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# *active* voice a voix *active*

newsletter of the Editors' Association of Canada / bulletin de l'Association canadienne des réviseurs



EDMONTON | 6-8 JUNE 2008  
EDITING IN THE GLOBAL VILLAGE  
RÉVISION ET MONDIALISATION  
EDMONTON | 6-8 JUIN 2008

CONFERENCE ISSUE



## An African's EAC experience

EAC seminars were the most  
exciting and memorable

## Editors without borders

Working on a Ghanaian equivalent of EAC

## I do not know much

A non-Aboriginal speaks about  
editing Aboriginal writing

## Common ground

Editing and gardening

## The odd recent history of the EAC Directory

A long wish list of  
improvements & tweaks



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Gagnants du concours



Greg Ioannou of Toronto is national treasurer of EAC and a founding member. He is also a founder of Colborne Communications, which provides a full range of plain language services to various corporate and government clients.

Anne Louise Mahoney is an Ottawa editor with a greenish thumb who views unnecessary words as weeds.

Jeremy Ng'ang'a, an editor in Nairobi, Kenya, has received training in Canada from Isobel Stevenson and has attended workshops presented by the Toronto branch of EAC.

Isobel Stevenson is a freelance editor in Windsor. She grew up in South Africa, where she worked as an editor and taught applied linguistics. This background has proved invaluable when editing African authors and training African editors.

Donald Ward is a Saskatoon editor, writer, and designer who has won awards in all three categories. He is co-publisher of Hagios Press, a Saskatchewan-based literary press specializing in poetry, fiction, and nonfiction.

Karen Virag is the managing editor and publications supervisor at the Alberta Teachers' Association. She also works as a freelance writer for magazines and trade publications.

## The value of an association

### You get back what you put in

There has been a lot of talk over the past couple of months about the value of EAC membership. There was a huge outcry when the executive announced a small membership fee increase and a fee for listing in the association's online directory. I heard a lot of members complain about how little value they are getting from their membership, some even threatening to leave the organization. Then a lot of suggestions for ways in which we could save money by cutting back services started to pour out. In other words, provide more value with fewer resources.

I believe you get out of an association what you put into it. So, I put in a lot of my time and energy and I love doing it. I get a lot of satisfaction from working with intelligent, creative, interesting people. I have learned a lot and I think most of my colleagues appreciate what I do. I know many other members who give as much to this organization as I do, if not more. But apparently we are not doing enough.

Many people are complaining that our membership fee is already too high and that they get more "value" from other organizations that charge them less. But what I am not hearing is what those associations are offering that is so valuable. What can EAC do to better serve you?

Now let's look at the suggested ways of cutting costs. Some of the most frequently cited offences are the printed *Active Voice*, certification, and the quarterly executive meetings.

As the primary instigator of the return to print, I am obviously a keen defender of this move, but maybe not for the reasons you might think. First of all, I supported the move to PDF, and then when it happened, I found that I stopped reading the newsletter. So, it was no longer of value to me as a member when it was a PDF-only newsletter. As a printed publication, not only is it a benefit of membership, it becomes a powerful marketing vehicle for the association.

Next on the hit list is certification. Without it, there is no other standard by which editors can universally be judged. I respect the rigour of the testing and what the designation will mean for my profession. This perspective should be shared by any member who has respect for what we do.

So maybe if the national executive stopped jet-setting all over the country we wouldn't be in this position? We are truly a national organization. The membership has doubled since I joined about six years ago, and we are trying to serve the needs of nearly 2,000 members from coast to coast.

As a member of the national executive for the past two years, I can promise you that quarterly meetings are not glamorous vacations on membership money. The meetings have become jam-packed, gruelling exercises. We start early in the morning and usually don't even leave the room for lunch. There is no time to stop because there is too much to do. I know there are great technologies out there for bringing people together for collaboration, but I am not convinced we could be anywhere near as productive if we were meeting via the Internet or other means.

I am discouraged by all the complaining. We seem to be expected to do more with less, and I am not sure how we are supposed to do that.



# The odd recent history of the EAC Directory



by Greg Ioannou

**T**his summer, the Editors' Association of Canada is launching a new version of the Online Directory of Editors (ODE), the official advertising directory of association members for use by clients, employers, and colleagues.

From the first (F)EAC Directory of Members in 1979 to the last printed version in 2003, the association charged members for listings. The fee grew over the years and stood at \$50 a year when the national executive decided in 2004 to do away with the print version, along with most other things the association printed, to cut costs. The executive's intention was to immediately upgrade the ODE to make it more user-friendly for both members and clients.

