

Chair's chatter

It is deeply gratifying to see thought-provoking contributions, in this issue of *PEGboard*, on the topic of the PEG mentorship scheme in particular, and of mentorship in general. Our mentorship programme has grown tremendously during the past fifteen months, in terms both of the number of new PEG members mentored and of efforts being made to ensure the quality of current and future mentoring. Consistent energy has gone into developing a system that will provide mentors with greater insight into their role in the mentoring relationship. A workshop for mentors is in the process of being developed, and is being planned for the first quarter of next year.

Looking up the terms 'mentor' and 'mentoring' in various tomes and on the Internet, one quickly finds thoughtful descriptions of the terms, with most writers keen to explore exactly what mentoring is, and, these days especially, how it differs from coaching. I particularly like the definition of mentoring supplied by Eric Parsloe of the Oxford School of Coaching and Mentoring: 'Mentoring is to support and encourage people to manage their own learning in order that they may maximise their potential, develop their skills, improve their performance and become the person they want to be.'

While I was searching for the 'perfect' definition, the following gave me pause. The word 'mentor' comes from the Indo-European root *men*, meaning 'to think'. Mentoring requires knowledge of one's subject, but it also requires the mentor to find out and think deeply about the mentee's expectations. As another commentator wisely says, 'The stumbling block in many mentoring relationships is in defining exactly what mentorship means to the individuals involved. The interpretation of mentorship is largely subjective, so the process and contents of this activity need to be defined at its inception for it to be effective for both parties.' This tallies rather well with MentorSET's definition of mentoring, which stresses the concept of relationship: 'Mentoring is a powerful personal development and empowerment tool. ... It is a helpful relationship based upon mutual trust and respect.'

The term 'mentor' is also generally accepted as having its origin in Greek mythology. In Homer's *Odyssey*, Odysseus left his older friend Mentor in charge of the household when he set sail for Troy. Mentor's role included that of teacher and protector of Odysseus' son, Telemachus. Just as important was the fact that Athena, goddess of wisdom, chose to disguise herself as Mentor to guide Telemachus in his 'coming of age' journey (his search for his long-gone father). This she did so that Telemachus might perceive

her as a mortal rather than a goddess, and as an equal offering advice instead of a goddess giving orders.

I salute all members who have played, and continue to play, the important role of mentor in PEG. While there is a monetary reward for the work they undertake, this is by no means commensurate with the effort invested in PEG mentorships. Thanks once again to Irene Stotko for having run the mentorship programme so ably over this period. As many of you know, Irene was this year's recipient of the Derrick Hurlin Mentoring Trophy.

Another very gratifying development – one that is also linked to providing support for the less experienced editors among us – has been the progress made on a system of editorial training that will take place throughout 2013 in Johannesburg, Pretoria and Cape Town. **I have been overwhelmed by the positive response I received from experienced editors when I approached them to act as potential trainers for this system, and was delighted to find that the culture of volunteering in PEG is by no means dead – or even sluggish!** Details of the scheme will be released within weeks. Our vice-chair, Barbara Op't Hofde Wet, has agreed to make this her special project and I thank her for her determination to 'give something back' to the profession of editing.

Finally, I would like to ask PEG members to enhance the Resources section of our new website by submitting articles, reading lists, website addresses, etc. This elegant website was made possible by the many hundreds of hours of unpaid work offered to the organisation by Sukaina Walji, John Linnegar, Deborah Cooper and others. Sukaina Walji remains our Webmaster, and Jim Attrill is now providing technical and general support for the website. Please contact Jim at jim@attrill.co.za if you have any difficulty accessing the site or your entry in the directory. Please also use Jim's address to send/suggest materials for the Resources section. 🍀

Isabelle

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PEG mentoring scheme

Irene Stotko

PEGboard

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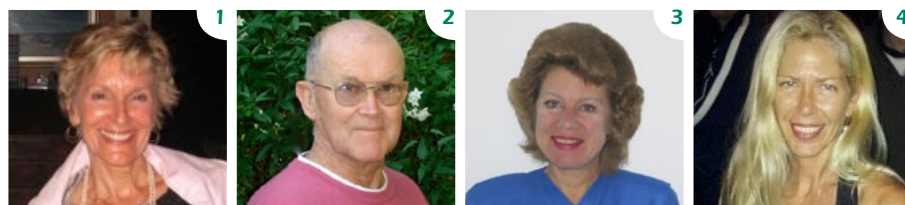
The PEG Mentoring Scheme offers PEG members who are new to editing and proofreading the opportunity to be taken under the wing of more experienced PEG members. This helps newcomers hone their skills and protects PEG's reputation by giving Associate Members the opportunity to upgrade their membership status to that of Full Member. Being mentored is ideal for members who have completed an approved training course, are serious about breaking into the field and have enough time and energy to devote to it. Using face-to-face meetings, email, telephone calls and Skype, eight-hour mentorships are undertaken in all provinces.

A mentorship of approximately eight hours over a three to four month period costs R1 480. Mentors provide newcomers with a copy of an existing or past job for them to proofread or copy edit. They are given a deadline and asked to edit the exercise using Track Changes in Word. Mentors then review the work, give feedback and advice and answer any questions. After a few rounds of exercises, newcomers receive an assessment of their work, indicating their strengths and weaknesses. At the end of the mentoring partnership evaluation forms are sent out to assess and improve the effectiveness of the scheme.

The mentoring panel consists of 15 mentors nationally. Thanks are due to all mentors who, despite demanding schedules, have gone out of their way to guide newcomers. The PEG Mentoring Scheme has elicited a great deal of interest and therefore there will be limited opportunities to set up new mentoring partnerships until the end of the year. We are looking to recruit additional mentors in future – senior members of PEG who have at least 10 years' experience as copy-editors and/or proofreaders and who love to teach newcomers.

Inga Norenus has been appointed the Cape Town mentoring coordinator and I'm grateful for her wealth of experience and contribution towards running the scheme. Western and Eastern Cape members may contact Inga at norenus@mweb.co.za for guidance notes and an application form. Members from Gauteng and the remaining provinces are welcome to get in touch with Irene Stotko at stotko@worldonline.co.za.

