard*.

Greetings from an icy, rain-drenched West Coast farm on the second day of torrential rains accompanied by gale-force winds. I cope with the Free State-like cold by putting on an extra layer of clothing, switching on the electric fire, parking one willing cat on my lap and another at my back. By now you might be conjuring images of rural peace and tranquillity!

But dear, oh dear, the weather has knocked down the internet, with the result that tempers are flaring and even the parrots appear to be muttering curses. In these modern times of super-connectivity, satellites and the highest of high technology, we are bereft without the internet. I want to send an email. I want to verify some information. I want to know if my friend's baby has arrived. I want, want, want … and I usually get it, and fast! Well, I just can't have it today.

Fortunately, there is the wonderful world of editing to which I can escape. And what a satisfying occupation it is. Someone recently posted the analogy that editing 'is like tidying the spice rack … everything is still there afterwards, but it is neatly ordered.' Well put. Although sometimes I just stare at the screen until the solution comes to me, to be honest. Let's be daring and admit to doing things idiosyncratically, if not downright peculiarly sometimes!

This July edition of *PEGboard* is filled to overflowing with information and interesting articles. I am hoping you will enjoy perusing it, even if you do not do so in one sitting.

Corné, PEG's vice-chairperson, very capably introduces our annual report with the ex-officio chairperson's report titled 'On 2019/20', giving insight into everything that transpired in this past financial year. The order of matters are discussed (as they would have been at a real-life AGM) and thereafter the winners of the prestigious PEG awards are announced.

Hear ye! Hear ye! Three e-guides have been prepared for PEG members – and at no charge. They are: *Legislation* (an extensive list of national and provincial acts, and guidance on how to cite them), *Resources for English text editing* and *Hulpbronne vir Afrikaans teksredigering* (containing a myriad of resources in a searchable PDF format). You can download them from our website under the 'Resources' tab at www.editors.org.za. These guides are the most refreshing cluster of resources for members to add to their editing arsenal.

Are you waging the eternal battle of accessing the resources available on PEG's website? Your woes end here and now. Kim, our webmaster, has prepared an easy-to-navigate 'how to' for you, using screenshots to make it more navigable.

We introduce the 'Book review' column in this edition and Cathy Robertson did the honours with *New Hart's rules*. Cathy wrote a hugely enjoyable account of this valuable resource, which I found both professionally and personally enlightening.

As grammar goes, Lyn Aecer, in her usual charming style, gives us an easily digestible grammar lesson, accompanied by clear examples of correct and incorrect usage. Look out for 'Potpourri 2'. Afrikaans has reached the letter 'R' in the alphabetical grammar series and 'Reekse en lyste' is Corné's must-read article on the topic of series and lists. This is followed by Ken and John's marvellous feature article entitled 'Knowing your *ham* from your *hesp*: The cultural-linguistic trip-ups and booby traps twixt Afrikaans and Flemish'.

Webinars are the flavour of the year in 2020! John gives us an idea of what has transpired in recent months in 'Hey-ho, a-webinaring we shall go …'. The updated national webinar programme follows this delightful article. Make sure to diarise these e-learning opportunities.

An important announcement: as we are avidly preparing for accreditation, John Linnegar, PEG's accreditation coordinator, brings you the latest news.

All of us are working and expect fair compensation for a job well done. Alexis Grewan reflects on this in her contribution entitled 'The cost of editing (it's a fair job)'. It is well worth a read.

'Who's your colleague anyway?' is a regular feature in *PEGboard* and this time we introduce Khomotso Leshaba, who will be no stranger to many of you as he is such an interactive member with so much to give.

Wilna Swart fell in love with Italy many years ago and enjoys new experiences and all things Italian

The Proust Questionnaire generated a great deal of interest, and so many of you responded that we had to draw a name from a hat. Tanya Barben was one of those who responded, doing so truthfully and in a very touching manner. Thank you, Tanya, we appreciate it. Members, please keep sending in your questionnaires. The names we already have will go into the hat again.

Last but certainly not least is our 'Competition corner'. The four entries we received were equally excellent; therefore we decided to publish them all. They all offer well-drafted answers, although they answer the same question. Selecting a winner was a matter of yet another impartial drawing of a name from a hat. Go to page 29 to find out who the lucky winner is. The July edition of the *PEGboard* brings you another tricky grammar question and we look forward to inspired responses from many of our members. Visit 'Competition corner' (page 28) to see the title of this issue's book prize.

You are cordially invited to write to the *PEGboard* editorial team, care of wilnaswart7@gmail.com. Send in an article you have written, a question or a comment. Please keep in mind that it must be suitable for publication in *PEGboard* and that you have read the 'all rights reserved' notice.

Keep well and happy editing until we meet again in the next edition of *PEGboard*.

Wilna

How to access language resources through PEG's website

Kim Rasmussen

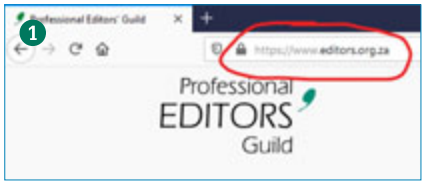
OUP Premium

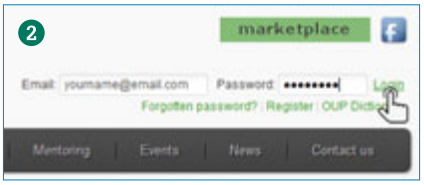
Information

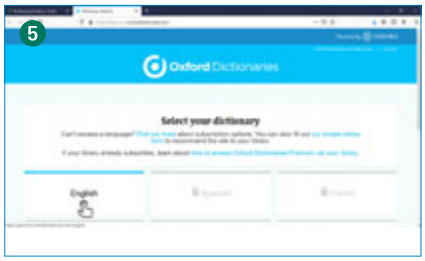
PEG members have access to the Oxford Dictionary's range of premium services for English, which include the full OED and thesaurus (UK and US), *New Hart's rules*, *Garner's dictionary of legal usage*, *New Oxford dictionary for writers and editors*, *Pocket Fowler's modern English usage* and a grammar guide.

Access

1. Go to PEG's website: https://www.editors.org.za (NB: ensure that you access the secure server by ensuring that the 's' is present in the URL: https).
2. Enter your username and password in the boxes at the top right of the site and click 'Login'.
3. Click the link for the 'OUP Dictionary' which will now appear beneath your profile name and the 'Sign out' link.
4. Follow the 'click here' instruction on the next page to access the OUP online dictionary.
5. A new page will open asking you to choose your dictionary. Select 'English'.
6. You now have access to the various Oxford Dictionary premium services.







Note that if you leave the page unused for longer than an hour, you will be required to repeat the login process to access the premium resources.

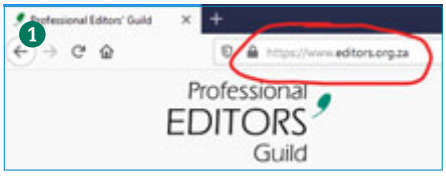
PerfectIt

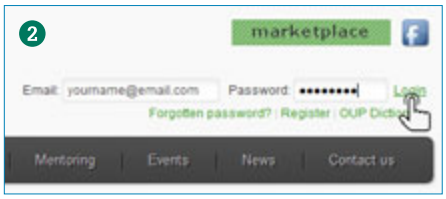
Information

PerfectIt is a proofreading software program aimed at professional language practitioners. A 14-day free trial can be downloaded from www.intelligentediting.com. PEG members receive a 30% discount on a single licence of PerfectIt.

Access

1. Go to PEG's website: https://www.editors.org.za (NB: ensure that you access the secure server by ensuring that the 's' is present in the URL: https).
2. Enter your username and password in the boxes at the top right of the site and click 'Login'.
3. Click the link for the 'PerfectIt' which will now appear beneath your profile name and the 'Sign out' link.
4. Follow the link on the next page to go to the PerfectIt purchase page. Your PEG discount will be automatically applied.





Login problems

If you have forgotten your password, click the 'Forgotten password?' link at the top right of the page beneath the login boxes and follow the instructions.

If you encounter problems with resetting your password, email the PEG administrator, Ellyn Barry (administrator@editors.org.za), and she will send you your login details.

Code of conduct

PEG's code of conduct was developed as a set of rules to outline the norms, responsibilities and proper practices expected of members of the Guild. Our current code of conduct (updated in February 2016) summarises these norms, responsibilities and proper practices in 12 paragraphs:

As a member of the Professional Editors' Guild, I undertake to abide by the following code of conduct:

1. I will strive to produce work of the highest possible standard, I will accept full responsibility for my work and I will draw the attention of my client or employer to any unresolved problems.
2. I will be guided in negotiating remuneration by the principle of fairness. In particular, I will refrain from charging excessively low or high rates. This does not preclude me from offering my services free for a friend (pro amico) or for a good cause (pro bono). I will consider the currently published scale of fees as my guide when quoting for work.
3. I will strive to keep to agreed deadlines and conditions of delivery and I will inform my client or employer in good time should any problems arise with complying with the agreement.
4. I undertake to complete work allocated to me myself and not to subcontract it out, for whatever reason, without the written permission of my client or employer having been obtained.
5. I will treat as confidential all personal and sensitive information that comes to my attention in the course of my work and I will maintain professional detachment, impartiality and objectivity in my work.
6. I will respect all the rights (specifically copyright) of the authors – as well as of my clients or employers – of work I am handling and I will disclose any conflicts of interest immediately when I become aware of such conflict.
7. I will constantly pursue self-improvement in order to improve the quality of my work.
8. I will respect and support my fellow professionals and I will share my professional knowledge for the good of the profession.
9. I will support and further the interests of the profession and my fellow professionals and I will always conduct myself in such a way as to be a credit to the Professional Editors' Guild and the profession as a whole.
10. I will refrain from accepting work that I do not have the capacity to complete to the required standard. If I unwittingly accept such work, I will inform my client or employer to this effect at the earliest opportunity and, if necessary, help my client or employer to find a replacement.
11. I will refrain from encroaching on or recruiting the clients of fellow professionals.
12. I will not accept any work that I have reason to believe is intended for unlawful or dishonest purposes or that is contrary to the public interest.

In the light of recent events, the following change and additions to the code of conduct have been proposed:

As a member of the Professional Editors' Guild, I undertake to abide by the following code of conduct:

1. I will strive to produce work of the highest possible standard, I will accept full responsibility for my work and I will draw the attention of my client or employer to any unresolved problems.
2. I will refrain from accepting work that I do not have the capacity to complete to the required standard. If I unwittingly accept such work, I will inform my client or employer to this effect at the earliest opportunity and, if necessary, help my client or employer to find a replacement.
3. I will constantly pursue self-improvement in order to improve the quality of my work.
4. I will treat as confidential all personal and sensitive information that comes to my attention in the course of my work and I will maintain professional detachment, impartiality and objectivity in my work.
5. I will respect all the rights (specifically copyright) of the authors – as well as of my clients or employers – of work I am handling and I will disclose any conflicts of interest immediately when I become aware of such conflict.
6. I undertake to complete work allocated to me myself and not to subcontract it out, for whatever reason, without the written permission of my client or employer having been obtained.
7. I will strive to keep to agreed deadlines and conditions of delivery and I will inform my client or employer in good time should any problems arise with complying with the agreement.
8. I will not accept any work that I have reason to believe is intended for unlawful or dishonest purposes or that is contrary to the public interest.
9. I will be guided in negotiating remuneration by the principle of fairness. In particular, I will refrain from charging excessively low or high rates. This does not preclude me from offering my services free for a friend (pro amico) or for a good cause (pro bono). I will consider the currently published scale of fees as my guide when quoting for work.
10. I will respect and support my fellow professionals and I will share my professional knowledge for the good of the profession.
11. I will support and further the interests of the profession and my fellow professionals and I will always conduct myself in such a way as to be a credit to the Professional Editors' Guild and the profession as a whole.
12. I will refrain from encroaching on or recruiting the clients of fellow professionals.
13. I will always act decorously so as not to bring the Guild into disrepute and in particular I will use PEG's social media (including but not limited to the online chat group and Facebook) responsibly and with due regard for accepted social-media etiquette and with the necessary respect for others, especially where the platform is intended for professional discussions (for example, assistance with enquiries and advice on how to solve editing-related problems).
14. I understand that a breach of this code of conduct may lead to disciplinary action being taken against me if I do not abide by these guidelines for my professional conduct.

This proposed updated code of conduct therefore covers the following aspects:

1. Competence: Paragraphs 1 and 2
2. Continuing professional development: Paragraph 3
3. Responsibility towards client: Paragraphs 4 to 8
4. Money matters: Paragraph 9
5. Professional image: Paragraphs 10 to 12
6. Appropriate conduct and disciplinary steps: Paragraphs 13 and 14

Perhaps we should also consider the code of conduct of the to-be-established South African Language Practitioners' Council.

Chapter 5 of the South African Language Practitioners' Council Act, 2014 (Act 8 of 2014), has the following heading: Code of conduct for language practitioners and policy directives. Section 20 makes the following provision: ›

20. (1) The Minister must, by notice in the *Gazette* and in at least two national newspapers and in consultation with the Board, determine a code of conduct for language practitioners.
    (2) The code of conduct determined in terms of subsection (1) takes effect upon the publication of the notice referred to in subsection (1).
    (3) The Minister may, by notice in the *Gazette* and in at least two national newspapers and in consultation with the Board, amend, substitute or withdraw such a code of conduct.
    (4) (a) The Minister may set strategic guidelines for the pursuit of the Council's objectives and may issue policy directives to the Board.
    (b) The Minister may withdraw or amend any strategic guideline or policy directive issued in terms of paragraph (a).