The online directory began as a mirror of the print edition. The upgrade, which was supposed to take a few months, would remove the limitations of a print publication. With the new ODE, listings could be longer and more detailed, the search function could be considerably more sophisticated, members would be able to edit their listings whenever they wanted, and so on. We had a long wish list of improvements and tweaks.

Once the new ODE was launched, the executive also planned to promote it far more effectively. The online directory has a far wider reach than the print version and we want to let as many potential clients as possible know where to find it and how to use it.

The executive decided, in a well-intended but financially disastrous gesture, not to charge for directory listings in the brief period between the elimination of the print directory and the launch of the improved online one. So income from the directory listings was anticipated in the association's budgets for 2004, 2005, 2006, 2007, and 2008. The uncollected fees for 2004–2007 total well over \$100,000. Ouch!

I'm not going to go into the reasons for the incredible delay in launching the new directory, other than to say that it requires a database that took far longer to develop than anyone dreamed.

The long-anticipated listing fee for the ODE was announced in April and came into effect May 1. A one-year listing, payable by June 30, costs \$75. To ease the transition, members will enjoy two months free (May and June 2008) with payment for a one-year listing (July 2008 to June

"People who want work but haven't created an ODE listing are doing themselves a real disservice. I wish I'd made one a long time before I finally did so last year. So far, though I've received just three calls from people who found my listing there, each of them has turned out to be among my best regular clients. My income this year almost tripled last year's because of that listing, with my website and referrals accounting for the rest."

Carolyn Bishop  
[www.writingeditingtranscription.com](http://www.writingeditingtranscription.com)

"Work is a wonderful benefit of the online directory. I have gotten enough jobs from being listed in the ODE to pay for my EAC membership for the rest of my life."

Donna Dawson

2009), and can take advantage of an early bird rate of \$65 if they pay by May 30.

The new directory is in beta testing as I write this. Most of the improvements—a much improved database, better searches, and so on—are barely visible. It is sort of like comparing a 2008 Volvo to a 1988 Volvo; they look pretty similar, but the mechanics that make it work are much more sophisticated and effective.

Because we resumed the listing fee effective May 1, members who have not renewed by July 1 will gently be removed from the directory, sort of like Arthur C. Clarke's stars going out one by one.

By the time you read this, the new, improved ODE should be up and running. But who knows, eh? It's like the old editor's attitude to meeting deadlines: all things come to those who wait. ☞



# An African's EAC experience

by Jeremy Ng'ang'a

Jeremy Ng'ang'a, an editor in Nairobi, Kenya, recently came to Windsor, Ontario, for advanced training in editing. His training was sponsored by Langham Partnership International, an international network dedicated to strengthening churches in the Majority World by providing local leaders with advanced academic training and opportunities to write books for their own cultures. But all writers need editors, and so Langham is now also sponsoring training for Majority World editors. While in Canada, Jeremy Ng'ang'a attended seminars presented by the Toronto branch of EAC.

Of all the activities during my two months in the Langham Editor Training Program, the three EAC seminars I attended were the most exciting and memorable—as well as a welcome break from regular studies. The travel from Windsor to Toronto gave me an opportunity to see more of Canada and meet ordinary Canadians. At the seminars, I was able to learn from editing experts and exchange ideas with knowledgeable Canadian editors, both during the sessions and while chatting with other participants. I learned a lot from one of the founders of EAC, Greg Ioannou, who offered me overnight accommodation.

I was the third student in the Langham Editor Training Program, which is now entering its third year. The two previous trainees were Angela Addy from Ghana and Paul Karaimu, who also comes from Kenya.

The program aims to bring African books, written by Africans and produced by African publishers, to a level that would allow them to be distributed worldwide.\* Hence the initiative to train editors.

The book I was working on while here will be published as the second book in the new Hippo Books imprint, which will be launched later this year by a consortium of publishers.

The imprint follows the highly successful *Africa Bible Commentary*. Written by Africans for Africa, it is a 1,600-page commentary on each book of the Bible. This commentary, launched in 2006, has already sold close to 70,000 copies worldwide. Producing this work highlighted the desperate shortage of African editors and the lack of editorial training in Africa and gave birth to Langham's editor training program.



African editor Jeremy Ng'ang'a (bottom right) watches a demonstration of onscreen editing during a copy-editing seminar conducted by Kathryn Dean at the University of Guelph.

The chief instructor for the program is EAC member Isobel Stevenson, assisted by Kryisia Lear, who is on the national executive of EAC. The 60-day program consists of personal tutelage and hands-on experience with a real editorial project. The hands-on project requires substantive editing, but the trainees also need to be reminded of the mechanics of editing, which is where the EAC seminars came in handy.