We are pleased to be celebrating the following mentoring partnerships that have been completed successfully this year:



Alexia Lawson

Alex Potter

Felicity Grube

Deborah Cooper

1. Alexia Lawson mentored by Mary Ralphs
2. Alex Potter, mentor to Jeanette Maree
3. Felicity Grube under the tutelage of Sharon Montgomery
4. Deborah Cooper mentored by John Linnegar

Mentoring: what it means

John Linnegar

Coordinator: Professional Development portfolio, PEG

Inga Norenus

Coordinator: Mentoring, Cape Town branch, PEG

World English Dictionary

Mentor [men-tawr, -ter]

noun

—(in the Odyssey) the friend whom Odysseus put in charge of his household when he left for Troy. He was the adviser of the young Telemachus.

Collins English Dictionary

Mentor

— n

1. a wise or trusted adviser or guide

— vb

2. to act as a mentor to (someone); train

Related forms

men-tor-ship, noun

Synonyms

1. adviser, master, guide, preceptor

Mentorship has been defined as a *personal developmental relationship* in which a more experienced or more knowledgeable person (the mentor) helps to guide a less experienced or less knowledgeable person (the protégé, apprentice or mentee). The key word here, we believe, is 'guide'. True mentoring is more than just answering occasional questions or providing ad hoc help, though it can include these facets; it is about an *ongoing relationship of learning, dialogue, and challenge*.

'Mentoring' should be seen as a *process* that always involves communication and is relationship based, though its precise definition is elusive. One definition of the many that have been proposed is:

Mentoring is a process for the *informal transmission of knowledge*, social capital, and the *psychosocial support perceived by the recipient* as relevant to work, career or professional development; mentoring entails informal communication, usually face-to-face and during a sustained period of time, between a person who is perceived to have greater relevant knowledge, wisdom, or experience (the mentor) and a person who is perceived to have less (the protégé).' (GS Odiorne 'Mentoring – An American Management Innovation' 1985 (30) *Personnel Administrator*: 63–65).

In her book *Working words* (Canberra Society of Editors 2011), Elizabeth Manning Murphy writes of one of the responsibilities of an editor being that of mentor. She's clearly referring to more experienced editors, of course, when she says the following:

Mentoring in the editing business is a challenge, an extension of teaching, and not for everyone perhaps. Indeed, a mentor may not even be a highly skilled practitioner – but a mentor will certainly have 'people skills'.

A good mentor, Manning Murphy says, knows when to let go and allow the mentee to take off on their own. It's a little like the mother hen nudging its chicks to fly, to flee the nest, until they're able to take wing independently, having been given that final push.

She pens what she calls a 'catchcry for editors': 'Be teachable in order to be able to teach. Learn and then go out and teach what you have been taught and are practising.'

The mentor may need to negotiate across the gap between a (pre-)Baby Boomer and a protégé from Generation Y, possibly dealing with diametrically opposed views on work and life – and on what editing means to representatives of each generation.

But, clearly, apart from being teachable, the mentor must have the right kind of personality, with the right mix of people skills: a willingness to listen and to assess or evaluate; patience and tolerance; an ability to guide a mentee rather than do their work for them, from which they are likely to learn little. Kouzes and Posner emphasise that personal credibility is as essential to quality mentoring as skill is (*Credibility*. San Francisco: Jossey Bass, 1993).

Mentoring techniques

The focus of mentoring is to develop the whole person and so the techniques are broad and require wisdom in order to be used appropriately (LA Daloz *Effective teaching and mentoring*. San Francisco: Jossey Bass, 1990).

A 1995 study of mentoring techniques used in business (B Aubrey and P Cohen *Working wisdom: timeless skills and vanguard strategies for learning organisations*. San Francisco: Jossey Bass, 1995) found that the five most frequently used techniques among mentors were:

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1. **Accompanying:** making a commitment in a caring way, which involves taking part in the learning process side-by-side with the learner.
2. **Sowing:** mentors are often confronted with the difficulty of preparing the learner before he or she is ready to change. Sowing is necessary when you know that what you say may not be understood or even acceptable to learners at first but will make sense and have value to the mentee when the situation requires it. This is exactly when and why 'people skills' are so important: sowing needs to be done tactfully at the right stage both in the mentee's development and in the mentor-mentee relationship.
3. **Catalysing:** when change reaches a critical level of pressure, learning can take a leap forward. Here the mentor chooses to plunge the learner right into change, provoking a different way of thinking, a change in identity or a re-ordering of values. At this juncture the mentor's people skills become significant: if one is challenging a mentee, assure them that one's support is available. Reassure them that though they may be in the deep end, you don't intend letting them drown!
4. **Showing:** this is making something understandable, or using your own example to demonstrate a skill or activity. You show what you are talking about; you show what you would have done, by your own behaviour.
5. **Harvesting:** here the mentor focuses on 'picking the ripe fruit'. Often mentees don't realise how much they've progressed, so the mentor's job is to use this technique to create awareness of what was learned through experience and to draw conclusions. In so doing, they encourage the mentee to stay on their growth path and achieve more. The key questions here are: 'What have you learned?' and 'How useful is it?'

Different techniques may be used by mentors according to the situation and the mindset of the mentee. Kouzes and Posner advise mentors to look for 'teachable moments' in order to 'expand or realise the potentialities of the people in the organisations they lead'. Mossop (*Editing and revising for translators* 2nd ed, St Jerome Publishing, 2010) takes this one step further when he says that an important distinction to make when teaching translation students is between things they need to know about and things they should actually be able to do in the workplace: they may know that a big problem in editing is passages whose meaning is obscure, but actually dealing with such passages when working is another matter. They need to know, for instance, that there is often not 'one best way' to tackle a difficult text, because, in reality, different professional editors work differently. So what we should be inculcating in learners or mentees is the internalisation of the procedures and principles for editing that can be applied long-term rather than a mindset focused on achieving quick-fix results.