The regulations made under this act and published as the South African Language Practitioners' Council Act, 2014: Regulations in November 2015 (*Government Gazette* Vol 608 No 39408 on 15 November 2015) has two regulations – 17 and 19 [should probably be 18] – that contain a code of conduct and professional conduct:

Code of Conduct

17. (1) The Council is responsible for administering a code of conduct and must ensure that all language practitioners are provided with a copy of the code of conduct and that the code is available to all language practitioners and members of the public at all reasonable times.
    (2) All registered language practitioners must comply with the code of conduct and failure to do so will constitute improper conduct on their part.
    (3) The Council is responsible for determining the rules applicable to the code of conduct for language practitioners and for specific categories and subcategories of language practitioners to be published by Notice in the *Gazette*.

Professional Conduct

19. (1) Any person registered with the Council as a language practitioner must conduct themselves in a professional manner by complying with the following duties:
    (a) Competency
        (i) They must discharge their duties in a professional manner with due care, skill and diligence.
        (ii) They may only undertake work, which their education, training and or prior learning and experience have rendered them competent to perform and which is within the category and level of their accreditation and registration.
        (iii) They must, when carrying out their work, adhere to the norms of the language practitioner's profession.
    (b) Integrity
        (i) They must discharge their duties with integrity, fidelity and honesty.
        (ii) They must not undertake work under conditions or on terms that would compromise their ability to carry out their work in accordance with the norms of such work.
        (iii) They must not engage in any work of corruption, dishonesty or bribery.
    (c) Confidentiality
        (i) They must treat all assignment-related work as strictly confidential.
    (d) Impartiality
        (i) They must maintain professional detachment, impartiality and objectivity in their work.
    (e) Quality
        (i) They must strive to maintain the highest possible quality in their work.
    (f) Responsibility
        (i) They must accept full responsibility for their work.
    (g) Obligations to fellow professionals and the profession
        (i) They must take part in professional activities and always conduct themselves in a manner that will be to the credit of the profession and that respects and supports fellow language practitioners.
    (h) Dignity of the profession
        (i) They must conduct themselves in a manner that upholds the dignity of the profession.
        (ii) They may not maliciously, whether in the practice of their profession or otherwise, knowingly injure the reputation of another registered and accredited language practitioner or that of the Council.
        (iii) They may not advertise their professional services in a misleading or exaggerated manner or in a manner that is harmful to other language practitioners or the Council.
        (iv) They may not maliciously criticise the work of other language practitioners or discuss such work except as it may be required by the Act or any other law.

Has the time come for PEG to reconsider its code of conduct entirely to bring it in line with legislation? You are most welcome to send your comments and suggestions to Corné Janse van Rensburg at cm.jansevanrensburg@gmail.com.

#PEGaccreditation

Announcement: PEG Accreditation Test, August 2020

John Linnegar

The Guild's inaugural Accreditation Test will be made available to those members who are eligible to take it. A seven-day window period will commence on Sunday 23 August 2020.

To be eligible to take the test, you need to have been a Full or an Associate Member of the Guild for at least one year as at 1 August 2020 and your membership must be paid up. Those who pass the test will be entitled to use the designation Accredited Member in association with their name.

But please note that when your membership of the Guild lapses, you will lose your accreditation status; and when you rejoin PEG after a lapse, you will have to retake the test in order to regain your Accredited Member status. Members who register for the Accreditation Test therefore implicitly agree to remain members of the Guild.

How the test period will be organised and the test taken
In 2020 the one-week window period for taking the test will be the period 23 to 29 August inclusive. When you register, you will specify the day on which you want to be sent the text (ie on any one of the days from 23 to 29 August). PEG's accreditation officer will then email you the test on the appointed day. From the time of receipt (which you will have to acknowledge and record) you will have exactly **48 hours** to complete and return the test questions you have answered.

The fee for taking the 2020 Accreditation Test is R750.00.

Candidates who register to take the exam will be required to provide the following strictly coded information when making payment: **ACC**, **membership number**, **surname**, eg '**ACC J043 Johns**'.

On the appointed day, together with the test, you will be sent a form on which you must:

- record the date and time you receive the test in your inbox and the date and time the test is completed;
- list the references or authorities you consulted while completing the test (you will be free to use any and all resources you may have available); and
- sign a statement confirming that the work is entirely your own and that you did not consult another person while taking the test.

Return the signed form to the accreditation officer together with your completed test.

Your completed test will then be anonymised (any personal information will be replaced by a registration number as your unique identifier) and, in the interests of fairness, forwarded to two markers. Please do not write or type your name on any of the test documents.

Should the markers' independently arrived-at marks agree (both either a pass or a fail), the accreditation officer will be informed of the outcome and he/she will send you a letter confirming it. Individual marks will not be communicated and marked tests will not be returned. The marking process could take around three to four months.

Should the two markers disagree about whether you have passed or failed, your questions will be submitted to an independent external moderator for assessment, which will be final and binding. At this stage, there is no provision for an appeal process; the markers' or moderator's decision will be final. Candidates who fail will have the option of taking the following year's test.

Content and weightings
The inaugural Accreditation Test will focus on the English language; it is a 'written' test in which the majority of the questions will be completed on-screen in MS Word. This includes the proofreading question, which may be submitted as a PDF with the suggested changes indicated by using the correction and annotation functions in Adobe Acrobat. Alternatively, you may make all the proofreading corrections on paper, scan the end product and submit it as a PDF. For the other questions, you are encouraged to use MS Word's Track Changes and Comments functions where appropriate.

In line with the syllabus drawn up for the purpose of setting the test, the following knowledge and skills will be tested:

		Total	Pass
1.	English grammar (compulsory)	20	16
2.	Structural, content, stylistic and copy editing	50	40
3.	Proofreading	25	20
4.	General (ethics, copyright or plagiarism, book production process, etc)	15	12
TOTAL		110	88
Reduced to		100%	80%

A total of four questions will have to be answered. The English grammar question (question 1) is compulsory. There will be 25 sentences containing various errors; to maximise their score, candidates may correct up to 25 sentences, but their total mark for this section will be only 20.

In sections 2 and 3 there will be a choice between two tasks to complete. In the case of the proofreading section, for the actual proofread, candidates will be able to indicate the corrections either using pen and paper or on-screen using Adobe Acrobat's correction functions on the PDF supplied. The alternative proofreading question can be responded to on-screen.

In section 4 there will be a choice of three questions to respond to, covering a range of general topics. Only one needs to be answered.

Because PEG has to align the standard of its Accreditation Test with international benchmarks, the pass mark for each question and for the test overall must be pitched at a comparable level. The final mark will be 100: to pass, a candidate must therefore have achieved an overall mark equivalent to 80% minimum plus a minimum of 80% in each of the four sections.

If you have any questions about the Accreditation Test, you may email the Accreditation portfolio holder on the PEG Exco, John Linnegar, at johndlinnegar@gmail.com.

What does the SALPC Act say about accreditation?

Corné Janse van Rensburg

The South African Language Practitioners' Council Act, 2014 (Act 8 of 2014), was assented to and published in the *Government Gazette* (Vol 587 No 37660) on 19 May 2014. The regulations made under this Act were published in the following year as the South African Language Practitioners' Council Act, 2014: Regulations (*Government Gazette* Vol 605 No 39408 on 15 November 2015). These two pieces of legislation will determine the language-practice industry once they are enacted. This Act and the regulations therefore have a direct bearing on the accreditation of editors.

A. Let's look at section 21 and section 22 of the Act that determine the envisaged accreditation process.

The heading of Chapter 6 of the Act is 'Accreditation by Council' and the heading of section 21 reads: 'Application for accreditation'.

21. (1) A person seeking accreditation must apply in accordance with the procedures prescribed by the Council.
    (2) The Council must:
        (a) evaluate every application for accreditation in accordance with its procedures;
        (b) issue a certificate of accreditation to applicants that meet required criteria, specifying conditions applicable to the accreditation.
    (3) The Council may formulate and make publicly available rules consistent with the provisions of this Act on any matter necessary or expedient for the administration of this Act including:
        (a) the form and procedure for applications for accreditation;
        (b) the fees applicable to different categories of accreditation;
        (c) the fees for training or other projects undertaken; and
        (d) the proper use within the Republic of the name, accreditation logo or accreditation symbol of the Council.
    (4) The Minister may prescribe standards, procedures and related matters for the Council to follow in assessing whether an applicant for accreditation meets the requirements of this section.
    (5) The Council is the only institution which may accredit language practitioners.

Section 22 deals with certificates that will be issued by the Council. The heading of section 22 is: 'Accreditation certificates'.

22. (1) An accreditation certificate issued in terms of section 21(2)(b) must be signed by the chief executive officer or a person with delegated authority to do so in terms of section 38(3).
    (2) The Council may accept a certified copy of an accreditation certificate issued in terms of subsection (1) as being a true copy of the certificate.
    (3) In any legal proceedings, a document that purports to be a certificate issued in terms of subsection (1) or a copy of such certificate certified in terms of subsection (2) is upon its production evidence of the facts contained therein.

B. In the South African Language Practitioners' Council Act, 2014: Regulations we get more detail about the accreditation process. Let's look at regulations 13, 14 and 15.

The heading of regulation 13 is 'Application for accreditation and levels of accreditation'.

13. (1) Subject to section 21 of the Act and regulations 3 and 4 as they relate to admission to the register, a person seeking accreditation must complete Form SALPC 1 which includes selection of the category(ies) and subcategory(ies) of language practitioners being applied for and submission of supporting documentation in relation to said category(ies) and subcategory(ies) for accreditation evaluation purposes.

    (2) The quality assurance system, as defined in the regulations, will be utilised by the Council together with the required supporting documentation as set out in Form SALPC 1, when reviewing the application for registration and accreditation to determine the level at which the language practitioner should be accredited within the category(ies) and subcategory(ies) of language practitioner selected.

    (3) So as to implement the provisions of sections 21(3), 21(4) and 33 of the Act and these regulations, the Council identifies the following categories, subcategories and levels of language practitioners:
        (a) The categories of language practitioners are as defined in the Act, including but not limited to translators, interpreters, text editors, terminologists and lexicographers.
        (b) The subcategories of translators are paraprofessional translators, professional translators and sworn translators. ›

(c) The subcategories of interpreters are paraprofessional interpreters, professional simultaneous interpreters and professional consecutive interpreters.
(d) The subcategories of text editors are paraprofessional editors and professional editors.
(e) The levels identified within each category are level one for paraprofessional language practitioners, level two for professional language practitioners and level three for expert language practitioners.
(i) Level one: paraprofessional language practitioners represent persons who have no formal qualifications and practise as language practitioners in informal situations within a community environment. These include but are not limited to persons who interpret in churches, assist members of their community by interpreting for them at hospitals and clinics, assist the deaf and similar activities.
(ii) Level two: professional language practitioners represents language practitioners whether working on a full-time or part-time basis, who are fully competent in the field of language practice concerned and are in possession of either a degree or postgraduate degree or approved prior learning and experience in lieu of such degree. This category includes but is not limited to formal-hearing interpreters and medical interpreters.
(iii) Level three: expert language practitioners represents language practitioners who have been accredited at level two prior to applying for accreditation at level three and have the competency to handle complex, technical and sophisticated language practice work. The standard of an expert will be benchmarked according to international practice. The person must be in possession of either a degree or postgraduate degree or recognised prior learning and experience in lieu of such degree accompanied by a wealth of experience in the relevant field, which may include but is not limited to sworn translators with relevant legal knowledge and high-level conference interpreters.

(4) Except for paraprofessionals, no person may practise at any of the levels contemplated in these regulations unless he or she has been accredited at that level within the quality assurance system.
(5) Upon compliance with the quality assurance system and acceptance by the Council the language practitioner will be granted accreditation denoted by category, subcategory and level of language practitioner.
(6) Subject to section 21(3)(b) of the Act and in terms of regulation 4(5)(f), an accreditation fee will be determined by the Council and published by Notice and gazetted. The fee will not be refunded if the application is withdrawn or abandoned or whatever the outcome of the application may be.

Regulation 14 describes the authorised titles to be used and regulation 15 makes provision for accreditation certificates:

14. (1) A person who is registered and accredited at any of the levels referred to in regulation 14(3)(e) may describe himself or herself as and use the following titles:
(a) If accredited at level one – paraprofessional language practitioner
(b) If accredited at level two – professional language practitioner
(c) If accredited at level three – expert language practitioner
(2) Any registered and accredited person must use their title in all services rendered, in any report produced or in any other documentation prepared by them in the course of their work.
(3) The Council may determine abbreviations or acronyms for the titles referred to in these Regulations.

15. (1) In terms of section 22(1) of the Act, a certificate of accreditation must be issued in a form determined by the Council and signed by the chief executive officer or a person with delegated authority to do so.

C. In table form the information from the Act and its regulations looks something like this:

Categories, subcategories and levels:

Category (reg 13(3)(a))	Subcategory
Text editor	Paraprofessional editor (reg 13(3)(d))
	Professional editor (reg 13(3)(d))
Translator	Paraprofessional translator (reg 13(3)(b))
	Professional translator (reg 13(3)(b))
	Sworn translator (reg 13(3)(b))
Interpreter	Paraprofessional interpreter (reg 13(3)(c))
	Professional simultaneous interpreter (reg 13(3)(c))
	Professional consecutive interpreter (reg 13(3)(c))
Terminologist	–
Lexicographer	–

Category (reg 13(3)(a))	Level (reg 13(e)(i)–(iii))
Text editor	Level 1: paraprofessional language practitioner
	Level 2: professional language practitioner
	Level 3: expert language practitioner
Translator	Level 1: paraprofessional language practitioner
	Level 2: professional language practitioner
	Level 3: expert language practitioner
Interpreter	Level 1: paraprofessional language practitioner
	Level 2: professional language practitioner
	Level 3: expert language practitioner
Termi-nologist	Level 1: paraprofessional language practitioner
	Level 2: professional language practitioner
	Level 3: expert language practitioner
Lexico-grapher	Level 1: paraprofessional language practitioner
	Level 2: professional language practitioner
	Level 3: expert language practitioner

Remember the definitions of the levels:

Level 1: Paraprofessional language practitioner: This level represents persons who have no formal qualifications and practise as language practitioners in informal situations within a community environment. Regulation 13(3)(e)(i).