Isobel has first-hand experience with the seminars and recommends the most suitable ones for each student. The most popular choices have

\* The program is now expanding to include more than African editors: in June, an editor from India will arrive for training.

been copy editing and proofreading, but trainees have also attended the seminars on Eight-Step Editing, substantive editing, grammar rules and myths, and notes and bibliographies. Isobel says the seminars provide crucial editing knowledge that is reinforced as work on the editing project progresses. She says the seminars are well organized and “give a lot of information in a very concise package.”

Paul Karaimu was also able to attend the EAC conference in Ottawa last year and found the preconference seminars most useful.

Trainees would love to participate in more EAC offerings, from seminars to membership. However, budgetary constraints limit the amount they can tap from the huge reservoir of knowledge and experience. Although the Toronto branch allowed trainees to pay student rates for seminars, the cost is still high and trainees can usually afford to attend only two seminars.

The Langham project is a model of what EAC-affiliated professionals can do for Africa. And there is still much more that can be done. Maybe one day African editors will be able to write the certification exams online. Maybe EAC-affiliated professionals will be involved not only in training editors in Africa but also in helping to set up the African Editors' Association. The trainees have all seen what can be accomplished when editors come together to share experiences and knowledge acquired from different fields. ■

## Editors Without Borders

by Isobel Stevenson

No, *Editors Without Borders* is not a new aid group. But it is a reality. My last major project was written in Africa, coordinated in the United Kingdom, edited in Canada, typeset in New Zealand, printed in China, and paid for in United States dollars. The Internet made that possible. But sometimes face-to-face contact is needed too, and that is why Angela Addy, a Ghanaian editor, attended two seminars offered by the Toronto EAC branch.

How and why did this come about? It's a long story, but part of it revolves around the problems African publishers face. The publishers are numerous, but they tend to be very small, with inadequate distribution networks and inexperienced, untrained staff. It is difficult for them to grow and to make the type of contribution to their countries that small presses have made to Canada.

Consequently, when a group of African scholars wanted to publish the *Africa Bible Commentary*, a work with more than 70 authors, they struggled to find a qualified African editor. Most of those they could find were far too respectful of authors to be prepared to, say, reduce a contribution from 30,000 words to the requested 6,000 words. So they turned to me, and I am now famed for my machete-wielding skills! These skills were backed up by a knowledge of Africa, where I grew up and where I had taught at a university, and by my ability to read French, for a third of the authors came from Francophone Africa. Krysia Lear, currently a member of EAC's national executive council, was also drawn into the project as the proofreading coordinator.

When the project ended, all concerned were determined that books like this should not need to come to Canada for editing. Anyone who has ever had to Canadianize a book knows how important local knowledge is for effective editing. So the training program was set up to develop African editors. Angela received a grant from Langham Partnership International in the United Kingdom (known as John Stott Ministries in the United States). This organization has agreed to fund two editors a year to come to Canada for training. Each editor spends two months working with me on a substantive edit of a book by an author from his or her native country.

Angela found the seminars on copy editing and substantive editing very helpful. She left determined to start working on a Ghanaian equivalent of EAC, beginning with training seminars and an email forum like EAC's. ■

# I do not know much

A non-Aboriginal speaks about editing Aboriginal writing

by Donald Ward

*The following is an excerpt of Donald Ward's presentation to the Saskatoon branch in November 2007.*

I work at a weekly newspaper, and one of the hardest things is writing a good headline. I think I've got one figured out, though. It reads: "Non-Aboriginal speaks about editing Aboriginal writing." The question is, "What does he know about it?"

Well, in the words of the traditional Cree story teller, *môya mistahi ê-kiskêyih tamân*—"I do not know much."

I can't give you a list of conventions to follow; there are no rules. All I can tell you is my own story.

Much of our Canadian identity has to do with the people who were here before us. We are here by right of treaty. We have read in textbooks that the people who lived here before Europeans came were primitive, nomadic, naïve, and poor. An editor approaching a First Nations text must throw all that knowledge away. You can then approach the text as you would any other text. The aim of writing, as my father liked to tell me, is to say as much as possible in as few words as possible. The same is true of editing, but with a crucial difference: you must respect the author's voice.

The worst authors don't understand that the editor's sole function is to make them look good. The best authors understand this and are grateful for it. With few exceptions First Nations authors fall into this latter category, for they come from a story-telling tradition in which humility plays a major role. I approach every First Nations text conscious that the author and I are each probably venturing into new territory.

The first First Nations book I edited was *Inside Out* by James Tyman, and the bulk of it was written while the author was in jail. Jim Tyman was a pimp, a thief, a drug dealer, an addict, and an alcoholic. He was trying to rehabilitate himself as an author. What he produced was forceful stuff, but there wasn't a single publishable sentence in the entire manuscript. What's more, he had no more idea of Cree-ness than I did. He had been adopted by a middle-class white family and raised as a middle-class white child. He had no knowledge of his culture, his language, or his birth family. His knowledge of crime, however, was extensive.