Manning Murphy is at pains, too, to distinguish teaching from mentoring. Indeed, what is the difference between the two? Teaching means passing on the knowledge needed to acquire specific skills, actively helping the learner to acquire a set of skills through concerted practice, testing their understanding and making sure that they are competent to use those skills. Teaching, moreover, involves a more formal relationship and process in which the teacher imparts knowledge and skills, the learner puts them into practice and then the teacher assesses the practical output to evaluate the level of success with which information and skills were transferred (ie whether the teaching was effective and the transfer was successful). In such a relationship, the learner is often quite dependent upon the input of and assessment by the teacher and eventually has to be weaned off that dependence. Achieving results tends to be an important focus or outcome of teaching.

Kouzes and Posner advise mentors to look for 'teachable moments' in order to 'expand or realise the potentialities of the people in the organisations they lead'.

Mentoring, on the other hand, entails guiding and encouraging a novice ('accompanying' and 'showing') while they find their feet, gaining experience and building their editing skills; and also allowing them to develop along their own lines (through 'catalysing', among other techniques). It is a process that takes place more informally than teaching, one in which the mentee or novice acts more independently of the other.

For their part, a mentor needs to be able to see beyond the present situation to where the person being mentored is heading in a particular assignment or in their career. But it's important to note that a mentor won't do the work for the mentee, only check what they've done and guide them through a series of criticisms or queries or suggestions ('catalysing', 'harvesting'). The mentor's role is to help the mentee to see the stumbling blocks and get over them, to help them develop skills by seeking training, to help them evaluate their own level of expertise by posing insightful questions, and so on. Then it's up to the mentee to think about the points raised by the mentor and to respond to them appropriately and independently.

Mentees should therefore be matched with mentors by a mentoring administrator or committee. This can entail reviewing the mentoring profiles and making matches based on areas for development, mentor strengths, overall experience, skill set, location and the objectives of the



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mentorship. Assessing the mentor’s skills and attributes is as important as assessing the mentee’s if a suitable match is to be made.

So what form should mentoring take if it is to be effective?

There are two possible models that editor-mentors could consider:

- **Job shadowing:** the mentor gives the mentee exactly the same text the mentor is working on to edit, together with the brief the mentor is working to. Once the mentee completes a section of the assignment, they either hand it to the mentor for assessment and guidance or the mentor hands the mentee their edited version of the text for them to compare their attempt against. This comparative process can lead to skills and knowledge acquisition very effectively. And points of difference, when debated, can also lead to the powerful transfer of knowledge and skills through really meaningful interchanges between advisor and protégée.
- **Assessing a real job:** the mentee has editing work to do for a client but lacks the confidence, and perhaps some of the skills, to tackle the job singlehandedly. They don’t want to hand in substandard or flawed work, thereby ruining any chance they may have of impressing the client and obtaining further work. Also, the client is unable to offer mentoring; they simply want the job done. So the mentor steps in to check the mentee’s work, to guide them about where they can improve their work and point out where they have erred. It is important to note here that the mentee needs to have had some prior experience relevant to the real job plus

some idea (at least) of precisely which aspects of the assignment they will need help with; he or she completes all the work him- or herself; the mentor does no more than assess that work and provide both positive and negative feedback aimed at setting the mentee on the right path. A prerequisite for real-job work is that the mentee must be given a clear brief or, in the absence of one, needs to have engaged with the manuscript first to be able to assess what is required of the editor.

A combination of these two models, in practice, is probably the ideal situation to work towards, especially where job shadowing has preceded real work. Assessing the mentee’s performance on a real job makes demands of the mentor but is likely to be more meaningful and fulfilling for the mentee; bear in mind Mossop’s belief that what happens in the workplace is often far more effective than the simulations of training situations. Job shadowing will be less onerous and time-consuming for the mentor, but an equally powerful experience for the mentee; compare one’s own editing against that of the mentor, so assessing one’s own performance.

What to avoid when mentoring

Since mentoring is essentially a process that always involves communication and is relationship based, it is not something that can be pursued under pressure or in rushed circumstances. So don’t use that thesis which must be edited within 72 hours as an opportunity for mentoring. It will offer very little in the way of a learning experience and there’s no chance of it being relationship based. Similarly, where the content of the assignment, or its overall complexity, is more likely to flummox rather than build confidence in a mentee, it should not be foisted upon them.

In summary, mentoring differs substantially from teaching; it is a process involving an ongoing relationship of learning, dialogue, and challenge in which skills and knowledge are transferred, primarily through a relationship of some duration in which a mentor guides a mentee.

Similarly, mentoring should be a graded process to be pedagogically useful, so random assignments should be avoided. Ideally, mentoring should extend over a period of at least three months and be based on a steady flow of graded assignments that will challenge and extend the mentee.

A bad mentor–mentee fit could lead to a bad experience that would negate the intent behind mentoring. Without first establishing a relationship between mentor and mentee, the mentoring process could be seriously flawed from the outset and therefore become counter-productive; so those charged with pairing mentors and mentees should do everything possible to make suitable matches.

Blurring the difference between text editing and proofreading can also negate the mentorship experience. So establish up front which of the two the mentee requires assistance in.

And, certainly, to repeat a point already made because it is important, the mentor should not do the mentee's work for them, expecting the mentee to 'learn by following the mentor's example'. That – as Manning Murphy has pointed out – is not mentoring; apart from any other considerations, that approach denies the mentee the opportunity to learn from their mistakes.

In summary, then, mentoring differs substantially from teaching; it is a process involving an ongoing relationship of learning, dialogue, and challenge in which skills and knowledge are transferred, primarily through a relationship of some duration in which a mentor guides a mentee. Moreover, it is important to match the two parties as closely as possible for a meaningful outcome to be attained (in this case, a skilled and knowledgeable text editor who is able to operate independently); and two main models could be considered as the means by which mentoring takes place. Finally, avoid any circumstances which are likely to undermine an effective mentoring relationship. ♪

To serve and correct

Alison M Downie

A year after my admission to PEG in 2008 I found myself in the fortunate position of not only being accepted into the organisation's test-run mentorship programme, but also being allocated to none other than editing grand master John Linnegar. Having successfully completed two training courses with McGillivray Linnegar Associates, I needed just such experience to consolidate the theoretical training I had received.