Level 2: Professional language practitioner: This level represents language practitioners working on a full-time or part-time basis, who are fully competent in the field of language practice concerned and are in possession of either a degree or postgraduate degree or approved prior learning and experience in lieu of such degree. Regulation 13(3)(e)(ii).

Level 3: Expert language practitioner: This level represents language practitioners who have been accredited at level 2 prior to applying for accreditation at level 3 and have the competency to handle complex, technical and sophisticated language-practice work. The standard of an expert will be benchmarked according to international practice.

The person must be in possession of either a degree or postgraduate degree or recognised prior learning and experience in lieu of such degree accompanied by a wealth of experience in the relevant field. Regulation 13(3)(e)(iii). ›

D. How can we align PEG's membership categories with the SALPC Act and its regulations?

PEG membership category	Category	Level	Legal definition	PEG's requirement
Student Member				Joining the Guild while studying
Associate Member	Paraprofessional editor	1: Paraprofessional language practitioner	Level 1: Paraprofessional language practitioner: This level represents persons who have no formal qualifications and practise as language practitioners in informal situations within a community environment. Regulation 13(3)(e)(i)	Joining the Guild
Full Member	Professional editor	2: Professional language practitioner	Level 2: Professional language practitioner: This level represents language practitioners working on a full-time or part-time basis, who are fully competent in the field of language practice concerned and are in possession of either a degree or postgraduate degree or approved prior learning and experience in lieu of such degree. Regulation 13(3)(e)(ii)	Meeting the requirements set for Full Membership
*Accredited Member	*Expert editor	3: Expert language practitioner	Level 3: Expert language practitioner: This level represents language practitioners who have been accredited at level 2 prior to applying for accreditation at level 3 and have the competency to handle complex, technical and sophisticated language-practice work. The standard of an expert will be benchmarked according to international practice. The person must be in possession of either a degree or postgraduate degree or recognised prior learning and experience in lieu of such degree accompanied by a wealth of experience in the relevant field. Regulation 13(3)(e)(iii)	Meeting the requirements set by the accreditation scheme

Front page of the *Government Gazette*

First page of the Act

Note: *Errors in the Act are not the Guild's.*

E. What will be the requirements for PEG's accreditation scheme?

Level two

Members will need to fulfil three main requirements if they want to be regarded as Accredited Members (last row in the column on the left):

a. Accreditation Test: Writing and passing the Accreditation Test.

b. Continuing professional development: Presenting annual evidence of CPD (14 hours per year).

c. Continued membership of the Guild: Maintaining membership (annual renewal of membership).

#Potpourri2

A potpourri of common grammar and punctuation errors (and their solutions): Part 2

Lyn Aecer

The 'Effective use of connectors in English: Verbal and punctuation' webinar presented earlier this year prompted this article about some of the common problems that authors so kindly (and repeatedly) throw at us to keep us on our toes! The important role that connectors play in conveying writers' meaning is often either ignored or neglected in grammar teaching, so I hope that this article will provide some valuable guidance.

1. Some problems with conjunctions

In this first section, we deal with some of the frequently problematic or misused connectors we know as conjunctions. Those we consider are listed below:

as, **since**, **while**	• Is it indicating time or cause? • 'While' meaning time or 'whereas'?
if, **whether**	Both can mean 'whether', but 'if' indicates the conditional, not whether: 'If it rains, we will not go ….' Best to distinguish.
however	However, or , however, or , however; or ; however,
though vs **although**	Start a sentence with 'although', not 'though'.
due to vs **owing to**	Never start a sentence with 'due to'; rather use 'owing to' or 'because of'

1.1 *as*, *since*, *while*: do they indicate time or cause/reason?

Sometimes it is not entirely clear which of these the author intends, so *because* is often a safer option if cause or reason is intended, or *whereas* if either 'for the reason that' or 'in spite of the fact that' is intended.

- *Since we have been discussing this matter, it has become clearer that …* (time or cause/reason?)
- *Since last week, it has rained incessantly.* (time)
- *As it is sunny, I'm playing tennis today.* (reason)
- *As I was walking home, a porcupine scurried across my path.* (time)
- *While it has been raining all day, we have nevertheless taken our daily walk.* (whereas)
- *While the notion of industry and specialised workplace-integrated learning has been welcomed in certain circles, it …* (whereas)
- *While it is raining, tennis and golf cannot be played, but squash can.* (time)

1.2 *However*: its dual roles as conjunction in sentences

When it is placed mid-sentence, *however*, meaning 'though', should be placed between commas:

- *That is his problem, however, so we will not act.* ✓

Similarly, when *however* occurs at the beginning or the end of a sentence, it should be followed or preceded by a comma:

- *However, that is not our problem.* ✓
- *That is not our problem, however.* ✓

When the function of *however* is to link two contrasting independent statements, it should be preceded by a semicolon and followed by a comma:

- *That may be true; however, I cannot concur.* ✓

1.3 *Due to* or *owing to*?

The general rule regarding these two conjunctions is, first, that a writer may not start a sentence with *due to*. This is because *due to* must be used in the sense of 'B must be attributable to A' and placing *due to* at the start of a sentence usually makes this impossible:

- *The flooding was due to the dam bursting.* ✓ ('dam bursting' [B] is attributable to 'flooding' [A])

Its natural position in a sentence is therefore as a mid-sentence connector between two clauses. Therefore, a sentence beginning 'Is attributable to (the flooding)' is impossible.

However, because *owing to* means 'because of' or 'as a result of', it can be used either at the beginning or in the middle of a sentence:

- *Owing to the lockdown, all the non-food stores are closed for the time being.* ✓
- *Social distancing is now necessary, owing to the coronavirus.* ✓

> *due to* must be used in the sense of 'B must be attributable to A'

1.4 *If* or *whether*?

Both *if* and *whether* can be used to indicate options or alternatives:

- *I don't know whether he's telling the truth.* ✓
- *I don't know if he's telling the truth.* ✓

But *whether* is sometimes the clearer conjunction to use when indicating alternatives or options. In current usage, it's not regarded as essential always to use 'or not' together with 'if' or 'whether'.

If is used to introduce a conditional clause; the correlative pair is often of the form 'if … then':

- *If he is telling the truth, then I want hard evidence before I believe him.*
- *If she arrives, I'll throw a party!*

1.5 *And* or *as well as*?

A number of writers use *as well as* to mean 'and' when they should be using the conjunction *and*. This is because *as well as* means 'in addition to' or 'over and above', a meaning that *and* does not convey. A and B simply means 'A plus B': ›

- *The editor as well as the proofreader missed that error.* ×
- *The editor and the proofreader missed that error.* ✓
- *Both the editor and the proofreader missed that error.* ✓
- *The author, the editor, the proofreader as well as the setter missed that error.* ✓
- *As well as her looks, she uses her intelligence and her charms to great effect.* ✓
- *Despite the existence of the relevant laws, pornography circulates in the form of magazines and newspapers as well as on the internet and in places of entertainment such as bars.* ✓

as well as means 'in addition to' or 'over and above', a meaning that *and* does not convey. *A and B* simply means 'A plus B'

1.6 Problems with correlative conjunctions
Typically, correlatives form pairs that work together ('co-') to indicate a relationship between one sentence element and another; they therefore connect two statements to each other:

both … **and**; **not** … **but**; **not only** … **but also**; **if** … **then**; **either** … **or**; **neither** … **nor**

Problems commonly arise when authors mix the correlatives or when the positioning of correlatives leads to unparallel sentence constructions, as illustrated below:

Mixed: *Both* Pete *as well as* Paul are going canoeing this weekend. ×
Correct: *Both* Pete *and* Paul are going canoeing this weekend. ✓
Unparallel: Suzi *either* likes baking cakes *or* concocting desserts. ×
Correct: Suzi likes *either* baking cakes *or* concocting desserts. ✓
Suzi *either* likes baking cakes *or* likes concocting desserts. ✓

A general rule of thumb with correlative conjunctions is that the part of speech that follows the first of the pair should also follow the second. In the first example above, *likes* follows *either* and *concocting* follows *or*. This makes the sentence construction unparallel. So moving *either* or repeating *likes* will help to make the sentence parallel.

2. Some problems with punctuation

2.1 Three comma types: commas fall naturally into three main categories:
Sometimes it is not entirely clear which of these the author intends, so *because* is often a safer option if cause or reason is intended, or *whereas* if either 'for the reason that' or 'in spite of the fact that' is intended.

- Listing: Perhaps the most common use of the comma is to separate (or connect) the items in a list (where it replaces a conjunction such as 'and' or 'or'). As a matter of style, some authors and publishers (especially those in the United States) prefer to use the list or Oxford comma as a rule – that is, the comma is inserted before the final 'and' or 'or' in a list of three or more items. Others prefer to use it exceptionally in order to avoid the final two items in a list being considered as one entity:
  - *The colours of the tricolour are red, white, and blue.*
  - *Perhaps they could have added, green, yellow, or orange.*
  - *Bracketing is a way of supporting a cove, a cornice, a plaster ceiling ornament, etc.*
  - *It is the act, process, or result of transforming or mapping.* (Oxford or list comma used here.)

However, omitting the list or Oxford comma can sometimes cause some strange misunderstandings, so inserting it can come to an author's rescue. For example:

- *I love my parents, Lady Gaga and Sting.*

Inserting the list or serial comma helps to make the writer's intended meaning clear, though:

- *I love my parents, Lady Gaga, and Sting.*

The serial or list comma can also help to separate the components in a complex list, where certain items need to be grouped by being joined by *and*; doing so helps to make the author's meaning clearer:

- *They lose their self-respect and can develop a range of post-traumatic stress symptoms such as depression, aggression and violence, and loss of self-control and self-motivation.*

- Gapping: Here the comma stands in for or suggests a word or words that have not been repeated; this technique is employed for the sake of conciseness or the use of a more literary style, but do be careful when using or allowing it, because this style might not be easily accessible to certain readers:
  - *Mary brought the bread, John the cheese, and Bill the wine.* (Final list comma is optional; alternatively, delete 'and'.)
  - *South Africa and Zimbabwe both ratified the ILO Convention No 182 in 2000, Uganda in 2001.*

- Bracketing: Here the comma simply brackets off, or makes parenthetical or subordinate, a word, a phrase or a clause from the main clause:
  - *The principal, as little as we know of him, appears to be a kind and likeable person.*
  - *Captain Tom Moore, the 100-year-old war veteran, has received a knighthood.* ›

2.2 Seven incorrect uses of the comma
Listed here are seven of the commonest errors that authors commit with the comma.

A. The 'comma splice': One should not join two independent sentences with a comma, but it is becoming a common occurrence in writing, perhaps under the influence of texting or colloquial usage:

- *Suzi plays the harp, Jerome tickles the ivories.* ×
- *He plays football, he also plays a mean game of squash.* ×

Alternative constructions and punctuation:

- *He plays football and he also plays a mean game of squash.* ✓
- *He plays football; he also plays a mean game of squash.* ✓
- *He plays football, yet he also plays a mean game of squash.* ✓

> One should not join two independent sentences with a comma [the comma splice].

B. One comma instead of a pair: When a word or a group of words must be bracketed off from the words alongside or around it, a pair of commas should be used, not a single comma; this applies particularly to subordinate adjectival clauses (first example below) and to nouns in apposition (second example):

- *The family, which is the mainstay of society is gaining new meaning.* ×
- *The family, which is the mainstay of society, is gaining new meaning.* ✓

- *Jess Spratley my friend, is the best kind of mate you could wish for.* ×
- *Jess Spratley, my friend, is the best kind of mate you could wish for.* ✓

C. Comma missing as connector of absolute phrase to main clause: An absolute phrase modifies a noun in a main clause, but it is not connected to the sentence by a conjunction. While an absolute phrase often contains a participle, it does not have to.

- *I will be back tomorrow weather permitting.* ×
- *I will be back tomorrow, weather permitting.* ✓

- *Her fur matted and her legs shaking the lost puppy finally found her way home.* ×
- *Her fur matted and her legs shaking, the lost puppy finally found her way home.* ✓

- *The fielder held onto the ball his fingers squeezing it tightly.* ×
- *The fielder held onto the ball, his fingers squeezing it tightly.* ✓

D. A comma separating subject from verb or object from verb: Be especially careful with long or complex subjects:

- *The man standing over there, is my uncle.* ×
- *The man standing over there is my uncle.* ✓

- *Navigating through snow, sleet, wind and darkness, is a miserable way to travel.* ×
- *Navigating through snow, sleet, wind and darkness is a miserable way to travel.* ✓

E. Allowing a comma to separate direct or indirect objects:

- *This affects porosity, and permeability.* (two direct objects) ×
- *This affects porosity and permeability.* ✓

- *Paul gave Debs, a ring.* (direct and indirect objects) ×
- *Paul gave Debs a ring.* (direct and indirect objects) ✓

F. Omitting to insert a comma before or after sentence adverbs/adverbials, which should usually be bracketed off from the main clause of a sentence:

- *In addition treatment should not be protracted.* × (insert comma after 'In addition')
- *Consequently the outcome will be different.* × (insert comma after 'Consequently')
- *That will probably be the outcome inevitably.* × (insert comma before 'inevitably')
- *Without regular follow-ups that will happen unfortunately.* × (insert comma before 'unfortunately')
- *During basophil activation intracellular compounds containing CD63 fuse to the cellular membrane.* × (insert comma after 'activation')

G. Using commas incorrectly with *however*: As we saw above, *however* should be punctuated carefully if its, and the author's, intended meaning is to be conveyed clearly:

- *However that is not the case.* × (insert comma after 'however')
- *That is not the case however.* × (insert comma after 'case')
- *That however, is not the case.* × (insert comma after 'that')
- *However much I love her, we simply cannot marry.* ✓ (here, *however* is an adverb intensifying 'much', not a conjunction)

But note: *I like her; however, does she like me?* is the correct way to punctuate around 'however', because it is the pivot on which two contrasting ideas or statements are balanced.