When I met him, I was surprised to find a young man who was articulate, soft-spoken, clearly intelligent, and obviously aware that there was something missing in his life. He didn't really know who he was. He was just beginning to hear about the elders who could tell him stories about the *nêhiyawak*—the Cree people—and set him on a different path.

Working with Jim was an interesting experience, and when his book came out it was a great success. Unfortunately, Jim wasn't. His motto was "Life is great when you're full of hate." He had the ability to polish off a 40 of Scotch, sober up, and then polish off another without having slept in the interim. He died more or less of old age on an Edmonton street at the age of 35. His body had just worn out.

If I learned one thing from working with Jim Tyman, it was this: You cannot turn an Indian into a white man. You can take away his name, his



family, his faith, his history, and his language—all these things had been done to Jim—but he is still not going to be a white man. Fundamentally, Jim had no language; if language is the mother of thought, then he was handicapped from the moment he was taken from his birth family.

I am rather stunned that I managed to learn in a couple of months what it's taken governments and churches five generations to learn.

We can be encouraged by the Aboriginal authors and scholars whose voices are finally being heard. But it is a difficult process for them, for they are taking the acquired wisdom handed down orally for millennia and writing it down. Teaching an oral tradition through the written word is almost self-contradictory. Also, much of the writing is in English—the language of the dominant culture. This is the world the editor steps into—a world of competing values and sometimes a very tightly stretched thread between tradition and lived reality. But I have a survival guide.

#### A survivor's guide for working with First Nations texts

Aside from a general knowledge of history and a reasonable measure of intelligence, there are five things necessary for working with First Nations texts.

1. Permission
2. An understanding of, or at least a sympathy with, the oral tradition
3. A willingness to suspend disbelief
4. A respect for religion
5. Humility

The first one, permission, seems simple enough. Surely if someone has written a book, and someone else has agreed to publish it and then engaged an editor, permission is implicit. Normally, if ownership has been properly established, it is. But

ownership means different things to different people.

I was editing a book by Harold Johnson, who practises law in La Ronge. He begins his book this way:

I am Harold Johnson. My mother's name was Mary, my grandmother's name was Catherine, my great grandmother's name was Elizabeth. I know the stories of Elizabeth's mother and father and how he took Elizabeth's mother as his third wife, but I do not know their names.

This is the proper way to introduce myself—not only to tell you my name, but to tell you my lineage through my mother so that you know how I came to be here. I am of this land. I am of this earth. I live at the place where my grandfather, Redmond Bradfield, moved his family after they were kicked out of the territory that became Prince Albert National Park. I live 200 metres from where the adhesion to Treaty 6 was negotiated and agreed upon in 1889. . . . A hundred metres from here is a cemetery where my relatives are buried.

Those 151 words contain enough information to place the author in place, time, genealogy, and history. But who is he talking to? He's talking to all of us. Not only that; he's talking to all of us from all of them. Originally, that first chapter was titled *niciwamak*—cousin—which meant he was telling his own story from his own point of view. But Harold became dissatisfied with *niciwamak*, so he went to the chief of the Montreal Lake Cree Nation and asked for permission to use the inclusive word *kiciwamanawak*. Permission was granted, and henceforth Harold Johnson was speaking on behalf of all Cree people.

The third, fourth, and fifth things I mentioned—willingness to suspend disbelief, respect for religion,

and humility—are all aspects of a similar attitude. Humility is perhaps most important. As the Cree elder approaches a story with ritual self-effacement—*môya mistahi ê-kiskêyih tamân*—I approach First Nations texts with the attitude that I am ignorant of the greater part of human knowledge and must be prepared to accept that the author knows what he or she is talking about. The author's voice must be respected.

Accompanying humility is willingness to suspend disbelief. This may sound patronizing—it's what we willingly do when we read science fiction—but in this context, the disbelief is the product of a rather unforgiving educational ideal: Western civilization knows certain things to be true. Cree narrative memory also knows certain things to be true, but it admits the possibility that there are many ways of imparting that truth. First Nations mythology contains fantastic tales of people who can communicate with animals and with spirits, people who rose from the dead, people who could heal the afflicted—as Jesus did, or Mohammad. You don't have to believe in these things, but humility demands that you accept that others do.

Whereas Western civilization has raised itself above nature and sought to conquer it, First Nations civilization has knelt humbly in the midst of it, and its stories come from that source.