My mentorship continued to the end of 2010, which suited both mentor and mentee due to our respective schedules.

John kicked off his mentoring with several magazine articles (my area of interest), where I assisted him with the proofreading and copy editing. John painstakingly gave me feedback on each and every sentence, comparing our two interpretations and bringing to my attention important aspects of editing for each article. We met on several occasions to go over the corrections and discuss various general editing issues, as well as avenues for me to pursue regarding job opportunities.

Having come from a conservation background, I found that putting together a newsletter for a volunteer organisation, the Friends of Vrolijkheid, proved fun and a valuable educational experience. John gave me feedback and pointers on this too, ultimately helping me to produce a publication that received significant praise in conservation circles. Other activities, such as volunteering for *PEGboard* and being the guest editor for an edition, were also invaluable.

Later, albeit by coincidence, I worked together with McGillivray Linnegar Associates on a project for an African educational publisher. Both John and Ken McGillivray were immensely helpful, offering their expertise, advice and support most generously over a period of several weeks. It is no exaggeration to say that, without them, I would not have made it through with my sanity intact.



What has struck me most about John and Ken, as well as other PEG members, is their humility despite their immense skill and wisdom. That John, and others, continue as mentors to give so freely to newbies and others is truly what makes PEG unique. ♪

< Alison M Downie

Mentorship with Dr Derrick Hurlin

Michele van Loggerenberg



Michele van Loggerenberg

I joined PEG in January 2009, shortly before resigning from my full-time job and venturing into freelance copy-editing. PEG became my lifeline; the PEGgers my new colleagues. I completed John Linnegar's basic copy-editing course, attended PEG courses and conferences whenever I could, and went to PEG meetings so that I could put faces to the names on the chat group. I browsed for language jewels in second-hand bookstores

and replaced my dictionaries from Noah's Ark with brand-new ones.

When PEG announced its mentorship scheme, I immediately knew that THIS was the process that would bring it all together; that would fill in the gaps and give definition to this new career path of mine. I realised that learning from someone in the field, having access to this expertise, knowledge and life experience would be invaluable. Derrick Hurlin became my editing mentor in April 2010.

Believe it or not, at that stage I was still editing on hard copy. For some inexplicable reason I simply kept putting off working electronically (or was it the teacher in me who did not want to let go of the red pen?). Derrick promptly equipped me with a concise set of practical guidelines and launched me into cyberspace. Working electronically has brought a freedom I never imagined possible, and the red pen is gone forever.

The second aspect we covered was referencing: the difference between a reference list and a bibliography; the main differences between systems (e.g. Harvard vs APA);

how to work systematically from the text to the list and vice versa. His advice regarding fees charged specifically for referencing, which he shared more than once on the chat group, made perfect sense now. I discovered what a painstaking task the editing of a reference list actually is, if done properly. He wasn't easily satisfied, and I had to do two separate tests before we continued. For this I am very grateful, because although I still find it frustrating to do, I know that I can produce a well-edited reference list. Other tasks included the editing of a curriculum vitae, three chapters of a thesis, and a document that I was working on at the time. Derrick was meticulous and detailed in his feedback after each completed task, and I have kept all those notes. Derrick was also generous, sharing resources like an article on grammar that he had written, some electronic style guides and referencing systems and a few handy articles on general editing matters.

My notes grew – about grammar, formatting, rates, invoicing, marketing yourself, resources, general dos and don'ts. I always felt that he was there to assist and help me grow. I need to mention that I was particularly privileged in that Derrick did not live far from me, and twice we discussed my general questions at a coffee shop, over tea and scones – very conducive to learning!

I have truly benefited from the mentorship programme; it has left me with a sense of confidence and a hunger for further growth. I am also grateful for having been mentored by someone like Derrick. He had a sound knowledge of language, was never satisfied with mediocrity; always strived for excellence. That is a legacy I value. When I'm struggling with a grammar or editing issue, I sometimes still catch myself thinking, 'What would Derrick have said about this?' – but then I reach out for one of the many resources he made me buy ('you simply MUST have this and this on your book shelf!') and I know I can do it. ♡



Forthcoming events to look forward to ...

Some of the events that will take place in 2012 for members to diarise.

Editing works of fiction, Gauteng
Dates: Friday, 2 & Saturday,
3 November 2012
Time: 08:30—17:00
Venue: Blandford Manor,
106 Hyperion Drive, Randburg

PEG Year-end social function, Gauteng
Date: Saturday, 1 December 2012
Venue: (to be announced) Johannesburg

Above: Lia Marus, one of the presenters at the recent PEG Gauteng event, Freelancer's Survival Toolkit, held on 25 August 2012



Elizabeth Manning Murphy Master class

Eleanor-Mary Cadell

A trained linguist, consultant in communication skills, editor and trainer in effective writing, particularly in a business context, and author of several writing guides, Elizabeth Manning Murphy hails from Australia and is currently the President of the Canberra Society of Editors. In 2008 she received the title of 'Distinguished Editor' from The Institute of Professional Editors Limited (IPEd), and her seminar for PEG editors in Cape Town and Johannesburg was described as one on 'Master Editing' – a deliberate double entendre. With this sort of billing it was no wonder that our expectations were high – too high perhaps considering the time limitations of the four-hour session that was available to us.