I hope that you will have recognised a number of the errors illustrated in this potpourri of problems involving various types of connector. Alternatively, it may have opened your eyes to the kinds of error we must look out for, and correct, as we go about the business of improving authors' texts – and, in the process, saving a reputation or two.

Look out for another potpourri in the next issue of *PEGboard*.

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#R

R: Reekse en lyste

Corné Janse van Rensburg

In die laaste uitgawe van *PEGboard* het die klem geval op leenwoordeskat wat met "q" begin. In hierdie uitgawe van die nuusbrief kom ons by die 18e letter van die alfabet en die redigering van "reekse en lyste" – vir baie 'n uitdagende deel van enige teks ten opsigte van grammatikale struktuur en die gebruik van hooflletters en leestekens – word aan die hand van gesaghebbende bronne bespreek.

1. Wat is reekse en lyste?

Die *Afrikaanse woordelys en spelreëls* (2017:146–147) tref die volgende onderskeid: "In 'n reeks word items langs mekaar in lopende teks aangebied, terwyl items in 'n lys onder mekaar geskryf word. Items in 'n reeks hoef struktureel nie ooreen te stem nie ('n reeks kan met ander woorde uit 'n kombinasie van woorde, frases en volsinne bestaan). Lysitems is gewoonlik struktureel gelykwaardig (met ander woorde alles woorde, alles frases of alles volsinne)."

'n Reeks word soos volg in die *AWS* (2017:728) omskryf en geïllustreer:

> 'n Reeks is 'n aantal items wat horisontaal gerangskik is, byvoorbeeld:
> Bring asseblief 'n handdoek, tandeborsel en slaapsak saam.

En 'n lys word op hierdie manier omskryf en geïllustreer (*AWS* 2017:723–724):

> 'n Lys is 'n aantal items wat vertikaal gerangskik is, meestal met behulp van kolpunte, nommers, ensovoorts, byvoorbeeld:
>
> Bring die volgende saam:
> - handdoek
> - tandeborsel
> - slaapsak

Voordat die 11e uitgawe van die *AWS* egter beskikbaar was, het ek reekse geredigeer aan die hand van algemene opmerkings oor leestekengebruik, soos in *Skryf Afrikaans* by par. 9.61 (2011:464–465) oor die gebruik van dubbelpunte, par. 9.94 (2011:471) oor die gebruik van kommas en par. 9.119 (2011:477) oor die gebruik van die kommapunt in reekse. In die *HAT Taal- en feitegids* (2013:66) word die gebruik van kommas in reekse kortliks bespreek. Ook in die *Oxford Afrikaanse taalgids* (2017:85) kon ek die gebruik van leestekens in reekse selfstandige naamwoorde (en byvoeglike naamwoorde – dalk die onderwerp van 'n ander artikel) nagaan.

Vir die redigering van lyste was ek ook eerstens aangewese op *SAAZ*, veral par. 9.121 tot par. 9.124 (2011:477–478), waarin die struktuur van lyste bondig aan die hand van die gebruik van kommapunte duidelik uiteengesit is. Die enigste ander bronne wat ek tot my beskikking gehad het om my met die redigering van kol- en nommerlyste te help, was die *Stylgids* (2012) van die Taalsentrum van die US wat 'n hele afdeling aan kol- en nommerlyste afstaan (2012:25–29), en enkele opmerkings oor die aantreklike aanbieding van die teks met behulp van pikakolle, blokkies of nommers wat ek in die *Stylboek* (2015:223–224) raakgelees het.

Die jongste uitgawe van die *AWS* sistematiseer egter vir die eerste keer 'n duidelik bereëlde benadering tot die aanbieding van reekse en lyste wat aansienlik bydra tot die gemak waarmee 'n redigeerder hierdie dele van 'n teks kan nagaan.

2. Leestekengebruik by reekse en lyste

2.1 Leestekengebruik by reekse

Leestekens word vir die eerste keer in hoofstuk 13 van die jongste uitgawe van die *AWS* bereël. Die volgende twee reëls, reël 13.85 oor die gebruik van die dubbelpunt en 13.86 oor die gebruik van kommas, is van toepassing op reekse in Afrikaans:

Reël 13.85: 'n Dubbelpunt word voor 'n reeks items geplaas indien die inleidende sin 'n volsin is. 'n Dubbelpunt word nie gebruik voor die items indien die reeks deel van die volsin is nie.

- Jy moet die volgende saambring: 'n hoed, 'n waterdigte jas, serpe, 'n mus, handskoene, en 'n verkyker.

- Daar was verteenwoordigers van Zimbabwe, Mosambiek, Malawi en Suid-Afrika by die vergadering.

Reël 13.86: Items in 'n reeks word deur 'n komma of kommapunt geskei, behalwe die voorlaaste item, wat deur 'n neweskikkende voegwoord of frase (byvoorbeeld **en**, **of**, **asook** of **sowel as**) geskei word. Indien die laaste item 'n 'n [sic] bywoord (soos **ensovoorts**) of 'n bywoordelike frase (soos **en dies meer**) is, kan dit nie deur 'n neweskikkende voegwoord of frase voorafgegaan word nie en word dit met 'n komma van die voorlaaste item geskei.

- Ek het drie susters: Jolinda, Brenda en Louwna.

  Almal wat vanaand hier teenwoordig is, is onderwysers, lede van die beheerraad, ouers en leerders.

  Die oord bied veilige verblyf, 'n waterpark, [sic] asook toesig vir kinders.

  Alle belanghebbendes – die HUB, bestuurders, lede van die direksie, die adminpersoneel, [sic] sowel as werkers – het die vergadering bygewoon.

- Verskeie soorte konfyt word te koop aangebied: vye, perske, waatlemoen, makataan, marmelade, ensovoorts.

  Die onrus gaan eintlik oor werksomstandighede, betaling vir oortyd, bonusse, en dies meer. ›

In hierdie reël word bepaal dat 'n komma nie tussen die laaste twee items in 'n reeks geplaas word as 'n neweskikkende voegwoord of frase tussen hulle staan nie (vergelyk ook reël 13.35 hier onder). Indien daar egter 'n bywoord of bywoordelike frase tussen die laaste twee items staan, moet 'n komma gebruik word. In die laaste twee voorbeeldsinne wat die gebruik van 'n neweskikkende voegwoord of frase moet illustreer, word kommas blykbaar foutiewelik gebruik en daardie gebruik word met [sic] aangetoon (vergelyk ook reël 13.35 *(d)* hier onder).

Daar is ook vier ander reëls wat op reekse van toepassing is: vergelyk byvoorbeeld die volgende reëls oor kommapuntgebruik (reël 13.46) en kommagebruik (reël 13.35, 13.37 en 13.38):

Reël 13.46: Die kommapunt word gebruik in reekse waar die gebruik van die komma tot verwarring kan lei. Die kommapunt word in so 'n geval ook voor die onderskeidende voegwoord (byvoorbeeld en en of) geplaas.

- Die olifante eet elke dag twee sakke aartappels wat deur 'n boer naby Carletonville gekweek word; 'n sak patats wat van die Waterberg af kom; sewe slaaikoppe van Tarlton se wêreld; 'n sakkie appels uit Grabouw se boorde; en tien brode wat deur 'n plaaslike bakkery geskenk word.

- Op die gastelys is mnr. Johan Petri, die burgemeester; prof. Dan Mbeki, die rektor; me. Susan Prinsloo, beoordelaar; en Sharifa Abrahams, gaskunstenaar.

Vergelyk ook hier die opmerkings in die *HAT Taal- en feitegids* (2013:72) oor die gebruik van die kommapunt om duidelikheidshalwe in reekse en lyste, veral in syferreekse wat desimale kommas bevat.

Reël 13.35: 'n Komma skei gelykwaardige sinsdele (woorde en frases) wat sonder 'n neweskikkende voegwoord verbind word. Indien 'n neweskikkende voegwoord voor die laaste gelykwaardige sinsdeel gebruik word, word daar nie 'n komma voor die neweskikkende voegwoord geplaas nie.

Neem ook kennis van opmerking *(d)* en die voorbeeldsinne wat gelys word: In sommige gevalle (soos wanneer 'n sin meer as een neweskikkende voegwoord bevat wat betekenisverhoudings onduidelik maak) kan 'n komma voor 'n neweskikkende voegwoord geplaas word ten einde die regte betekenisverhoudings duidelik te maak, byvoorbeeld:

Esmé het eers van die kos geruik, gevoel en geproe, en toe 'n groot hap gevat.

Suid-Afrika se staatsdiens word op basis van bepaalde nasionale prioriteite georganiseer, waaronder handel en nywerheid, kuns en kultuur, wetenskap en te gnologie, en nasionale veiligheid.

Hierdie reëling geld ma's en pa's, oupas en oumas, broers en susters, en seuns en dogters.

Die toestand kan met natuurlike middels soos vitamienaanvullings, minerale en minerale soute, of selfs 'n plantaardige antibiotikum behandel word.

Hierdie gebruik van die komma stem ooreen met die sogenaamde Oxford-komma of reekskomma ("serial comma") in Engels. Kyk in die besonder na par. 4.3.5 in *New Hart's rules* (2014:77–78).

Die manier waarop reekse ingelei en afgesluit word, word nou ook bereël:

Reël 13.37: 'n Komma skei inligting wat ingelei word met 'n bywoord of bywoordelike frase van skakeling (of die afkorting daarvan) van die res van die sin.

Drie skrywers word vanaand vereer, naamlik Pierre du Toit, Laura Enslin en Jennie Oliphant.

Al die genooide gaste het opgedaag, te wete die skoolhoof, die raadslid en die vakbondverteenwoordiger.

Daar is baie stil tye, bv. Sondagmiddae.

Heelwat verbeteringe is aangebring, soos die stoepe en die motorafdak wat intussen gebou is.

Die biblioteek het waardevolle boeke opgeveil, waaronder 'n eerste uitgawe van *Tristia*.

Daar was kinders by die konsert, o.a. my jongste boetie.

Reël 13.38: 'n Komma word voor 'n bywoord of bywoordelike frase van uitbreiding (of die afkorting daarvan) geplaas wanneer dit 'n reeks items afsluit.

Die restaurant bedien calamari, kreef, garnale, lynvis, mossels, ensovoorts.

Daar is net uieringe, tjips, diepgebraaide aartappels, ens. op die spyskaart.

Petri eet graag appels, piesangs, lemoene, pere, en so meer.

As jy handboeke, skryfbehoeftes, e.d.m. wil bestel, kan jy dit aanlyn doen.

2.2 Leestekengebruik by lyste

Ek moet erken dat ek eerder die voorbeelde van lyste in *The write stuff* (2019:21–23, of in vorige uitgawes van 2008, 2011 en 2014) dikwels eerder as modelle vir my redigering in Afrikaans gebruik het, veral omdat die uiteensetting so omvattend en duidelik is. Die *AWS* se eenvoudige riglyne vir kol- en nommerlyste wat in drie reëls opgesom word, beteken dat ek nie meer op 'n Engelse bron aangewese is nie.

Reël 13.87 wys daarop dat daar drie opsies vir leestekengebruik in kol- of nommerlyste is as die inleidende sin 'n vraagsin is:

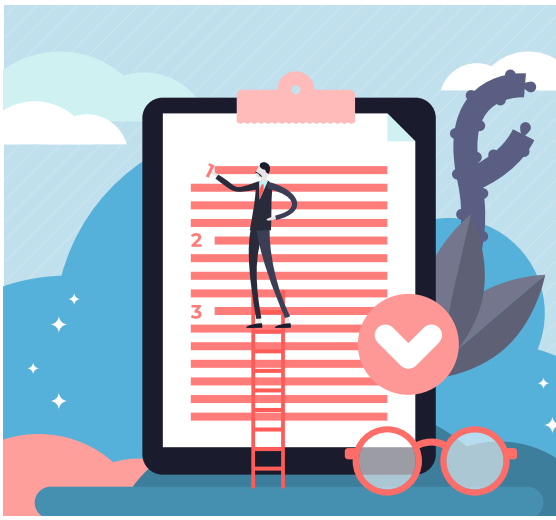
Reël 13.87: In lyste waar die inleidende sin 'n vraagsin is, word die inleidende sin met 'n vraagteken afgesluit, en elke lysitem begin met 'n hoofletter. Indien die lysitems volsinne is, word elk afgesluit met 'n punt, vraagteken, uitroepteken of ellipsteken, na gelang van die konteks. Indien die lysitems frases of woorde is, hoef daar geen leestekens aan die einde van die lysitems geplaas te word nie, en in so 'n geval word geen neweskikkende voegwoorde in die lys gebruik nie; as alternatief word sulke lysitems met kommapunte afgesluit, 'n neweskikkende voegwoord word ná die voorlaaste item geplaas, en die lys word met 'n punt, vraagteken, uitroepteken of ellipsteken afgesluit.

- Watter van die volgende stellings is op jou van toepassing?
  - Ek voel die hele tyd moeg.
  - Ek is dors en drink baie water.
  - Beserings vat baie lank om te genees.
  - Ek sukkel om te sien.