Clearly, this is an idealized view. But if I could leave you with one thought it would be this: we are Canadians only through the humility and the generosity of the First Nations.

When the chiefs signed the numbered treaties with the Crown, it was their explicit understanding that they were adopting Queen Victoria and her many children into their family. It's taken us 140 years to begin to realize it. ■

## Grammar

Karen Virag

## GRUMBLE

## To bodaciously go

where no editor has gone before

**W**e love the flexibility of English and admire its propensity, like that of a loving foster mother, to adopt all sorts of new children, never questioning their provenance and supporting them as they grow up and become teenagers. However, the ability of some words to change meaning over time can be confusing. What means one thing one day, means another the next, in this resembling the transformation of a once well-behaved and well-groomed child into a surly, monosyllabic, mohawk-sporting, clad-all-in-black creature that resembles a crow more than a human.

*Bodacious* is an example of a word that has changed its meaning since its inception. You might have heard people refer to such humans as Canada's own Pamela Anderson as a bodacious babe, meaning that she is endowed with certain characteristics that make her attractive to a large segment of the human male population (for some she is even an object of veneration—think of Borat's quixotic cross-U.S.A. trek to meet this bathing-suit-and-platform-heel-clad modern-day Dulcinea). However, the 1966 *Merriam Webster* does not even list the word *bodacious*. A 1986 version of the same dictionary does list *bodacious* and defines it as an adjective meaning outright, unmistakable, notable, or remarkable; the dictionary goes on to say that *bodacious* is a back formation from an

earlier word *bodaciously*, meaning thoroughly, perhaps from a combination of the word body plus aciously (as in graciously). The first edition of the *Canadian Oxford Dictionary* (1998) defines *bodacious* as a southern U.S. slang word that is the result of the melding of two other words: *bold* and *audacious*. (In this way, *bodacious* resembles the unattractive *guesstimate*, which the *Canadian Oxford* actually lists as a word, albeit an informal one. That is putting it mildly—in the formality stakes, *guesstimate* is an inbred gap-toothed hillbilly cousin of the perfectly respectable and infinitely preferable words *guess* and *estimate*.) The 2004 edition of the *Canadian Oxford* has the same definition as the 1998 edition, as does the online etymology dictionary [etymologyonline.com](http://etymologyonline.com).

Now, the lovely Pamela is indeed a remarkable being and has a notable physical form, but that does not make her bodacious according to those dictionaries' definitions of the word. But wait! What's this I see? The online *Merriam-Webster* lists a third meaning for *bodacious*; to wit, sexy and voluptuous. And the online *Urban Dictionary* also defines it as meaning "extremely good looking." The online *Cambridge Dictionary* defines it as "very large or important, or very enjoyable or admirable" (which, come to think of it, might actually apply to the subject at hand). In any case, the point is

that somewhere along the way, the meaning of this word changed. Why and when we cannot be certain, but Grammar Grumble suspects that the evolution of the meaning of *bodacious* is probably ascribable to someone being distracted by the first three letters of the word—or by a couple of other things.

Another problematic word is *fulsome*, which has nothing to do with how one feels after eating Christmas dinner and even less to do with Johnny Cash. Rather, *fulsome* means excessively complimentary, or overdone. Hence, fulsome praise, the most common phrase employing this word, is not a good thing.

The *Canadian Oxford* lists a second meaning for *fulsome*—abundant—which many grammarians identify as a problematic usage. Even this dictionary—which has a tendency to shamelessly play footsie with descriptivism at the dinner table, while her date, poor prescriptivism, pretends not to notice—admits to a problem with *fulsome*: "Since *fulsome* may have negative connotations to some people and neutral connotations to others, it is advisable to make clear when using this word which connotations are meant." Bravo.

The *New Fowler's Modern English Usage* explains that *fulsome* was first coined in the 13<sup>th</sup> century and has gained and lost meanings since. It has meant at various times a food's


tendency to cloy and something foul smelling. "Its standard current meaning of (language, style, behaviour, etc.) offensive to good taste by being excessively flattering" is a legacy of the older, depreciatory meaning. By the middle of the last century, however, some people, perhaps in the belief that fullness was a positive quality, began to use *fulsome* in a favourable sense. Fowler adds: "An age-old semantic process, in which a word loses its depreciatory element, has gained another recruit. The process seems to be proceeding more rapidly in North American than in British English." The *Oxford Guide*

to *Canadian English* wisely suggests that because there is some ambiguity about the word, it is best omitted altogether.

Other distracting words are *noisome*, which does not mean noisy. Rather, *noisome*, which is derived from the Middle English root that gave us the word *annoy*, means harmful, obnoxious, evil, or offensive. And *restive*, which does not mean at rest, but impatient or restless.