A prompt start with a welcome from Isabelle Delvare, who was the efficient organiser of this whole event, was followed by an introduction from our speaker, with her definition of what it means to be a master editor. Seven factors were featured, the most important being a thorough knowledge of English grammar, seen as the key element, or code, in the uninterrupted flow of information between writer and reader. Next in line came the three levels of edit needed to achieve mastery of the copy: substantive editing, copyediting and proofreading. Integral to these tasks, for both manual and onscreen editing, would be the knowledge of proofreading symbols and the ability to use Track Changes. Master editing should also involve peripherals such as dealing with illustrations, formatting, and design elements and having an understanding of the publishing industry. In addition, the master editor should be a mentor to the client, able to explain changes and act as a teacher in the linguistic process. Finally, a master editor should be willing to contribute to the pursuit of excellence in editing. This could be done by joining a society for editors, taking accreditation tests, acting as mentor to newer members, and generally keeping abreast of new developments in technology.

Elizabeth presented herself as an example of this: in over 30 years as an editor, she had tackled a variety of tasks, from editing technical material at tertiary level, to writing (and editing) children's poetry, and had long been active as a communicator and mentor in the field of editing skills.

All participants had been given a pre-seminar piece to read and edit – an Antarctic diary filled with editorial trip wires, and a few icebergs for the unwary – and this task was expanded on at the seminar. I think that many of us

were expecting a detailed analysis of the pitfalls, mangled sentences and typos to which the original diary had been subjected. Instead we were divided into groups and asked to come up with suggestions on how the piece could be used in a variety of ways.

Eight tables of editors meant eight different situations in which the diary could be used: as travelogue, retaining its diary format; for inclusion in a travel brochure; as the text backing a TV interview, in the form of short, pithy 'grabs' (two suggestions were 'Horizontal rather than vertical' and 'Much mutton and a plethora of penguins!'); as part of a magazine article, with the emphasis on wild-life; as material for captions in a photographic exhibition; as tag lines for spin-off merchandising (from guide books to T-shirts) at the launch of an expanded version of the diary; as one paragraph on the birdlife of the area in an academic journal for anthropologists; and in a brochure advertising a one-day visit to Antarctica. A spokesperson from each group was selected to relay the ideas generated by that group.

Substantive editing was required in most cases, while an imaginative, 'out of the box' treatment, beyond the normal editing scope, was needed for some of the tasks. Although this exercise did not engage in questions of editing expertise, it had value in that it allowed us to think of editing in new and different contexts.

After a welcome break for refreshment (the day was exceeding cold), Elizabeth got down to the nitty-gritty – of essential interest to all freelance editors – of fee structures and rates. In Canberra, where there has been a survey of

Master editing should also involve peripherals such as dealing with illustrations, formatting, and design elements and having an understanding of the publishing industry. The master editor should be a mentor to the client, able to explain changes and act as a teacher in the linguistic process.

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Elizabeth Manning Murphy



Elizabeth Manning Murphy addressing Gauteng Peggerys at her master class in June



salary ranges, for editing government papers or academic texts the hourly rate would vary between A\$50 and A\$125 (approx. R420–1050), depending on the complexity, time and budget constraints and level of edit and expertise required. Editing for family or friends should carry a small charge – at least a dinner – while occasional charity work could be gratis. Her suggestion for assessing a document would be to look at about ten per cent of the work as a sample before quoting, and doing a rough edit on this amount to ascertain how many pages could be tackled in an hour. Good advice was that even a word count should be broken up into pages which would include variables such as tables, figures, graphs and captions.

Elizabeth highlighted the main pillars of editing – clarity and consistency – while reinforcing the need for all editors to keep abreast of changes in language usage.

With regard to academic editing of theses, the clear guideline in Australia, set by the universities themselves, is that the references should be copyedited only, with queries referred to the student or supervisor. The universities stipulate that no substantive editing or checking should be done on the student’s behalf, but presumably some

grammatical tuition can take place between editor and student. As someone skilled in sorting out multiple-sentence paragraphs, linked by ‘which’, Elizabeth became known as the ‘lady who went on “which” hunts’!

The study notes and work pages then provided a framework for the rest of the morning’s session, which also included a timed proofreading exercise of a page from the notes. Style sheets, author query forms (with highlighted copy in the text numbered to correspond to the list on the form), grammar ‘hotspots’ (including parts of speech, paragraph structure and punctuation – ‘do away with punctuation that does not add to the meaning’), plain English principles, and levels of edit were all touched upon, the emphasis being on descriptive rather than prescriptive practice – a ‘go-with-the-flow’ approach. Elizabeth highlighted the main pillars of editing – clarity and consistency – while reinforcing the need for all editors to keep abreast of changes in language usage. She is clearly an advocate of flexibility rather than rigid conformity. The session ended with an invitation from Elizabeth for each participant to complete a post-seminar assignment, which could be emailed to her for individual feedback, and have one free email consultation with her personally in July.

All in all, it was an interesting morning, although it has to be said that no new insights or detailed editorial guidelines were provided. Nevertheless, it served to confirm editing principles for experienced editors, provide some guidelines for newer members of the profession to pursue, and allow a good opportunity for PEG members from Johannesburg and Pretoria to network and share their thoughts on problems in common. ♪

PEG AGM

*Chart Room at the Royal Cape Yacht Club
Cape Town, 9 June 2012*

On a fine autumn day, PEG held its first-ever Annual General Meeting in the Mother City, a change of location intended to coincide with the International Publishers' Congress and the Cape Town Book Fair taking place at the CTICC at the far end of the Cape Town Harbour.

The proceedings began at 09:30 with National Chair, Isabelle Delvare at the helm. Undoubtedly the highlight of the meeting's agenda was the vote on the name change proposal. After some discussion, the new name – Professional Editors' Guild – emerged as the winner by an overwhelming majority.

After considerable discussion about the value PEG offers its members and the need for it to be sufficiently solvent to continue doing so, the meeting also voted to approve a substantial increase in the annual membership fee. There was also some debate about the labels currently applied to the membership categories, and a feeling that they need to be revisited.

