

active voice la voix active

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

Active Voice / La voix active - summer / été 2008

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A west coast editor helps an east coast author shape a book
with national significance

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inter-associations professionnelles

Readers' corner

Readers value the sense of community provided by the EAC and
the growing focus on service and suspect that many editors
tend to undervalue their services ...

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EAC EMAIL FORUMS

As a member of EAC, you can join in (or just read) email conversations about editing with colleagues from across the country and beyond. To sign up for these members-only forums, visit the members' area of the EAC website.

**FORUM ÉLECTRONIQUE
DE DISCUSSION DE L'ACR**

En tant que membre de l'ACR, vous pouvez y mettre votre grain de sel, demander de l'aide, ou simplement suivre les discussions au sujet de la rédaction-révision. Pour vous inscrire, visitez la page web <http://list.web.ca/lists/listinfo/acrliste-l> (à noter que le dernier caractère est la lettre L, et non le chiffre un).

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Comments and contributions are welcome. The editors reserve the right to edit submissions for length but will review changes with the authors whenever possible. Disputes will be resolved in favour of the audience.

Les commentaires et les contributions sont les bienvenus. Les réviseurs se réservent le droit de réviser les soumissions pour la longueur, mais passeront en revue des changements avec les auteurs quand c'est possible. Les conflits seront résolus en faveur des lecteurs.

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Readers' corner

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contributors / collaborateurs

James Harbeck is an editor, designer, and writer in Toronto. He has a PhD in theatre history, a wide base of knowledge on subjects ranging from religion to urban design to health to languages, and remarkable reference skills.

André LaRose is a member of the National Capital Region branch. He has been supplying translation services since 1990, primarily to federal departments and agencies. Il consacre aussi une partie de son temps à la révision de traductions et à la révision unilingue en français, en particulier à celle de publications savantes en histoire—sa discipline d'origine—et en sciences humaines.

Naomi Pauls is a freelance writer and editor based in Vancouver. She worked on her first book, an anthology of the alternative weekly *The Georgia Straight*, under the wise tutelage of Saeko Usukawa one dozen years ago.

Frances Peck is a long-time editor and writer who also teaches editing and writing. Before becoming chair of EAC's Professional Standards Committee, she spent four years volunteering with the certification program. She is a partner in West Coast Editorial Associates and a member of the BC Branch.

Gilles Vilasco offre des services-conseils en communication écrite depuis 1992. Ses expériences antérieures d'enseignant-chercheur en philosophie, d'éditeur et de consultant/formateur l'ont naturellement mené vers la coordination de production écrite sous tous ses aspects : recherche, rédaction, réécriture, révision de fond, révision de forme, préparation de copie, mise en page et correction d'épreuves.

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.

Ken Weinberg has seen a lot of change this year—at work (new company), at home (new house), at the branch (new exec board structure and meeting agenda), and at national (new position, new ODE). When he is not involved in change, he dabbles in cooking, photography, music, and gardening.

Our magnetism to non-members

There's a story about two London shoe manufacturers who, at the height of the British Empire, dispatched sales reps to some colony to prospect new markets. After sizing up the situation they telegraphed their principals. The first man wrote, "BAD NEWS STOP NO ONE HERE WEARS SHOES." His competitor, meanwhile, wrote, "GOOD NEWS STOP NO ONE HERE WEARS SHOES."

It's another illustration of the obstacle-opportunity formula and it applies to our organization as we set out to increase membership. In our case the bad news is that EAC represents a little more than 10% of text editors in Canada. It's also the good news when it comes to finding recruits.

Why almost nine out of ten editors don't belong to a professional organization dedicated to their career is a mystery. Some of them, to be sure, have never heard of EAC. Others, perhaps, don't take their work seriously: they're just in it until something better comes up or their novel is published. A few may be satisfied by membership in other professional organizations, although there isn't one besides EAC that welcomes all editors. And, of course, many in-house editors find fellowship with colleagues. It's unlikely, however, that these reasons can explain the thousands of editors who remain outside our cloister. At least some of them should be open to our pitch.

While EAC has always had a professional focus, there is an ongoing debate as to whether editing is a profession. Certification should bring an end to that argument. Along with delivering seminars and references to improve editors, skills, EAC has striven to be an authoritative and respected body addressing questions of standards and usage. With certification, EAC will be able to determine which editors are qualified to adjudicate such questions.

There will never come a time when certification will be a requirement for working as an editor in the way licensing is for doctors and lawyers. But clients will have a choice and eventually the uncertified may find it more difficult to get work.

For editors who take editing seriously and are not a part of EAC, the appeal of our organization should be difficult to resist. In fact, such editors should view EAC membership as indispensable. Your job is to convince them.

The 2007 Tom Fairley Award goes to . . .

Saeko Usukawa

by Naomi Pauls

A west coast editor who helped an east coast author shape a book with national significance has been honoured by EAC.