Though she wishes that Pamela would come home and find a nice Canadian boy to marry, Grammar Grumble is quite tickled that she

was able to mention the starlet in an article about language usage and happy that at least one of the words discussed above describes La Pamela's past husbands: the *noisome* Tommy Lee and the *noisomer* Kid Rock.

Who knows? Perhaps the bodacious—in at least one sense of the word—Celine Dion and her *fulsome* singing style will provide the inspiration for a future grumble. I get *restive* just thinking about it. 

*If you have a grumble to share, send it to [karen.virag@ata.ab.ca](mailto:karen.virag@ata.ab.ca).*

# Wanted: More Editors Réviseurs recherchés

2,008

in

2008

[www.editors.ca](http://www.editors.ca)

Do you know an editor who doesn't belong to EAC—yet?

EAC is on a mission to bring our membership up from 1,700 to 2,008 in 2008. So, get out there and show prospective members the benefits of membership. Help EAC grow and gain a stronger voice for editors.

Connaissez-vous un réviseur qui n'est pas encore membre de l'ACR?

L'objectif de l'ACR est de faire passer le nombre de membres de 1 700 à 2 008 en 2008. Nous savons que des réviseurs un peu partout au Canada n'ont pas encore grossi les rangs de notre association. Expliquez aux membres potentiels les avantages de l'adhésion et contribuez à la croissance de l'ACR et à la consolidation de son rôle comme porte-parole des réviseurs.





# Common ground

## Editing and gardening

by Anne Louise Mahoney

*I am not a born gardener, but when I got a tiny front yard of my own, I was unable to ignore it. The weed-infested lawn cried out for help; the neglected grass asked to be put out of its misery. The few bedraggled perennials wished themselves miles away. And yet, I would think, looking up from the manuscript I was editing while sitting on the front porch, there was potential there.*

*The more I thought about it, the more I realized that my experience as an editor could help me past my fear of gardening. I listed the tricks of the editing trade that have served me well for 20 years and adapted them for gardening. Emboldened by my new-found confidence, I tackled that yard—and won.*

### 1. Assemble the right tools.

For editing, this means my dictionary, my computer, and my trusty red Pilot Hi-Tecpoint V5 Extra Fine pen. For gardening, I began with quality implements—spade, rake, pruning shears, stakes, and fork. The possibilities are endless. I started with the basics and added to them as I needed more specialized tools.

### 2. Get help from the experts.

Messrs. Strunk and White, not to mention EAC members, have helped me through countless editorial dilemmas. For gardening questions, I ask my neighbours. They know what grows well in my area and are often happy to share advice, cuttings, even manure! (See #5.) I learn everything I can from these next-door experts, then visit my local library or surf the Internet for more information on everything from soil acidity to pest control.

### 3. Spread out the tasks.

Rome wasn't built in a day. Neither was an excellent text or a fabulous garden. I break down the jobs into manageable chunks to avoid feeling overwhelmed.

### 4. Cut out the unnecessary stuff.

The texts I work on just have too many words—including lots that have no place being there. They remind me of the weeds in my garden. I dig up those pesky weeds and gaze in wonder at the 30-cm taproot attached to the cheerful yellow dandelion decorating the lawn. I feel virtuous and victorious with every weed pulled.

### 5. Work with what you have, but make it better.

Replacing ordinary words and phrases with ones that are more precise, more interesting or more fun adds energy to a text. When it comes to a garden, you just can't beat manure. A few bags of the good stuff and the whole place perks up! I spread it around and watch the magic begin.

### 6. Take a break when you're tired.

Whether I'm wrestling with unwieldy text or hauling bags of topsoil, it's hard work. I go for a walk,

stretch, or have a chat with whoever is nearby so I can return to my work refreshed.

### 7. Move things around.

It may look good on its own, but sometimes one chunk of text just isn't in the right place. Same with my garden. That showy perennial may detract from the rest of the plants in that spot. I try moving it somewhere else to let it shine.

### 8. Throw in some colour and flair.

In editing, I may add an inspiring quotation, insert someone's personal story, or introduce some richer vocabulary. In my garden, it's about injecting colour and variety. Take some risks and reap the rewards.

### 9. Stand back and take a fresh look.

Before I do that final polish, I like to get some perspective on the text. I read it through as if I've never seen it before, then make any final adjustments. For my garden, I literally stand back—I look at it from across the street, from down the block, and from my upstairs window. Some flaw that I didn't notice from up close always jumps out at me.