Other highlights of the day's proceedings were presentations and awards made to several PEG stalwarts, including the first awarding of the PEG Chair's Volunteer of the Year Award:

- Linda Pretorius, who retired as National Treasurer, was thanked for her dedication to the Group and presented with a gift as a token of our gratitude.
- Marlene Rose, who retired as energetic committee member and Secretary of the Cape Town branch, had her service to the branch acknowledged by being presented with a gift.
- Cape Town member Deborah Cooper volunteered to assist with updating PEG's member database in preparation for the release of our upgraded website; it is



acknowledged by the website team that without her dogged determination to master the myriad errors and inconsistencies and generally knock the data into (ship) shape we'd not have been able to deliver the final product in the manner we did. Volunteerism of the highest order, and well deserving of our thanks, Deborah.

- Sukaina Walji took on – and drove – the website upgrade project; like other members of the team, she probably expected it to be done and dusted within months. However, more than a year later, the new website – of which PEG and its members can truly be proud – was still being debugged, populated and refined! Nominated in 2012 for her unruffled, selfless, expert and sure direction of the website project, fitted in voluntarily between her own business and study commitments, Sukaina is without doubt the worthiest of recipients of the first annual PEG Chair's Volunteer of the Year Award.

The day's proceedings were rounded off by a convivial luncheon, hosted by PEG and provided by the RCYC, enjoyed by the PEGgers who were able to attend the AGM, including several Gauteng members. ♡

PEG Chair's Volunteer of the Year Award

In recognition of the lifeblood that volunteerism is to our professional association, PEG is excited to introduce a new award initiated to acknowledge the invaluable contributions of our volunteer members.

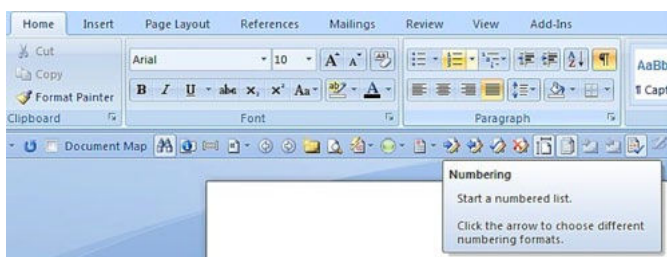
The PEG Chair's Volunteer of the Year Award recognises outstanding service to the organisation, at the branch or national level, by member volunteers. Candidates for the award may have served PEG by conscientiously performing volunteer activities over an extended period of time, taking the initiative to identify and solve a critical problem or meet a specific need within the organisation, organising or directing an activity that has a tremendous impact on the association, or inspiring others to participate more fully within the association.

Each year, from a list of nominees received, the PEG Chair selects a winner of the award to be announced at the AGM.

How to copy track changes comments text into another document

I'm a new user of Word's Track Changes feature and I've wondered how to save the Comments in a separate document, for quick reference. I couldn't find out how to do this in Word so I've experimented and found a way to do it. I do know that you can print a list of all the editing markups (select 'list of markup' from the 'print what' drop down list in the Print command box) but I prefer to keep a soft copy. Some comment items seem to crop up over and over again, so keeping a list of comments for future reference seems a good idea.

This is what I did, using an Excel 2007 spreadsheet.



Copy the body text from the Word document which has comments in it and paste into Excel column A, dragged wider to accommodate the text. This will copy the body text together with the attached comments, but without the comment numbers. The comments all insert sequentially into the Excel sheet, but at the end of the body text, so go down to the first comment text and delete

all the body text above the comments. Next, move the comments text up to row 1 by deleting the now empty body text rows (select 'shift cells up' when prompted).

Note: do not use more than one paragraph break (^p) or manual line break (^l) in each comment in the source document – by default Excel breaks up each comment's text at paragraph level and line break level and inserts each block into a new row.

So, provided there is not more than one paragraph break or line break in a comment, each comment will go into a separate row, the number of which in the first Excel column will correspond with the Comment Number in the source Word document.

If you prefer referring to the comments in a Word document, copy the Excel comment text and paste it into a table in a Word document with two columns, using the right column for the text. Select the entire left column, dragged narrower to fit numbers, and use the Numbering feature in the Paragraph section on the Home Tab of the Ribbon to automatically number the rows which will then match the Comment Numbers. 🍀

Lionel Crator

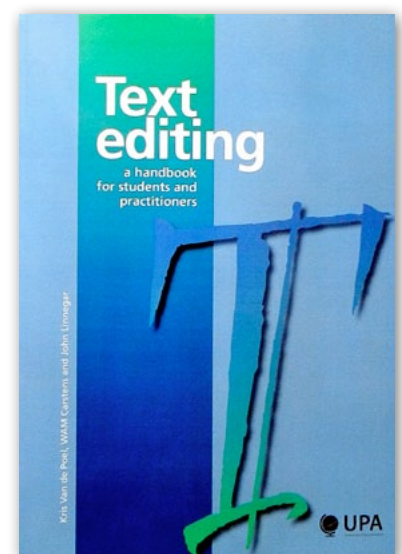
Professional Language Practitioner
BL (Hons)(Rhod) LL.B (Rhod)
Member of the Professional Editors' Group

Book news

Kris van de Poel, WAM Carstens, and John Linnegar. 2012. ***Text editing: a handbook for students and practitioners***. Antwerp: UPA University Press.

Text editing is the latest handbook for freelancers, project managers, proof-readers and ghostwriters, as well as corporate and educational language practitioners, and it was launched by the authors at the Cape Town Book Fair in June, followed by additional launches in Johannesburg and Pretoria.

PEGboard will publish a review of this guide for practising editors in a forthcoming issue.