From a short list of four candidates, Saeko Usukawa was chosen to receive the 2007 Tom Fairley Award for Editorial Excellence for her contribution to *Abstract Painting in Canada* by Roald Nasgaard (Douglas & McIntyre Publishing Group). Saeko accepted the \$2,000 award at the EAC conference banquet.

Said one of the judges, “Saeko took an enormous manuscript that had to be shortened drastically and helped the author produce a smoothly flowing, authoritative reference.”

How big is “enormous?” The initial manuscript was 190,000 words, and Saeko pruned it to 155,000.

Even in its softcover edition, released earlier this year, the book weighs almost five pounds. The page count is 432, and the large-format work includes 200 images. (The number of images reproduced increased from the 175 originally specified—thanks in large part to Saeko, who advocated for more on behalf of the author.)

One more statistic of note that astounded even the book’s editor: 901 endnotes! “I think that’s a record for me,” said Saeko with a chuckle. “And they weren’t all ibids either!”

Saeko brought a wealth of experience to this freelance project from her long career at Vancouver-based Douglas & McIntyre, where she worked for 25 years. (She was editorial director when she took early retirement in 2006.)

During that time she edited more than 25 books about art and architecture (gaining much knowledge in the process), not to mention many



Photo by Nordahl Flakstad

EAC past-president Maureen Nicholson presents the 2007 Tom Fairley Award to Saeko Usukawa.

illustrated titles and also works of fiction. Well-known authors she has worked with include Wayson Choy, Douglas Coupland, Sky Lee, Gwendolyn MacEwen, Bill Richardson, and George Woodcock.

Ever self-effacing, Saeko says of her work on illustrated books: “I just really like putting all the pieces together.” What made this particular project a challenge—aside from the book’s sheer size, scope, and amount of detail—was the tight timeline. Saeko did the substantive editing and stylistic/copy editing as well as all of the book’s fact-checking in just six months.

Not only that, she helped organize and select images and worked with the book’s designer, mostly at a distance. “I think I only ever had one face-to-face with the designer,” she said. And she has yet to meet the author in person.

One of her chief goals in the editing was to make the text—written by a professor of art history at Florida State University—accessible to a more general audience. Positive reviews and appreciative comments

from the Tom Fairley Award judges affirm that she was successful in this aim. One judge called the historical survey “a polished, cohesive, and intellectually fulfilling book . . . a feast for the mind as well as the eye, a work of patience and focus.”

Saeko’s attention to *Abstract Painting in Canada* is even more admirable when you learn that she was simultaneously working on another illustrated book on almost the same schedule. *Recording Their Story*, a biography of ethnographer James Teit, by Judy Thompson, won the top British Columbia Historical Federation award in early May as well as recognition for its design from the Alcuin Society (Peter Cocking, designer).

The two other short-listed editors recognized at the banquet for their excellent work were Paul Payson, for *The Fresh-water Fishes of British Columbia*, by J. D. McPhail, and David Prosser, for *This Rough Magic: The Making of an Artistic Director*, a memoir by Richard Monette, as told to David Prosser. ■

Revising the Standards

Professional Editorial Standards (PES), the EAC document that lists the skills and knowledge required for different levels of editing, is in the midst of a revision. At this year's annual conference, *Active Voice* caught up with Frances Peck, chair of the Professional Standards Committee, and asked her how the exercise was coming along.

Why is PES being revised? And why now?

PES was first published in 1991. The document underwent a slight revision in 1999, mainly to introduce some references to the electronic age, but the standards haven't been revisited in any substantial way since they were first published.

For the standards to reflect what editors do in the real world, they have to be reviewed and updated periodically. That review has taken a while to happen, but for some good reasons. One is that revising the standards, like so many major EAC activities, is a volunteer-driven task. It takes a lot of people and a lot of time. The other reason is the certification program. Certification, which is based on PES, took many years to develop and refine, and it made sense to wait until the program was up and running before tweaking the standards. The fact that we have certification is great for PES. Certification will force us to review the standards regularly, because the program should always test current skills and knowledge.

How will the revision be approached? And how does last fall's membership survey fit in?

We've actually been working on the revision since the fall of 2006, which is when I became chair of the Professional Standards Committee. The first step was to figure out a workable schedule and methodology

for what's a pretty long and involved process. The second step, which ran through 2007 and into 2008, was to do lots of research. We looked at comments EAC had received about the standards over the years. We looked at the recommendations of the web-editing subcommittee, a subgroup of our own committee that issued a report on how they thought web editing should be reflected in the standards. We looked very closely at EAC's new French standards; years of research and analysis went into them, and they have a lot to offer our English document.

Besides all that, we reviewed standards adopted by other editing and editing-related organizations. We gathered feedback from teachers and employers of editors and people involved in EAC certification. And we asked EAC members for their input. That's where the survey fit in.

What did you find out from the survey?

First off, we had a great response—303 people took the survey, including 26 editors outside EAC. It was interesting to see the level of experience of the respondents and the most common genres they work in. (See sidebar.)