### 10. Celebrate a job well done.

A well-edited manuscript, like a lovingly tended garden, is a delight. I take time to revel in success! 🌻





It is time again to indulge in one of the great, bittersweet pleasures of being an editor: spotting the goofs of others (a task always accomplished, mind you, with compassion, an explanation of the error involved, and a workaround solution). Yes, it's time to scan the text—advertisements, not-so-scholarly journals, newspapers, bedtime reading, billboards, menus, and signs seen around the globe—and send in your submissions for The Oops Awards: Round Too.

The Editors' Association of Canada membership is uniquely qualified to spot—and appreciate—infelicities, ambiguities, mistakes, and grimace-inducing word wounds. Together, we'll recognize the best of the bad.

Here's your chance to contribute your favourites and share a laugh or three.

For contest details, email [oops@editors.ca](mailto:oops@editors.ca).

Pour la deuxième année consécutive, et la première fois en français, nous vous invitons à vous livrer à un des plaisirs coupables de notre profession : trouver l'erreur! Le genre de choses que, dans le cadre de notre travail, nous accomplissons dans un esprit de compassion et sans jamais manquer d'expliquer la faute commise, ni de mentionner comment y remédier. Voici donc le temps de passer au crible publicités, revues populaires, journaux, livres de chevet, tableaux d'affichage, cartes de restaurant, panneaux d'ici et d'ailleurs, etc. et de soumettre vos trouvailles pour la deuxième édition du prix Oups.

À l'Association canadienne des réviseurs, nous sommes les mieux placés pour détecter (et apprécier!) les tournures fâcheuses, les ambiguïtés, les erreurs et les mots dont l'emploi nous fait grincer des dents. Votons pour les meilleurs des pires!

Voici donc l'occasion de nous soumettre les maladresses les plus inoubliables que vous ayez dénichées et ce, tout en vous amusant!

Pour les détails du concours, envoyez un courriel à [oops@reviseurs.ca](mailto:oops@reviseurs.ca).



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## Put this on a T-shirt contest winners

### Gagnants du concours Rédacteurs de slogans pour t-shirts recherchés!

With almost 300 English and 50 French entries, our recent "Put this on a T-shirt" contest proved to be a winner, offering up a wealth of witty words—from sophisticated and smart to naughty but grammatically correct.

Congratulations to the six contest winners:

- **Pauline Côté** "Avec un réviseur c'est bien meilleur."
- **James Harbeck** "Line Tamer"
- **Jan Kennett** "Message Therapist"
- **May Look** "You write it. We right it."
- **Martin Townsend** "May I heighten your textual pleasure?"
- **Rachel Tremblay** "Di mo dits mots dix maux. Maudits Mots."

Winners will receive a T-shirt and a bag from the association's new CafePress store with their witty words along with art designed by *Active Voice* co-editor Michelle Boulton.

The national executive council thanks all participants for their contributions. We're still giggling. ☺



Three NCR members modelling CafePress gear. From left to right: Chris LeBlanc, Helen Norman, and Erin Elsmore. The photo was taken by NCR member Jane Mosgrove.

Notre dernier concours « Rédacteurs de slogans pour t-shirts recherchés! » sort vainqueur : il nous a permis de recueillir près de 300 suggestions en anglais et 50 en français. Une ribambelle de mots d'esprit allant du plus fin au plus coquin et grammaticalement irréprochables.

Toutes nos félicitations aux six gagnants du concours :

- **Pauline Côté** « Avec un réviseur c'est bien meilleur. »
- **James Harbeck** « Line Tamer »
- **Jan Kennett** « Message Therapist »

- **May Look** « You write it. We right it. »
- **Martin Townsend** « May I heighten your textual pleasure? »
- **Rachel Tremblay** « Di mo dits mots dix maux. Maudits Mots. »

Les gagnants recevront un t-shirt et un sac portant leur mot d'esprit, provenant de notre boutique CafePress avec leur mot d'esprit ainsi qu'une création artistique signée Michelle Boulton, co-rédactrice de *La Voix active*.

Le conseil d'administration national remercie tous les participants de leurs bonnes idées. Nous en rigolons encore. ☺

## Abonnez-vous à *Active Voice / La Voix active*

*La Voix active* est une publication trimestrielle distribuée gratuitement à tous les membres de l'ACR. Si vous n'êtes pas membre de l'association mais désirez de recevoir cette publication, contactez-nous et nous serons heureux de pouvoir vous compter au nombre de nos abonnés.

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We are now accepting display advertising in *Active Voice*. Display advertising will be available to the general public.

For more information, contact

### Helena Aalto

Editors' Association of Canada  
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email [helena.aalto@editors.ca](mailto:helena.aalto@editors.ca)

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Classified advertising is a members-only service. The rate for this exclusive advertising is \$0.70 per word, and there is a maximum of 75 words.