Book review

How to get your book reviewed, by Dana Lynn Smith

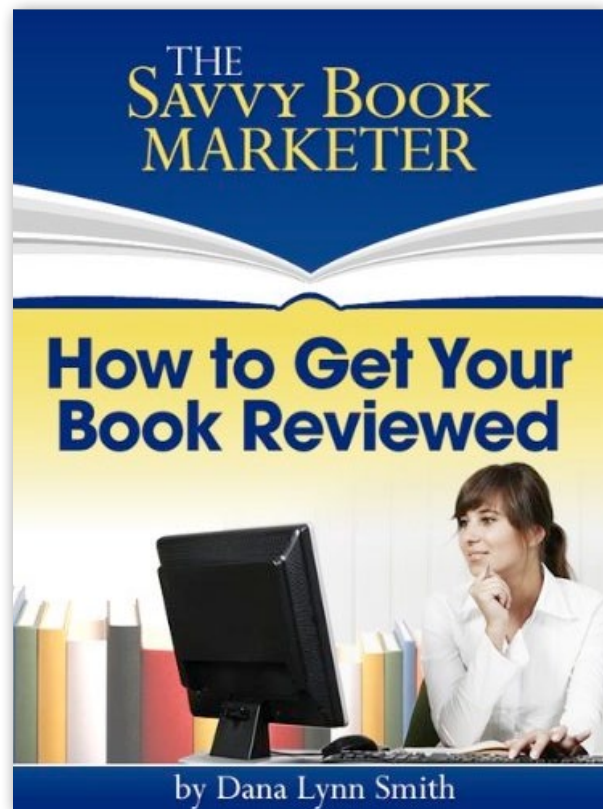
Reviewed by Fiona Ingram

Just how important is a book review and why should writers bother with them? The benefits to any author are mind-boggling in terms of the potential reviews have to boost an author from obscurity into the stratosphere. Dana Lynn Smith's *How to Get Your Book Reviewed* opens many possibilities that encompass not just reviews and their benefits, but also the add-ons of marketing and promotion.

How to Get Your Book Reviewed is a step-by-step method to creating a winning book marketing strategy. Beginning with understanding the book review process and why many submitted books do not get reviewed, this guide takes the writer through the entire process. Given the hundreds of thousands of book published each year, the author stresses the need for writers to make sure their product meets the industry standards. This book also offers great tips on the extras that can draw positive attention and ensure their book is chosen above others: a media kit, a good press release and sell sheet—simple elements that are actually a valuable tool to further publicity.

Each chapter is laid out in user-friendly fashion, with details that will save a writer time and money: how to search for favorable outlets, how to approach potential reviewers, timelines attached to review publications, and details on print and online options. The guide also explores the formal (literary and review journals, newspapers, magazines etc.) and informal avenues (blogs, book and author sites, virtual reader communities) available to the writer seeking reviews. Approaching people or experts for endorsements and testimonials is also covered. Interspersed throughout are the succinct savvy tips for which Dana Lynn Smith is renowned. The author also provides many useful web links to review sites, and explains the process of getting reviews uploaded. A section on Amazon gives great advice on how to successfully utilise the Amazon tool.

This gem is the definitive guide for any writer who wants to get their book out there. I highly recommend this publication!



http://www.amazon.com/How-Your-Book-Reviewed-ebook/dp/B005FFTKZQ/ref=sr_1_10?s=books&ie=UTF8&qid=1312382050&sr=1-10

BOOK DETAILS

Title: *How To Get Your Book Reviewed*

Author: Dana Lynn Smith

ASIN: B005FFTKZQ

Pages: 158 pp

Publisher: The Savvy Book Marketer (July 31, 2011)
Available from Amazon.com

PEGboard thanks the reviewer, Fiona Ingram, for permission to reproduce this book review originally published by Amazon.com

8 Courtesy, cribs and copyright

Having been brought up to say *please* and *thank you*—for everything, no exceptions, it was common courtesy to hear these at home: ‘Please may I have a drink?’ ‘Thank you for having me at your party.’ ‘May my friend borrow your book, please?’ ‘Please, is it OK for me to quote from your thesis?’ and so on, with *thankyous* extending to the courtesy of acknowledging authorship of quoted bits and pieces in essays, theses, journal articles and the like. Parents and schoolteachers saw to it that I learnt to do my own thinking, certainly based in part on other people’s theories and experiences, but thereafter expressing myself in my own words as far as possible, in academic pursuits and elsewhere.

In some cultures that are known to me personally, it has been common practice to copy the words of teachers and fellow students when it comes to answering examination questions. It’s not called ‘cheating’: it’s called ‘helping each other’. This is not the Australian way, however. There were many occasions while I was president of an independent examining body in commercial subjects, when a strategy for overcoming the ‘helping’ that was rife in some of the countries in which we examined had to be worked out. Students were desperate to get an Australian qualification by any means available. It took years of visiting these countries, but we finally succeeded, and students from those countries are now at the top of the list for receiving prizes for excellence in examinations—and not a hint of ‘helping’ any more. Students excel on their own merit—not by copying from others without saying ‘thank you’.

If you’re old enough, you might remember what were called *crib sheets*—explanations of Shakespearean plays to help one understand the significance of the language or the intricacies of plots. We all used them and were grateful for them—but only as additional reference material, to be acknowledged in essays. There were ‘crib sheets’ in many school and university subjects.

The word *crib* in this sense surfaced just recently, when someone claimed to have spotted one of the US presidential candidates reaching into his jacket pocket for something during their televised debate—this person asked whether he was reaching for a *crib* of some sort. The rules of that debate clearly prohibited any notes. It’s only mentioned here because of the use of the word.

'Crib' is a multi-defined word—the *Macquarie Dictionary* gives more than twenty meanings. The meaning that concerns us here is 'Colloquial to pilfer or steal, as a passage from an author'.² It even made it into Kel Richards's *Word of the day* on the ABC's Classic FM Breakfast in June 2002: '*Cribbing* meant "an act of petty theft; or anything *cribbed* or taken without acknowledgment"³ from another's work (plagiarism, in other words)'.⁴ See also *Editing students' work*.

Ah, there it is—the 'p' word. So what really is plagiarism? A good definition and explanation appears on the website of the Presbyterian Ladies' College (PLC), Melbourne. It describes plagiarism as 'using other peoples' [sic] words and ideas without clearly acknowledging the source of the information'.⁵ The Learning Centre of the University of New South Wales goes further:

Plagiarism is using the words or ideas of others and presenting them as your own. Plagiarism is a type of intellectual theft. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgment.⁶

In that last definition lies an important point: 'accidentally copying'. It is perfectly possible for someone to have read something somewhere, absorbed it over time, and then included it in their own writing, as though it were their own. And the author can firmly believe that the writing truly is their own and that no acknowledgment is therefore necessary. I would have to say, however, that this could only possibly be true for short passages—maybe a phrase or a sentence.