- Watter van die volgende items het jy saamgebring?
  - Handboeke
  - Pen en potlood
  - Skryfpapier
  - Kaarte en kaartleesinstrumente

- Het jy enige van die ondergenoemde siektes gehad?
  - Malaria;
  - Cholera;
  - Masels; en/of
  - Konjunktivitis.

Reël 13.87 wys daarop dat daar drie opsies vir leestekengebruik in kol- of nommerlyste is as die inleidende sin 'n stel- of bevelsin is, afhangende daarvan of die lysitems volsinne of frases en woorde is: ›



Reël 13.88: In lyste waar die inleidende sin 'n stel- of bevelsin is, word die inleidende sin afgesluit met 'n dubbelpunt. Indien die lysitems volsinne is, begin elk met 'n hoofletter en word elk afgesluit met 'n punt, vraagteken, uitroepteken of ellipsteken, na gelang van die konteks. Indien die lysitems frases of woorde is, begin elkeen met 'n kleinletter, tensy die gewone reëls vir hooflettergebruik geld. Daar word geen leestekens aan die einde van die lysitems geplaas nie, en in so 'n geval word geen neweskikkende voegwoorde in die lys gebruik nie; as alternatief word sulke lysitems met kommapunte afgesluit, 'n neweskikkende voegwoord word ná die voorlaaste item geplaas en die lys word met 'n punt afgesluit.

- Die volgende gevolgtrekkings is gemaak:
  - Die leerders wat nie boeke gehad het nie, se punte het dit weerspieël.
  - Die onderwysers wat nie die slypskole bygewoon het nie, het nie die memorandum reg toegepas nie.
  - Leerders aan skole waar daar kragonderbrekings was, het gesukkel om klaar te maak.

- Die response op vraag 3 was uiteenlopend:
  - Julle weet nie waarvan julle praat nie!
  - Verstaan ek hierdie vraag reg? Julle wil die koshuis sluit?
  - Ek dink dis verregaande! Wag tot die alumni hiervan hoor …
  - Dis 'n goeie ding – te veel ongerymdhede het hier plaasgevind. Sluit die plek.

- Jy moet die volgende items saambring:
  - handboeke
  - pen en potlood
  - skryfpapier
  - kaarte en kaartleesinstrumente

- Gaan die volgende na voor jy met 'n motor op reis gaan:
  - remme
  - olie
  - water; en
  - bande.

- In hierdie hoofstuk word die volgende terme gedefinieer:
  - morfeem
  - gelede en ongelede woorde
  - simpleks en kompleks
  - morfologiese konstruksie

As 'n lys ingelei word deur 'n sin wat nie 'n volsin is nie, moet die grammatikale struktuur van die sin in gedagte gehou word en, alhoewel die gebruik van die dubbelpunt aan die einde van die inleidende sin opsioneel is, word die leestekens slegs op een manier gebruik:

Reël 13.89: Waar die sin wat 'n lys inlei, nie 'n volsin is nie en die lysitems gesamentlik die sin voltooi, word die inleidende sin afgesluit met 'n dubbelpunt of geen leestekens nie. Die lysitems begin in hierdie geval telkens met 'n kleinletter, tensy die gewone reëls vir hooflettergebruik geld. Die lysitems word met kommapunte afgesluit, 'n neweskikkende voegwoord word ná die voorlaaste item geplaas en die lys word met 'n punt afgesluit.

- Ons doelwitte is om:
  - Bayes-klassifiseerders vir woordafbreking te implementeer;
  - die afrigtingsdata en programkode in die oopbronkodedomein beskikbaar te stel; en
  - navorsingsartikels oor die projek te publiseer.

- Die grondbeginsels van hierdie organisasie hou in dat
  - mense die reg het om hul eie wilsbesluite te neem;
  - Suid-Afrika se Grondwet onderskryf word;
  - die lede se onderskeie kulture uitgebou sal word; en
  - lede gedeelde belange sal soek om hulle gemeenskappe mee te versterk.

- Gaan spreek jou dokter indien:
  - jy sukkel om te slaap;
  - jy voel asof jy nie asem kry nie;
  - jy snags koorsig is;
  - jou urine donker is; en/of
  - kos na niks smaak nie.

Met die riglyne hier bo oor die grammatikale struktuur en die gebruik van hoofletters en leestekens in reekse en lyste is dit aansienlik makliker vir die redigeerder om reekse en lyste met groter konsekwentheid na te gaan.

Benewens die toepassing van hierdie reëls, moet die redigeerder ook die volgende vier goed in gedagte hou wanneer reekse en lyste in 'n teks voorkom:

- Is die gebruik van reekse en lyste konsekwent (let byvoorbeeld op die gebruik van verskillende soorte kolpunte, wat 'n teks maklik onprofessioneel kan laat lyk)?

- Is die reekse en lyste logies (is die rangskikking van reeks- of lysitems logies, veral as daar sprake van stappe of 'n rangorde is, en onthou dat 'n reeks of lys nie net een reeks- of lysitem kan bevat nie)?

- Dra die reeks- en lysitems by tot begrip of is die items onnodig ingewikkeld (byvoorbeeld Bisantynse nommerstelsels in nommerlyste wat moeilik lees of kol- en nommerlyste met tweede- en derdevlakonderskeidings)?

- Is die tipografiese aanbieding van lyste konsekwent (as 'n lysitem langer as een reël is, is die inkeping korrek sodat die eerste woord in die tweede reël reg onder die eerste woord van die eerste reël is; en is al die inkepings dieselfde grootte)?

Die opsomming van die riglyne hier bo en die verwysing na die beste bronne wat tans tot redigeerders se beskikking is, het ten doel om die redigering van reekse en lyste te vergemaklik.

As 'n mens hierdie reëls in gedagte hou, of ten minste weet waar om hulle te gaan vind, sal jy seker kan wees dat jou redigering van reekse en lyste aan die jongste voorskrifte voldoen en van hoogstaande gehalte sal wees.

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#MindYourLanguage

Knowing your *ham* from your *hesp*: The cultural–linguistic trip-ups and booby traps twixt Afrikaans and Flemish

Ken McGillivray and John Linnegar

At the METM18 conference in Girona, Spain, early in October 2018, these editors-being-exposed-increasingly-to-translation attended an eye-opener of a presentation that went about dealing either with texts written by an author in a particular cultural setting and intended for other cultural settings or those translated by a practitioner for a different culture. The message: cultural differences affect documents in so many ways – lexicon, language usage, syntax, specific regional references, key terminology, concepts and images that may produce an undesired response (eg amusement, offence), plus design and structural elements that are simply inappropriate to the intended audience. And that set us thinking about the cultural–linguistic divide between Flemish and its Afrikaans offspring, although they are both 'eende van dieselfde dam'.

What really set us off on this *trant*, even before Girona, was arriving at our local swimming bath one day and encountering a sign that read *NIET LOPEN*. How, we thought, do we get to the pool's edge without walking? Idiots! We should by now have known that *lopen* is 'run', the equivalent of 'hardloop' in Afrikaans. 'To walk' here in Flanders is *stappen*: *men stapt op of af een tram of een bus* (one gets onto or alights from a tram or a bus). And *wandelen* (to stroll) and *klunen* (to walk on skates) are another story entirely.

Mastering the Vlaams accent is no mean feat for an 'Engelsman', but perhaps it's even more challenging for one whose ear is attuned to Afrikaans: the differences between the two languages at so many levels are vast. For now, these are our observations about the lexical differences between, and influences on, the two languages.

It has now been convincingly established that Afrikaans is derived from the Flemish of seamen hired by the Dutch East India Company (VOC) and not from the Dutch of the Netherlands. (Arising from our experience of Flemish these past six years, we prefer to consider Flemish a dialect of Standard Dutch or 'Standaardnederlands', though, and not one and the same language – the official view.) There are differences between what academics call Belgian-Dutch and what everybody else calls Flemish, and Standard Dutch. This applies particularly to pronunciation, vocabulary and idioms. Take, for example:

- ATM: The Flemish person would ask for a *bankcontact*, whereas a Netherlander (or 'Cloggie') would ask for a *pinautomaat*.
- *Schoon*: In Flanders this indicates the beauty of a person or a thing, whereas to a Cloggie this describes something that is clean. In contrast, to a Fleming, tidy or clean is conveyed by the word *proper*.
- *Kleedje*: In Flanders this is a dress, whereas in the Netherlands this is piece of textile such as a table cloth or rug. ›

This said, the two languages do, of course, have remarkable similarities. The *Dikke Van Dale* dictionary contains countless identical matches (albeit with constant asides such as: 'only in Belgium'!). But many, many minefields and booby traps also await the unsuspecting linguist or language practitioner who has to work in both – which possibly makes them more like distant cousins rather than siblings.

For one thing, whereas Afrikaans, like French, is strongly rule-based in the interests of 'taalsuiwerheid' and protected by an 'akademie', both Flemish and Dutch have long since abandoned such prescriptivism: they understandably borrow from nearby European languages left, right and centre as if to the manner born.

So, you can purchase *gamba's* (prawns or *garnalen*) at a supermarket or a restaurant (Italian, Spanish); you may call yourself a *señor* (sir or sire) if you were born within the walls of the old Antwerp, and canyon is spelt *cañon* (Spanish); and if your vehicle crashes or breaks down, you are said to have had *pech* (bad luck or trouble; the same noun exists in German).

Another similarity with German is that the plural forms of nouns are often formed using an *-en* or *-n* ending: *mensen*; *jongen*, for example. Many Dutch adjectives also end with a German-looking, but certainly not German-sounding suffix: *-isch* (*academisch*, *botanisch*, *magisch*, *olympisch*, *tropisch* – all pronounced like the Afrikaans suffix '-ies'). Close relatives there! So one also has to be 'op jou hoede' as far as Flemish spellings are concerned (not to speak of pronunciations!).

Besides these fairly limited linguistic borrowings, you will find a plethora of words of French origin peppering both the spoken and the written word. Apart from the ubiquitous interjection *allee* (as in *Allee, tot volgende week hé*), which seems to be overused a bit like 'like' in English nowadays, there are also *abonnement* (subscription), *accessoir* (accessory, as in fashion accessories), *americaine* (minced pure beef), *bon* (voucher), *cadeau* (gift), *etalage* (shop-window [display]), *faillissement* ([business] failure or bankruptcy), *niveau* (level), *paraplui* (umbrella) and *station* (station, or *stasie* – mercifully, the good old *halte* is still used by both lingos for bus and tram stops). And if a colleague asks you to collect a document from their *bureau*, one is not sure whether they mean their desk or their office (it could be either). And a survey or a poll? It's an *enquête* (in research, often conducted by means of a *vragenlijst* or questionnaire).

One area of borrowing that should not trip up the unsuspecting Afrikaans-speaker working on Flemish documents … is the wholesale and unashamed use of English words.

One area of borrowing that should not trip up the unsuspecting Afrikaans-speaker working on Flemish documents (except in so far as the use of 'anglisismes' goes totally against the grain and the insertion of such words is likely to shock or unsettle them) is the wholesale and unashamed use of English words: baby, bestseller, (sports) coach, horror, interview, run (a business), parking, shop, skateboard, team, ticket, trainer, weekend – you name it – are thrown into conversations, news bulletins and written pieces without any sober Belgian batting an eyelid! Only recently, we have read these sentences in reputable Flemish-Dutch newspapers:

> *Een lekker warm accessoire én het maakt je* look *af … een* stylish *ensemble.*
> *Ik ben daar echt in de* jungle *gaan zitt' … die magische ervaring die* cinema *kan zijn.*
> *Zo huizen er een* B&B *en een restaurant in hun* shop. *En vorig jaar gooiden ze hun goed verkopende* labels *de deur uit … Ook aan solden doen ze niet meer. Het boek is vooral een sfeerverslag met veel grote* foto's*, maar ook* interviews *… en met chef … die het restaurant runt'*

These 'liquorice allsorts' of sentences also include a number of French words and some uniquely Dutch-Flemish words: *er* = 'daar'; *hun* = 'hul[le]'; *solden* = 'uitverkoping'; *sfeer* = (atmo[sphere]).

Our first reaction? Wow! But, then, this is what trips off the average Fleming's tongue effortlessly in everyday parlance – and in the print media, for sure.

So much for borrowings. There's also a peppering of dialectal words, often culturally determined, to deal with. Whereas there are no dialects of Afrikaans to speak of ('Valies', 'Vrystaters' and 'Kapenaars' have no difficulty understanding one another), there are as many dialects as there are towns and provinces in Flanders. We've been told of a case, no doubt extreme, where a village was split in two by a new canal and there are dialectal words on either side that are not understood by the villagers t'other side of the water! Tragically, this wide variety of local dialects is under increasing threat of extinction. Many a time they are used only in informal situations, such as among family, friends and others from the same village. A common remark made by urbanised youngsters with a shrug of their shoulders is that *het is de taal van opa en oma*.

The Antwerp dialect (or dialects; they are often separated by the river Schelde) is particularly prominent. So, for example, you can chose to ride a *plooifiets* (a folding bicycle) and be asked not to *plooien* (fold) a document after completing it, as we were recently; but elsewhere Flemings will use the words *voufiets* and *vouwen* instead!

In Antwerp you can also purchase a *boterham hesp* (bread and butter with ham on it) or you can eat a *smos* (a *pistolet* to which an oozy sauce of some kind, like mayonnaise, has been added) instead. And the dialectal word in the city for *stelen* (to steal) is *pikken* (to pilfer, from *peck*).

But for the language practitioner, translator or interpreter the traps do not end there! Even for the polyglot.