To place a classified ad, email the copy to [active\\_voice@editors.ca](mailto:active_voice@editors.ca) with "classified ad for AV" in the subject line.

You will be billed for the ad by the national office. Payment will be expected within 30 days and can be made by cheque, VISA, or MasterCard.

#### Advertising deadlines\*

winter issue.....January 10  
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\* As this publication is produced entirely by volunteers, exact publication dates vary.

### Annonces publicitaires

L'accès au service d'annonces publicitaires est exclusivement réservé aux membres. Le tarif est de 0,70 \$ CAN le mot, avec un maximum de 75 mots par annonce.

Pour insérer une annonce, envoyez un courriel à [active\\_voice@editors.ca](mailto:active_voice@editors.ca) en précisant « Petites annonces pour VA » comme objet de votre message.

Le bureau de la Permanence nationale vous fera suivre une facture. Le règlement doit être effectué dans les 30 jours suivant réception de cette facture. Il est possible de payer par chèque, Visa ou MasterCard.

#### Dates limites\*

Numéro d'hiver ..... 10 janvier  
Numéro de printemps ..... 18 avril  
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\* Dans la mesure où la publication de La Voix active est entièrement assurée par des bénévoles, il se peut que les dates de parution exactes varient d'un numéro à l'autre.

## We want to hear from you . . .

Send your comments or suggestions to

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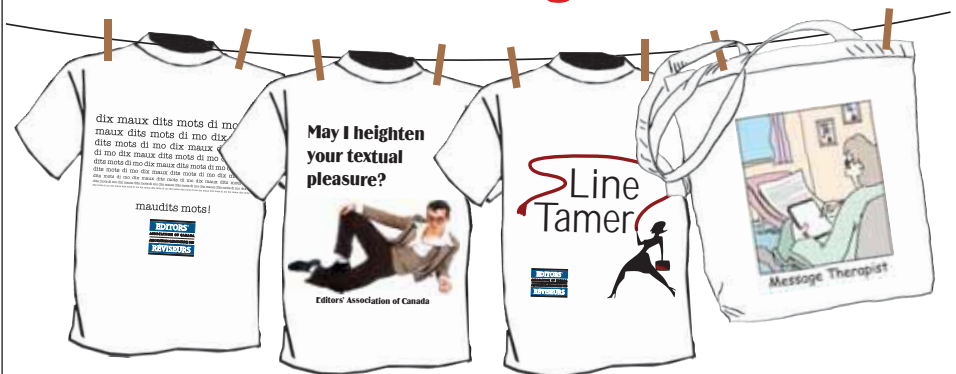
## CORNER

If a tree falls in the middle of a forest, does anyone hear it?

While the return to a printed format was met with the thunderous approval of many members, some of our readers have expressed a desire to return to PDF delivery. We are more than happy to comply. If you would like to receive your copy of *Active Voice* electronically, please let us know.

Send your request to [info@editors.ca](mailto:info@editors.ca).

## Want EAC gear?



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Check out the Editors' Association of Canada's CafePress store, where we sell our editing-related products featuring contest-winning slogans, conference and association logos, and more . . .



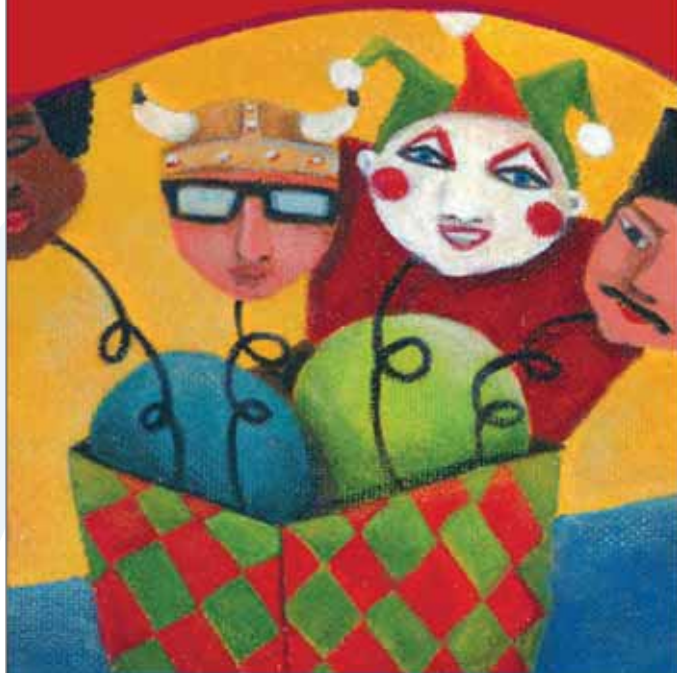
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