Once, while tutoring at a university in Canberra and reading a student assignment on an aspect of linguistics, I was struck by how knowledgeable the student was on a certain point, until it dawned on me that the writing was my own! The student had copied, word for word, without acknowledgment, a passage of several paragraphs from my own thesis on the subject! The student was expelled from the course as this was the punishment for plagiarism at the time, regardless of how flattering it was to me to be quoted so freely!

Plagiarism on the grand scale has been made more and more tempting and easy for lazy students by people who provide whole essays on all manner of subjects on the web. Teachers and supervisors have to be more vigilant than ever to make sure

2 *Macquarie Dictionary*, 4th edn, Macquarie University NSW, 2005.

3 Throughout this chat, I have spelt it 'acknowledgment' although spelling varied from quotation to quotation.

4 ABC Classic FM *Word of the day: crib*—www.abc.net.au/classic/breakfast/stories/s569487.htm, Thursday 6 June 2002, viewed 23 October 2004.

5 *Plagiarism*—PLC Melbourne—www.plc.vic.edu.au/Library/plagiarism/plag.htm—(Di Wilson 27.4.2000)—viewed 23 October 2004.

6 *Avoiding plagiarism—What is plagiarism?* The Learning Centre, Academic Skills at The University of New South Wales—www.lc.unsw.edu.au/onlib/plag.html—viewed 23 October 2004.

that they are reading their students' own work and not that of others. Plagiarism at academic levels can take many forms. The PLC Melbourne site lists these:

- buying a paper or essay from a research service or online paper-mill
- handing in another person's work with or without the author's or creator's knowledge
- copying an entire source and presenting it as your own
- copying sections from a source without appropriate acknowledgment
- paraphrasing material from a source without appropriate acknowledgment⁷

PLC offers various ways of trying to prevent plagiarism, largely by being vigilant and prepared—visiting some of the sites where such material is available; including discussion of plagiarism in student study sessions; encouraging correct citation, rigorous research methods, inclusion of a number of different resources in writing tasks; and so on.

In recent times, software has been developed to help students to avoid accidental plagiarism and to help teachers and lecturers to spot plagiarism in essays, theses and other academic assignments. I have no experience of using any of them, but suggest searching for 'detecting plagiarism' on your favourite search engine. Some programs cost money but some are free.

Of course, plagiarism is not restricted to students or academia. It can occur anywhere. However, it is possible to encourage good habits at student level, and this was my own practice in the Study Skills Unit at the Signadou (Canberra) campus of the Australian Catholic University in the mid 1990s. The aim was to prepare students for professional and commercial writing, and not just for university requirements. See more on plagiarism in *Editing students' work*.

I have encountered confusion in the minds of some people recently about what is and is not in the 'public domain' and what that term means anyway. Unfortunately, there are people—including friends with lengthy academic, writing and even editing experience—who think it is OK to pass on emails to third parties without the permission of the author. The reason they have given has been 'It's an email, therefore it's in the public domain'. That is not true. An email is no more public in its intent than a letter written on paper and mailed through the post. And even material such as government information papers, available for free copying from websites, while publicly available, still needs to be acknowledged if quoted. The same people have told me that they believe it is all right to print out and copy in bulk fact sheets from websites. No it isn't. If you read the fine print carefully, you will usually find a privacy statement, copyright information or other material that prevents copying more than once for personal reference purposes only.

⁷ *Plagiarism*—PLC Melbourne (see footnote 5).

This brings me to copyright. There are some excellent information sheets on the web, put out by the Australian Copyright Council. The few I have consulted are listed below⁸, but there are many more, and you should consult them if you are in any doubt as to what copyright is all about. A good rule of thumb is to assume that someone owns the copyright on anything written, and that it's not freely available until at least fifty years after the death of the author. This period was extended to seventy years from 1 January 2005 under the terms of the new *Australia–US Free Trade Agreement*. The extension brought Australia into line with the US and Europe. Before that period is over, you have to seek the permission of the owner of the copyright before using anything, wherever in the world it has been written. In Australia, this all comes under the *Copyright Act 1968*. When copyright has expired, a work can be said to be 'in the public domain', not requiring permission to use it, but usually not until then.

So who owns copyright? Usually the author, and it's automatic—as soon as something is written down or recorded, it is protected under the Act. It doesn't have to be published, and you don't have to use the word 'Copyright' or the symbol ©, though these are helpful if you need to let people know just who owns the copyright and that the material is protected. Sometimes, work is written as part of employment: in that case the employer owns the copyright. At other times it's difficult to tell who owns the copyright: I own the copyright in all of the articles I have written for *The Canberra editor*, but when I wanted to republish adaptations of them in this collection of chats, it seemed to me to be courteous to seek the permission of the Canberra Society of Editors to do so and to acknowledge this permission in the book. Some of the original articles have been republished in other editing journals, such as *Blue Pencil* in Sydney and *Book Worm* in WA. Invariably, the editors of these journals have sought permission from me as author as well as from the editor of *The Canberra editor*. It's just common courtesy.

So we're back to courtesy—and really that's what it's all about. If you want to use other people's writing, illustrations, website material, sound recordings, films—indeed, anything that doesn't belong to you—just ask and then acknowledge in the text or in a bibliography or footnotes, using any clear method of citation or referencing. It's easy to do. If you don't, the copyright owner can sue you. On the other hand, if you want to use someone else's idea (provided it's not yet written down), concept, style or technique, go for it! They're not protected by copyright, though they could well be protected under other laws.

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- 8 Australian Copyright Council Information sheet G10, *An introduction to copyright in Australia*, August 2004.
 Australian Copyright Council Information sheet G23, *Duration*, August 2004.
 Australian Copyright Council Information sheet G087v01, *Access to copyright material in Australia & the US*, September 2004.
 All at: www.copyright.org.au (first viewed 23 October 2004).

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