There are many words in Afrikaans that have no equivalent in Flemish, and vice versa: the parting of the proverbial ways over centuries, thanks to local influences. The obvious Afrikaans phrase 'baie dankie' is one (*bedankt* or *dank uw/je wel*) that Flemish or Dutch-speakers regard as 'cute' (which they say with a knowing, 'ag moeder'-type giggle!). Likewise, there are:

- 'sambreel' (*paraplui*) and 'blatjang' (*chutney*), which are also borrowings from the East that Afrikaans sports but which are alien to Dutch;
- 'skenk' (give or donate) and 'geskenk' (gift) are more Afrikaans than Flemish, which prefers the French *cadeau*;
- *kombuis* (ship's galley) and *keuken* (kitchen) mean entirely different spaces – the Afrikaans word probably telling a tale about the language's seafarer roots;
- both 'lang' and 'lank' are Afrikaans, only *lang* is Flemish; and
- although 'ploeg' may have meanings for a South African 'boer', in Flanders it can also mean a team of sportspeople (but patients, we have learnt, can have *een medisch* team attending them).

On the other hand, *sowieso* (anyhow) has as its equivalent in Afrikaans: 'in elk geval'. *Kot* is particularly interesting: to Flemings it means student digs ('losies'), whereas in Afrikaans it can be a child's bed or a kennel!

A visit to the supermarket or the local fresh produce market can provide some linguistic challenges too: the good old South African 'mealie', large tracts of which are cultivated in Flanders, is known as *maïs* (from French); our 'spanspek' is a Charentais melon, also known as French *cantaloupe*; *kip curry* is chicken curry (not 'hoenderkerrie'); *peen* is a dialectal word for 'geelwortel' (carrot; one can purchase *winterpeen* for soups, for example); *pastinaak* for 'witwortel' (parsnip); the South African 'pomelo' is *pampelmoes*, 'suurlemoen' is *citroen* (*limoen* is a lime), 'pynappel' is *ananas*. Perhaps most interesting of all is the exotic 'China apple' – for us, the good old orange (*sinaasappel*).

When one considers Belgium's proximity to France, Spain and Germany, the influences of their languages become understandable – especially when one learns how the armies of those three nations swept over and asserted their hegemony over the people of the Low Countries time and time again. In contrast, the history and development of Afrikaans have been entirely different, the influences from the Orient, for one, placing their unique cultural-lexical stamp on the language.

In the next article in this series, we'll share some more fascinating quirks of the two languages, which seem to have undergone something of a linguistic continental shift since 1652.

Hey-ho, a-webinaring we shall go …

John Linnegar
(with thanks to a half-dozen PEG webinar enthusiasts)

In June this year, after around 10 webinars had been presented and PEG members had taken full advantage of the between 200 and 300 places on them, it seemed time to poll some of the participants on their feelings about the Guild's online learning events. It was also felt that their responses would help Exco to gauge the need for online training opportunities and the desirability of extending the current programme.

Those surveyed were asked six questions:

1. What are, for you, the advantages and disadvantages of this mode of CPD delivery?
2. Which webinar or webinars have you attended to date?
3. How have you personally benefited from that/those you've attended? In what ways?
4. Is there any way in which you think the format could be improved or refined?
5. Would you recommend this mode of learning to other members? If so, what would your major motivation or reasons be?
6. Anything else you'd like to add?

Unsurprisingly, the respondents were overwhelmingly positive about the webinars, but for a variety of reasons, as described below. This after they had each attended between one and seven of the webinars offered to date.

Geographic location a key factor favouring online learning
Perhaps top of the pops under 'advantages' was geographic location. It was the one factor that most influenced members' enthusiasm for the programme (another was the range of topics on offer).

What is particularly revealing from their responses is the fact that those who live in outlying areas far from Cape Town, Johannesburg and Durban (variously termed 'the sticks', 'the bundu', 'the gramadoelas') find the webinars to be their first opportunity to engage in PEG's CPD events – 'an otherwise inaccessible resource (workshops)'. The webinars are also considered to be an invaluable chance to prepare for the Accreditation Test – a further enormous advantage.

Apart from learning opportunities, a bonus for these members is that webinars provide them with precious opportunities to 'get to be with other editors and rub minds'. Several respondents expressed a similar feeling of camaraderie, of being part of a kindred group, during webinars: 'Another benefit was the feeling of being in the same "room" with fellow editors talking about editing with people who "get it"', responded one aficionado. Others found that 'sharing with others and learning from both the presenter and them has been really valuable'.

Among this group nary a disadvantage to this mode of learning was mentioned, some having quickly overcome any queasiness about having to cope with the new (to them) technology: Zoom. And are they now sold on it …!

While those who live in or near the urban metropoles speak of the undoubted advantages of the webinars as learning experiences, for them the big disadvantage, understandably, is being denied the familiar face-to-face networking opportunities (not to speak of the refreshments!) that in-person events afford them. They are feeling this more acutely, particularly post-February, with social distancing having grounded PEG's workshops and other events for the time being. But even the members from places such as Centurion and Pretoria were all for the new online mode, because of the time, cost and inconvenience involved in travelling to events in eGoli.

'Another benefit was the feeling of being in the same "room" with fellow editors talking about editing with people who "get it".'

Savings on time and costs
Another enormous advantage that the respondents generally acknowledged is the savings on time as well as on the cost involved in getting to and from an in-person event. Not only has the savings in these respects been substantial: the ›

convenience of 'attending' online events from the comfort of one's home (or home office) has been viewed as a major plus point (the odd barking pooch notwithstanding!).

Participating from home also enables attendees to dovetail work commitments with CPD events more seamlessly and conveniently; and so, taken together, webinars constitute a very efficient use of time for PEG members.

The fact that the webinars are also – at R200 for the early-bird member fee, R275 for the latecomers – affordable and value for money makes them all the more attractive. And yet, PEG has certainly not had to subsidise a single event to date, thanks to the elimination of venue hire, catering and other sundry costs.

Front row seats!
Another advantage of this mode of learning, as expressed by some of the respondents, is that every attendee has a front row seat, sitting as they do virtually under the presenter's nose and with their full attention!

Contrast this with sitting in the back row at an in-person event where the presenter might not be that audible and their projected presentation often quite indistinct. Or being distracted by fellow attendees who insist on yabbering while the presenter is holding forth. Being in the pound seats is therefore a big plus for a number of the participants.

Others wrote that a major motivation for attending the webinars is the diverse subject matter on offer during concentrated sessions; another is the anonymity of the attendees (who are not visible in webinar mode and who may use the Q&A function to submit questions silently). This latter factor makes it easier for shy personalities to ask questions whereas in large auditoria they're more likely to be intimidated by the assembled throng.

Demystifying an accreditation test
For those with one eye on sitting PEG's Accreditation Test in the near future, having 'sat' three others (or at least having gained an inkling of what a test could contain) made the prospect of sitting PEG's 'not seem so absolutely daunting'; and through their exposure to the tests, others have begun to realise that they have some way to go before they can contemplate attaining Accredited Member status.

'These webinars have literally changed my life because I now see the possibility of achieving accreditation, whereas before it was not possible'.

Expanding one's editorial repertoire
For some, the webinars have been real eye-openers – whether it was the accreditation tests or the English grammar sessions! Some, who specialise in editing academic journal articles, found the exposure to other genres, especially the ins and outs of book production and publishing, either helpful or enlightening.

Pre- and post-webinar pluses
The respondents – and attendees at webinars generally – have found receiving pre-webinar assignments to work on, being able to work through the 'answers' during a webinar, receiving some theoretical input into the bargain and then being sent the presenter's PowerPoint presentation and the recording of the webinar afterwards to be major pluses of the PEG webinars. The first two phases lead to greater, more meaningful engagement; the last to an opportunity to revisit and revise the content and the Q&A in the cold light of the aftermath.

Would you recommend this mode of learning to other practitioners? In answer to this question, the responses ranged from 'Totally' to 'I absolutely would, because it is always good to refresh your knowledge and you could learn something new'. (This word 'refresh' was repeated in several responses to the poll.)

Some negatives
What has become clear is that, even with three breaks, a four-hour webinar is simply too taxing on participants; 3,5 hours with breaks seems to be about optimal. Sometimes the sound quality has been problematic (often a factor over which one has scant control), though it seems to wax and wane from one webinar to the next. (At one event notorious for the poor sound quality, the attendees were blissfully unaware – thank heavens! – of the antics of the presenter, who had to hotfoot it back and forth from one venue to another simply to try to benefit from a stronger Wi-Fi signal!)

Conclusions
What this means, ultimately, for PEG and its members is that webinars will be here to stay, even after face-to-face events return. It is equally apparent from the feedback that webinars should not replace 'traditional' PEG workshops, but complement them, because of the online workshops' unique role in breaking down the isolation that freelancers everywhere experience in both the best of times and the worst of times.

One respondent spoke of our needing to adopt a 'blended approach' to holding both online and in-person CPD events. #Waytogo.

If nothing else, though, regarding CPD events and preparation for the PEG Accreditation Test (and perhaps to a lesser extent, networking opportunities), these webinars have highlighted the disadvantaged position of those of the Guild's members who live in outlying areas around South Africa.

Staging only in-person events does put them at a serious disadvantage; conversely, for these individuals, the webinars have given a whole new meaning to membership of the Guild. These members include those based in places such as Langebaan and Darling on the West Coast; Paarl, Franschhoek, Stellenbosch and Hermanus in the Western Cape; Port Elizabeth, Fort Hare and Mthatha on the Eastern Cape littoral; throughout KZN, from the South Coast to the North Coast and into the Midlands; and from Bloemfontein to Vanderbijlpark, Potchefstroom and even further north to Tzaneen in the Highveld. These outliers have responded with palpable enthusiasm and gratitude to an opportunity (denied them for too long) they have embraced with both hands.

Talking of convenience, at some of the webinars even globetrotting PEG members were able to attend: from as far afield as Florida in the United States, Barcelona in Spain and South Korea! If that does not underscore the value of the online modus operandi, nothing will!

A final word from some of our members, who have spoken out in this vein. One outlier respondent says it would be helpful to be able to attend presentations on a greater variety of topics – for example, how to present ourselves as freelancers and how to reach and obtain clients. That's precisely where we will rely on PEG volunteers either to offer presentations on topics specific to our profession or to suggest suitable online presenters.

Another member who has benefited particularly richly says emphatically:

> 'The benefits have been many and varied. I hope there will be many more … I have missed out on too many practical PEG workshops in the past because I could not get to one of the centres.'

And, finally, there was this feedback:

> 'As a top-class learning experience, PEG webinars offer us an all-in-one package! … As life-long learning is an integral part of my motto and work, I hope that this mode of learning will be here to stay.'

With the announcement of an extended national webinar programme from September 2020 until March 2021, PEG members can rest assured that it will indeed be so!

#GetWithTheProgramme

National webinar programme for 2020/21

Online: September 2020 to March 2021 | **Presenters:** Various

Third quarter 2020	**Title: MS Word essentials for editing** Date: Saturday 12 September 2020, 09:30–13:00 Presenter: Monica Bosman — Exercises to be emailed by 24 August 2020
	Title: Improving your productivity by using macros in MS Word Date: Tuesday 15 September 2020, 14:00–17:30 Presenter: Paul Beverley, Archive Publications, UK, compiler of *Macros for Editors*
Fourth quarter 2020	**Title: Improving your productivity by using macros in MS Word** Date: Wednesday 7 October, 09:30–13:00 Presenter: Paul Beverley, Archive Publications, UK, compiler of *Macros for Editors*
	Title: Developmental editing: What it entails; expanding your editorial repertoire Date: Saturday 17 October 2020, 09:30–13:00 Presenter: Linda Pretorius
	Title: Applying Plain Language principles when editing texts Date: Tuesday 3 November 2020, 13:30–17:00 Presenter: John Linnegar — Exercises to be emailed by 19 October 2020
	Title: Proofreading on PDFs in Adobe Acrobat documents Date: Thursday 19 November 2020, 13:30–17:00 Presenter: Laetitia Sullivan — Exercises to be emailed by 30 October 2020
	Title: MS Word essentials for editing Date: Saturday 28 November 2020, 09:30–13:00 Presenter: Monica Bosman — Exercises to be emailed by 9 November 2020
	Title: Applying Plain Language principles when editing texts Date: Monday 7 December 2020, 13:30–17:00 Presenters: John Linnegar — Exercises to be emailed by 18 November 2020
	Title: Differentiating between a light, a medium and a heavy edit Date: Tuesday 15 December 2021, 09:30–13:00 Presenter: John Linnegar — Exercises to be emailed by 25 November 2020
First quarter 2021	**Title: Proofreading on PDFs in Adobe Acrobat documents** Date: Wednesday 20 January 2021, 09:30–13:00 Presenter: Laetitia Sullivan — Exercises to be emailed 3 January 2021
	Title: Editing for the self-publishing market Date: Saturday 30 January 2021, 09:30–13:00 Presenter: Sheena Carnie — Exercises to be emailed 10 January 2021
	Title: Formatting with Styles in MS Word Date: Thursday 4 February 2021, 13:30–17:00 Presenter: Monica Bosman — Exercises to be emailed by 14 January 2021
	Title: Developmental editing: What it entails; expanding your editorial repertoire Date: Wednesday 24 February 2021, 13:30–17:00 Presenter: Linda Pretorius
	Title: Editing for the self-publishing market Date: Thursday 4 March 2021, 13:30–17:00 Presenter: Sheena Carnie — Exercises to be emailed 10 January 2021
	Title: Formatting with Styles in MS Word Date: Saturday 13 March 2021, 09:30–13:00 Presenter: Monica Bosman — Exercises to be emailed by 26 February 2021
	Title: Differentiating between a light, a medium and a heavy edit Date: Wednesday 31 March 2021, 13:30–17:00 Presenter: John Linnegar — Exercises to be emailed by 10 March 2021

NOTE: The dates and times of the webinars in this programme are subject to change at short notice or, where necessary, without notice.

#BookReview

New Hart's rules

Catherine Robertson

I spent many years of my life relying on a little blue book for teaching and lecturing English: *Juta's practical English course* (Junior), 2nd edition, written by HJ Dickenson, MA, formerly English Master [sic] at the Aliwal North High School. It was first published in 1931 and the 10th impression of the second edition was printed in 1942. This book (191 pages in all) was my English first language go-to guide. It first belonged to my aunt in her Form IV (Grade 11) year, was then passed down to her younger sister, my mother, and eventually ended up with me.

Once I joined PEG and the Google chat group, I was impressed with responses from mainly John Linnegar and Corné Janse van Rensburg, who referred people to specific pages of *New Hart's rules* in order to help solve a problem. I realised that this was the book I had to have.

New Hart's rules is an extraordinary book. My newly acquired edition is a compact hardcover with an impressive dust jacket. It is black, with NEW in red, HART'S RULES in white. There's no missing it. It is also wonderful to touch and smell. *Hart's rules for compositors and readers* at the University Press, Oxford, as it started off being called, has an even longer history than my Dickenson, having been first published in 1893. It was then a slim, 24-page booklet intended just for staff at Oxford University Press. As the blurb says: 'When Horace Hart discovered copies for sale from bookstalls in London, he decided to publish this book more widely for the public – and so a publishing classic was born'.

And classic it certainly is. It has been published in 29 editions in a variety of forms but in 2005 returned to its original name and small handbook format. Since it is updated regularly to reflect changes to the publishing process brought about by new technology, it has become the foremost guide for all writers, editors and typesetters. It has replaced Dickenson in my repertoire of editing books and stands proudly next to my *New Oxford dictionary for writers and editors*, which I won at a nitty gritty workshop. The *New Oxford dictionary* forms part of a trio of editing books with *New Hart's rules*. The third book (not necessarily in this order) is the *New Oxford spelling dictionary*, one I have yet to acquire.

New Hart's rules has 21 chapters covering everything that someone who writes or who works with words can possibly need. The index guides one through the books and should you, say, want to check up on punctuation rules, you page through to Chapter 4, page 69, and there it all is. Each chapter is divided into numbered sections, all starting with the number of the chapter in which they appear. The book therefore not only helps the reader to find what they are looking for, but also assists them by providing an easy reference for the solution to a problem.

Each chapter uses the same format. For example, Chapter 7 deals with italic, roman and other type treatments. In 7.1, the general principles are dealt with in 7.1.1 and 7.1.2. Section 7.2 then starts off the discussion referred to in the chapter heading, first dealing with italic type in 7.2.1–7.2.4, and so on. The explanations are in plain language and easy to read and assimilate. Accordingly, the book is not only accessible, but also fun to use.

Armed with *New Hart's rules* and the *New Oxford dictionary for writers and editors* (an additional bonus), PEG candidates who intend sitting the forthcoming Accreditation Test will be more than adequately armed.

New Hart's rules: The Oxford style guide, 2nd edition, published by Oxford University Press (2014), retails at R402.00 at The Book Lounge in Cape Town.

Cathy Robertson, vice-chairperson of the Western Cape Branch

The cost of editing (it's a fair job)

Alexis Grewan

Time | Quality | Price
Prompt delivery (time), excellent standards (quality) and affordability (price). As editors, this is what we want to deliver and it's what clients of editing services should expect. I've heard it said that most skilled editors can offer all three but, more frequently, can only deliver on two. And that's perfectly reasonable in an editing context; we know clients want work produced quickly but affordably and, preferably, to the highest possible standard. How then do editors who offer quality and meet deadlines decide on their rates?

Time
A skilled editor will assess the time needed to deliver work after initial contact with a client. Light editing requires fewer changes and less time. Heavy editing demands more time and back-and-forth communication between authors and editors to approve changes in content, structure, organisation and flow.

It goes without saying that the amount of editing needed will have an impact on the time required to complete the job. Clients must be realistic about what they need edited and by when. We must be able to accurately estimate what can be achieved within specified time frames. Too little time to complete a task could compromise quality, while requesting extended time may mean negotiating a slightly lower rate. Similarly, meeting acceptable standards within a tight deadline (time-sensitive work) comes at a higher price (to the pocket and the editor).

Quality
I believe the standard of an editor's work relies on three things: inherent skill or aptitude, formal training and a commitment to the profession. As we know, editing practice in South Africa has yet to be regulated and many of us have found our way into this field indirectly, for example, through jobs that required 'informal' glances at written material, or work as educators that led to assisting students. Others of us are trained language practitioners, journalists or writers who have extended our skills to include editing.

Most editors complete some formal training in editing to support a natural flair for playing with words – especially words others have written. Our membership with a professional organisation makes sure we know how language conventions change and that we employ best practice in our field.

High standards in editing are best supported through ongoing education and the development of professional skills and knowledge. Sharing this expertise with our clients builds trust, develops a good reputation and maintains our credibility as editors.

Price
Clients want the best service at the lowest price; editors want to earn what is fair. Editing rates vary tremendously, as do clients' needs, but professional organisations have established trends in pricing that can guide us on what to charge for specific services.

Price should remain relative to skill, knowledge and confidence as well as to the time required to complete a task. Editors must juggle these factors to strike a balance that is both reasonable and comfortable (or unreasonable but worth it for a step in the door or cash in the hand).

If we wish to deliver all three, time, quality and price have to work in unison. This may not be so easy and the reason for this is simple:

- Quick turnaround at a good price may lead to delivering less than was bargained for (time + price > quality).
- Quality work on time should carry a higher rate (quality + time < price).
- An affordable rate and quality work needs sufficient time (price + quality < time).

All in all, it *is* possible to deliver all three, but only by being fair to each measure and fair to ourselves.

#PerseveranceMeetsPassion

Who's your colleague anyway?

Khomotso Leshaba

In this issue we chat to Khomotso Leshaba, a motivated and passionate yet humble and unassuming young man who joined PEG in 2019, and who pops up regularly on the Google chat group and at PEG workshops.

***PEGboard*: Tell us a little about your childhood and where you grew up.**
Khomotso Leshaba: I grew up in a large family in rural Limpopo. My school was two hours' walk away, but that didn't seem burdensome because I believed in education. I worked hard and was a top student in my elementary schools and even combined two grades in one of my years in high school. I wanted to become a medical doctor, but after career guidance I opted for engineering. My academic journey has not been easy due to my financial circumstances; however, I remained resilient and persistent because I knew no one would stand up for me if I didn't.

***PB*: Where did you study?**
KL: I studied chemical engineering at the University of Pretoria in 2008 but was unable to finish due to a lack of funding. After that I did several short courses and then opted to continue my engineering diploma through Unisa, a journey I have committed to until I get my PhD. However, I desire to work in academia, mainly as a copy editor; it is a challenge I am thoroughly enjoying. I completed an honours certificate at the University of Pretoria under Dr Idette Noome (who introduced me to PEG and SATI) and have been a freelancer since 2012, operating an editing company called BK Editorial. I decided to formalise my professional education in editing by pursuing a variety of editing courses, including those offered by the Publishing Training Centre in the UK.

***PB*: Were you always drawn to the language profession or how did you end up working as a language practitioner?**
KL: My high school teacher always encouraged me to study LLB because of my level of English; however, I did not find myself drawn to law. I used to write in my spare time and was one of the award winners of a poem competition organised by the United Nations. That drew me closer to being a language practitioner because I realised I have potential. I worked mostly as a technical writer and later fell in love with editing. I enjoy refining other people's work – correcting the texts of writers who have different abilities in a myriad disciplines gives me great satisfaction. I have not looked back, because in PEG I found a new home filled with possibilities and opportunities for continuing professional development.

***PB*: What are your areas of speciality?**
KL: Engineering, humanities, economics, business, natural sciences and education.

***PB*: What do you enjoy most about your work? What do you least enjoy?**
KL: I enjoy editing a variety of documents in a plethora of disciplines because it equips me with knowledge I could not acquire otherwise. I enjoy learning about other cultures and countries, as well as analysing work from professors and other academics. I get to set my own schedule while making sure I respect clients' deadlines.

What I do not enjoy is working with lazy authors who expect an extensive intervention to the extent of improving the merit of their study. Among others, I dislike texts with unorganised and misleading references. Students who take advantage of editors and are negligent in paying is another bugbear of mine. As a result, I introduced a 50% deposit and provide clients with an opportunity to view their work in PDF format before they receive the real thing, pending payment.

***PB*: If you could, what advice would you give to a younger version of yourself?**
KL: I would tell myself to aim high in whatever you want to do. Never stop studying or believing in yourself. Editing is a lucrative career if you immerse yourself in it fully. ›

Khomotso enjoys the fact that as a freelancer he can work from just about anywhere. When not beavering away at his computer, Khomotso enjoys soccer and hiking

A proud Khomotso with his 5-month-old son and family

***PB*: What tools of the trade or equipment do you find indispensable in your work?**
KL: Membership to PEG, SATI and EASE equips me with immense knowledge. I have access to enriching workshops and member-only handbooks that refine my editing knowledge. Other important tools for me are the PerfectIt software, *New Oxford dictionary for writers and editors*, *New Hart's rules*, *Butcher's handbook* and the *Oxford guide to plain English*.

***PB*: Would you recommend going freelance?**
KL: I certainly would. Freelancing provides more opportunities and freedom. However, it is not for the fainthearted. One must develop a strong and reliable network of clients, and know how to source clients because earnings may not be fixed. The current pandemic has awakened many people to the fact that freelancing is the way to go. Although we too have been shaken, I don't think the impact on us as language practitioners has been as intense.

***PB*: When you are not writing or editing, what do you do to de-stress?**
KL: I like travelling. For instance, I don't mind hopping on a bus to attend a workshop in Cape Town. I enjoy exploring spectacular scenery and engaging with friends, especially editing colleagues.

***PB*: Why do you belong to PEG? Would you recommend it to other editors?**
KL: I would recommend PEG to any language practitioner. In fact, I already have some people who have joined PEG due to my enthusiasm for the Guild. PEG is the corridor to my editing career: It gives me the platform to interact with experienced editors, share my knowledge, acquire knowledge, and obtain new clients because they respect the organisation. PEG's database has also been a useful tool in sourcing new clients, such as a recent contract I secured from the College of Economics and Management Sciences. I like the frequent workshops and webinars PEG offers as they equip me with editing and proofreading skills, and keep me on my toes.

***PB*: What advice would you give to editors starting out in the profession, or important lessons you have learned in your career?**
KL: Novice editors should, among others, first join an editing organisation and seek a mentor who can smoothly guide them into the trade. As editors, we should never stop learning, whether by doing self-study or by attending a course. PEG has a mentorship programme, which takes about five months, and editors starting out in the profession can apply for this to gain confidence in the field. I learned that with editing you never stop learning; it is a continually evolving field with new techniques in various disciplines.

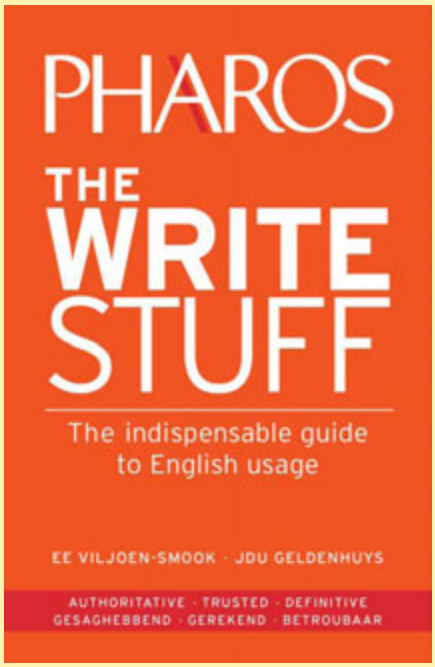
Editing is a lucrative career if you immerse yourself in it fully. However, it is equally challenging, especially if you are not a native English speaker; you have got to spend time studying and improving your skills. Seek advice from experienced editors, attend PEG workshops and webinars (many of which are affordable) and seek mentors. Respect the author–editor relationship. Study how to manage such relationships and treat your clients' typescripts with the utmost confidentiality.

I would say that new editors should be careful with rates and not charge fees that are too low. I know that most start by offering low rates, which undermines our profession. SAFREA and PEG often have surveys for market rates, which new editors can follow. Never take on work that could jeopardise your reputation in the field on the grounds of submitting a sub-par quality. That will always compromise the reputation of the editing organisation.

I would encourage new editors to pose questions on the chat group when they need help – there are many generous and experienced members willing to offer advice, which is immensely helpful.

#Competition

Competition corner
July edition



Need a challenge? This is specially for you, the *PEGboard* reader.

The person who submits the best answer wins a copy of *The write stuff: The indispensable guide to English usage*, 4th edition of 2019, by Bittie Viljoen-Smook and Johan Geldenhuys, published by Pharos and valued at R250, kindly donated by Corné Janse van Rensburg. Our second competition question is:

What is the difference between a participle, a gerund and an infinitive? And why is it possible to confuse them at times?

Your answer should include the following three parts:

1. A detailed explanation.
2. Examples that illustrate the difference clearly.
3. Full reference to an authoritative source.

Closing date: Friday 4 September 2020

The winner will be announced in the next issue of *PEGboard* and the winning entry will be published in our newsletter.

To be eligible for the book prize, please email your complete answer to wilnaswart7@gmail.com and put 'Competition corner, *PEGboard* July 2020' in the subject line. The decision of *PEGboard*'s editorial team is final.

#Answers

Competition corner

The May issue of *PEGboard* challenged our members with the question: What is the difference between restrictive and nonrestrictive relative clauses? Four PEG members rose to the occasion and submitted exceptional responses to the inaugural 'Competition corner' question, which was quite a heavyweight. The responses were of such a high standard that we decided to publish them all. Each answer is not only correct, but also puts a unique perspective on the question's answer. Thank you for the carefully written answers; they will no doubt become reference answers for many of us.

The winner was chosen in an impartial draw and the lucky recipient of the book prize, *100 books that changed the world*, is Tanya Barben. Congratulations, Tanya! *PEGboard* readers are welcome to let me know at wilnaswart7@gmail.com which questions you preferred and to submit a competition question for a future issue.

Tanya Barben

A clause is a component of a sentence and sentences can consist of one or more clauses. A clause would have (at least) a subject followed by a verb but can have other components such as an object, an adjective and an adverb.

Relative clauses are like mini-sentences. They can be introduced by relative adverbs like when, why and where or relative pronouns like who, whom, whose, which and (but not in the case of a non-defining relative clause) that.

Whether they are restrictive or nonrestrictive is determined by the presence or absence of commas, because the punctuation (or lack of it) determines whether the information contained in the clause is essential to a proper understanding of the sentence (in terms of the information they offer).

Answer 1
A restrictive clause is a clause that identifies, classifies or defines the word it modifies – the word it changes – by adding more sense to it. Such a clause is essential for the meaning of the sentence. Restrictive relative (or defining) clauses are not enclosed by commas.

Answer 2
An example would be:

The television programme that demonstrated the preparation of paella inspired Sophie to shop for mussels and prawns.

The highlighted section is indispensable as it describes or defines why Sophie was inspired to shop for mussels and prawns.

Answer 3
My sources were varied. They included: John Seeley's *Oxford A-Z of grammar & punctuation* rev. 2 edition. (Oxford University Press, 2013); Willillian Strunk Jr & E.B. White's *Elements of style* 4 edition. (Penguin Books, 2000); Caroline Taggart & J.A. Wine's *My grammar and I (Or should that be 'me'?): Old-school ways to sharpen your English* (Michael O'Mara Books, 2008).

Nonrestrictive relative clauses

Answer 1
A nonrestrictive relative clause (or a non-defining or nonessential clause) is a type of adjective clause that provides additional information about a word whose meaning is already clear. A nonrestrictive clause often begins with the word which and is always embraced by commas. It should never be introduced by 'that'.

Answer 2
My Cocker Spaniel, who is a trifle tubby, needs an operation on her cherry eye.

Answer 3
My sources were varied. They included: John Seeley's *Oxford A-Z of grammar & punctuation* rev. 2 edition. (Oxford University Press, 2013); Willillian Strunk Jr & E.B. White's *Elements of style* 4 edition. (Penguin Books, 2000); Caroline Taggart & J.A. Wine's *My grammar and I (Or should that be 'me'?): Old-school ways to sharpen your English* (Michael O'Mara Books, 2008); and John Linnegar & Ken McGillvray's *grammar, punctuation and all that jazz …* (McGillivray Linnegar Associates, 2019).

Alexis Grewan

An explanation:
A restrictive relative clause (also called a defining clause) provides additional information about the noun to which it refers. If this information is removed, the meaning of the sentence will be altered. Restrictive clauses often make use of the word 'that' and do not generally follow a comma.

A non-restrictive clause (also called a non-defining clause) is part of a sentence that can be removed without affecting the meaning of the sentence. Non-restrictive clauses often make use of 'which' and can be identified more easily or clarified by the use of commas.

A quick first clue is to look for punctuation in sentences as this can affect whether a clause is restrictive or non-restrictive. The use of a comma can change the meaning of a sentence. For example, have a look at this sentence: 'Be sure to sign this form and submit it to our client liaison specialists who manage administration processes promptly.' This suggests that you must know which one of the client liaison specialists will be prompt as not all of them are! Inserting a comma before 'who' will clear this up.

A second clue is to pay attention to the use of 'that' and 'which'. A general rule of thumb is to keep the use of 'that' for restrictive clauses and 'which' for non-restrictive clauses. However, also take note when seeing 'where', 'whose', 'who' and 'when' and be sure to clarify the intended meaning. There isn't a lazy way around the matter but, more often than not, the issue is deciding on a 'which' or a 'that', a comma or none.

Other examples:

Restrictive clause:	When I win the book that Corné donated I'll shout with joy that I finally won something. (*The primary meaning of this sentence is that I wish to win the book donated by Corné.*)
Non-restrictive clause:	When I win the book, which Corné donated I'll shout with joy that I finally won something. (*In this sentence it is winning a book – any book – that will bring joy. The clause between the commas can be removed without changing the meaning.*) ›

Restrictive clause:	Because of lockdown, our members miss attending PEG events that offer skills development and opportunities to network with colleagues. (*Our members miss the events that offer skills development and networking, in particular. This suggests there are other types of events that are not missed.*)
Non-restrictive clause:	Because of lockdown, our members miss attending PEG events, which offer skills development and opportunities to network with colleagues. (*Our members miss all PEG events. If the clause after the comma is removed, the sentence will still make sense.*)
Restrictive clause:	The oak benches where we enjoyed family chats during my childhood were used for firewood. (*This suggests there were other oak benches, not used for firewood.*)
Non-restrictive clause:	The oak benches, where we enjoyed family chats during my childhood, were used for firewood. (*All of the oak benches were burnt. This does not suggest there were others. Removing the clause between the parenthetical commas does not change the intended meaning of the sentence.*)

Sources
New Oxford style manual (3rd edition, 2016)
Oxford online dictionary (https://www.lexico.com/)

Ken McGillivray

Restrictive and non-restrictive clauses: When to be or not to be! (apologies to the Bard)
For many of us editors, restrictive and non-restrictive can be irritatingly problematic: When to comma and when not? That really is the question!

Just as an adjective modifies a noun, an adjectival clause does the same in the form of a dependent clause. These clauses typically begin with a *relative pronoun*: which, who, whom, whose or that. Alternatively, these clauses can also be introduced by a *relative adverb* such as where, when or why.

Both adjectives and adjectival clauses can be used to indicate a noun's size, shape, colour, purpose, etc; in other words, they 'embellish' the noun in some way. However, these clauses can be used in two ways: as restrictive ('defining') or non-restrictive ('commenting') clauses.

Restrictive and non-restrictive clauses work differently and consequently it is important that we are able to distinguish between the two. For example:
The professor who lives next door to me has discovered a new virus.

Here, the clause 'who lives next door to me' is restricting (or 'defining') as it sets this professor apart from all other professors. If, in this case, the clause were to be separated from its antecedent, 'professor', the meaning of the sentence would be altered. The clue is that here the 'additional' information is essential to the sentence.

Contrast the first sentence with:
The professor, who lives next door to me, has discovered a new virus.

In this example, the commas have made the clause non-restricting (or 'commenting'). The adjectival clause, 'who lives next door to me', simply tells us something incidental about the professor and does not restrict or modify the noun 'professor'. Removing the clause also does not change the central meaning of the sentence: *The professor has discovered a new virus.*

Non-restricting clauses are parenthetical, as are similar clauses introduced by conjunctions indicating time or place:
The audience, which had at first been indifferent, became more interested.

Note: A pair of commas must always be used to bracket off parenthetical commenting clauses.

Further examples:
- *John refuses to live in the big house that Rabie built.* (restrictive or defining)
- *John refuses to live in the big house, which was built by Rabie.* (non-restrictive or commenting)
- *People, who have lost their jobs, are likely to experience huge financial problems.* (non-restricting or commenting)
- *People whose businesses are affected are badly in need of financial help.* (restrictive or defining)
- *The thing that has impressed me about the current crisis is the way South Africans have obeyed the lockdown regulations.* (restrictive or defining)

Note: An important point illustrated above is that 'which' usually introduces a non-restrictive (or commenting) clause (with a pair of commas separating the clause) and 'that' always introduces a restrictive (or defining) clause (with no commas bracketing off the clause).

References
Linnegar, J. 2009. *Engleish, our Engleish: Common problems in South African English and how to resolve them.* Pharos.
Linnegar, J & McGillivray, K. 2019. *grammar, punctuation and all that jazz …* MLA Publishers.
New Hart's rules. (2 edition). 2014. OUP.

Berrington Ntombela

Restrictive and non-restrictive relative clauses
These are subordinate clauses which are linked to the main clause by a back-pointing element, usually a relative pronoun.

The relative clause post-modifies a noun phrase where the relative pronoun points back to the head of the noun phrase.

Relative clauses are of two types: **restrictive** and **non-restrictive**.

Restrictive relative clauses
These are clauses which restrict the meaning of the main clause. They rely heavily on the relative pronoun which may be:

The subject of the relative clause as in:
i. *Have you met anyone who has killed a lion with bare hands?*
ii. *There is one thing which we need to discuss.*

The complement of a direct object as in:
i. *Have you met the man whom your wife phones every day?*
ii. *Here is the car which I spoke to you about.*

The possessive as in:
i. *There is the girl whose father is a lecturer.*
ii. *There is the house whose roof was damaged by the wind.*

Indirect object as in:
i. *The girl from whom I bought the computer is a thief.*
ii. *The professor to whom I sent my paper is dead.*

Non-restrictive relative clauses
These clauses do not restrict or define the main clause.

They merely provide additional information about the main clause. The information contained in the non-restrictive or the non-defining relative clause can be left out without affecting the meaning of the sentence.

Here are some examples:
i. *The girl, who was shot by the police, is my sister.*
ii. *This novel, which I am reading, is boring.*

These clauses function as sentence adverbials as in:
i. *He adores the vice chancellor, which surprises everybody.*
ii. *The fool says there is no God, which I find strange.*

Reference
Quirk, R. & Greenbaum, S. 1973. *A university grammar of English.* London: Longman.

#Proust

Tanya Barben answers the Proust Questionnaire

The Proust Questionnaire has its origins in a parlour game popularised (though not devised) by Marcel Proust, the French essayist and novelist, who believed that, in answering these questions, an individual reveals their true nature.

This is the basic Proust Questionnaire. Tanya Barben, whose name was drawn from a hat, erstwhile Law librarian and later rare books and humanities generalist at UCT, now active academic editor, answers this time. Your turn next! You are cordially invited to send your completed Proust Questionnaire to wilnaswart7@gmail.com. (Contact Wilna for the blank questionnaire.) Tanya speaks:

1. What is your idea of perfect happiness? **Infinite and indefinite time to read.**
2. What is your greatest fear? **Never being able to read all the unread books on my shelves, the published works never yet read – and the books still to be published and still to be read.**
3. What is the trait you most deplore in yourself? **My ability to faff when there is work to be done, and my tendency to take myself too seriously.**
4. What is the trait you most deplore in others? **Intolerance, narrow-mindedness and racism.**
5. Which living person do you most admire? **My former colleague, Isaac Ntabankulu, who taught me about ubuntu and so much more.**
6. What is your greatest extravagance? **Buying books, paintings and shoes (sorry Erasmus).**
7. What is your current state of mind? **Contentedness – and, because I find widowhood difficult, missing my late husband.**
8. What do you consider the most overrated virtue? **(Self)-righteousness.**
9. On what occasion do you lie? **Only to protect the feelings of others.**
10. What do you most dislike about your appearance? **I would like to be taller (only so that I don't need a step-ladder to get things down or put them up), otherwise comfortable. I am what I am.**
11. Which living person do you most despise? **I cannot think of anyone other than the Orange One.**
12. What is the quality you most like in a man? **A sense of humour, warmth of character, a good fixer, and a love of animals.**
13. What is the quality you most like in a woman? **Warmth and companionship.**
14. Which words or phrases do you most overuse? **Expletives.**
15. What or who is the greatest love of your life? **My children and my dogs. Formerly my late husband.**
16. When and where were you happiest? **Spending time with my husband and children in Onrust/Vermont – my spiritual home.**
17. Which talent would you most like to have? **I would like to be able to sew and paint, but if I sew or paint I can't read.**

Tanya Barben (left) in Parliament

18. If you could change one thing about yourself, what would it be? **I would like to shed the constraints of Jewish guilt and the Protestant work ethic.**
19. What do you consider your greatest achievement? **Surviving my childhood and ensuring that my children survived theirs.**
20. If you were to die and come back as a person or a thing, what would it be? **A dog in my household.**
21. Where would you most like to live? **In Vermont/Onrust or in a dog-friendly apartment in Verwey on the shores of Lake Geneva.**
22. What is your most treasured possession? **I have none that stands out – I am surrounded by books and paintings and memories of a long and happy marriage.**
23. What do you regard as the lowest depth of misery? **Not being able to care for one's loved ones, having no roof over one's head, no clothes on one's back and no food in one's belly.**
24. What is your favourite occupation? **Other than reading, cooking, baking, walking, spending time with my friends, watching movies, theatre, opera – gardening.**
25. What is your most marked characteristic? **Curiosity.**
26. What do you most value in your friends? **Their constant love and support.**
27. Who are your favourite writers? **Montaigne, Jane Austen and many, many others – mostly those that I am presently reading so – today – Alain de Botton.**
28. Who is your hero of fiction? **Anne Eliot in Jane Austen's *Persuasion*.**
29. Which historical figure do you most identify with? **I'd like to say Michel de Montaigne, but that's because I greatly admire his writing.**
30. Who are your heroes in real life? **I don't think I have any, but I admire Julie Andrews for her grit, determination, talent and loyalty.**
31. What are your favourite names? **I don't think I have any.**
32. What is it that you most dislike? **Washing my face in freezing cold water on winter mornings while waiting for the water in the hot water tap to warm up, hard-boiled eggs, and shoe-sole steaks.**
33. What is your greatest regret? **I would have used my time at university to be more academically productive – instead, I read. I am sorry I did not fulfil my childhood desire of being a vet.**
34. How would you like to die? **In my bed, without pain and peacefully, with my children and dogs close by.**
35. What is your motto? **I have two: *Quot homines tot sententiae* and '[u]ntil one has loved an animal a part of one's soul remains unawakened' (Anatole France).**