As far as broad findings go, there were no big surprises. The survey largely confirmed what we'd learned from our other research. People said that the wording of some standards could be clarified and some

Who took the standards survey?

Respondents: 303

Experience:

- 10+ years – 54%
- 5–10 years – 23%
- 2–5 years – 17%
- 0–2 years – 5%

Type of work:

- Primarily freelance – 61%
- Primarily in-house – 38%

Genres respondents work in:

Top five genres
(categories may overlap)

1. Corporate materials – 15.5%
2. Websites – 13%
3. Books (other than fiction or textbooks) – 12%
4. Textbooks and other educational materials – 10.5%
5. Manuals and other technical materials – 10%

examples should be updated. They pointed out a few areas of overlap. Many noted that the standards need to reflect current technologies and need to be as “genre-neutral” as possible, if I can put it that way—they need to describe editors’ tasks regardless of whether the final product is a website or a corporate report or a book.

The fact that the survey largely confirmed information we’d gathered elsewhere is a good thing. It means our members are echoing what others have told us about *PES*. It seems that everyone is in sync.

You’ve just come off a working retreat, right?

That’s right. Eleven volunteers—that’s the six committee members, who are all experienced editors, I might add, plus five senior editors we recruited specifically for the retreat—spent the week before the EAC conference hammering out the revised standards. We took all the research we’d accumulated over the past year and a half, analyzed and discussed it in great detail, and

boiled it all down to newly worded standards. It was an intensive exercise, no question. That’s why you may have seen some of us at the conference looking a little dazed. But as is always the case when you put a bunch of EAC volunteers in one place, an amazing amount of excellent work got done. We have the new draft standards just about ready to go, which is what we set out to do.

So what’s the next step?

Once the draft standards are tweaked, they will go to EAC’s national executive council for review. We’ll also ask the Certification Committee for their views. Then the draft will go to reviewers outside EAC, to make sure the standards reflect editing as a profession rather than just editing within EAC. Once we’ve incorporated all that feedback, the standards will go out to the EAC membership for review, comments, and eventually ratification. We’re hoping to get the document to members late this fall.

Can you hint about what to expect in the new draft standards?

The former “Elementary Knowledge of the Publishing Process” section will be broader. This section is now tentatively named “The Basics,” and has expanded to include some additional skills and knowledge that all editors need. Here, we borrowed heavily from the French standards, which do a first-rate job of capturing this basic editorial know-how.

The other big change is that the standards for structural and stylistic editing, which make up one set of standards in the current *PES*, have been drafted as two separate sets. We got lots of feedback from members and others saying that these levels of editing are conceptually separate, and that editors are as likely to do stylistic editing along with copy editing as they are to combine it with structural editing. Going with two sets of standards has really helped us

to refine the standards involved not only in those two levels of editing, but in copy editing as well.



Eleven volunteers—six Standards Committee members plus five senior editors recruited for the retreat—spent the week before the EAC conference hammering out the revised standards.

Back row: Michelle Boulton, Nancy Flight, Naomi Pauls, Laurel Hyatt, Ruth Wilson, Lynne Massey, and Jan Walter. Seated at front: Cy Strom, Frances Peck, Perry Millar, and Kathy Garnsworthy.

Why were you interested in being chair of the Professional Standards Committee and taking on such a big job?

I’m here mainly because Maureen Nicholson [then president of EAC] is a master of persuasion! Seriously, though, I had spent four years working on the development phase of certification, including two years as chair of that committee, so I was very familiar with the standards and all their strengths and weaknesses. I also use the standards when I teach editing and when I explain my work to clients. All in all, I knew *PES* well and knew how vital a document it is to EAC. It’s really the core of our contribution to editing as a profession. A lot depends on *PES*: people’s definitions of different levels of editing, how people teach and learn editing, what employers look for from editors, and of course what the certification program tests. *PES* is a slim document with a huge impact. 



News Briefs

National job board changes

EAC offers several ways to help employers who are looking for editors. First, employers can search the Online Directory of Editors (www.editors.ca/hire/ode/) by name, location, or editorial specialty. They can also contact the job hotline at any of the branches (www.editors.ca/branches/). There is no charge for using these tools.

For a fee (\$200 plus GST), employers can also advertise nationally on the EAC job board located on the members' area of our website. The job board carries notices of full-time, part-time, and freelance opportunities to EAC members across the country.

The job board fee was instituted after the March 2008 meeting of the national executive council. There has been no noticeable decrease in the number of postings to the job board since the fee was introduced, and as of the end of June, the job board had generated \$5,400 for the association.

To post a position on the job board, employers can email their notices to jobs@editors.ca. Notices are reviewed for appropriateness before posting, but EAC does not vet the organizations or individuals who submit notices for the job board.

Changes at national office

Marta Horban, EAC's executive director, has left the association to pursue other opportunities. Carolyn Burke, who brings considerable management experience to the position, will be our interim director while we search for a new executive director.

2008 Conference report by Karen Virag

Well, after the dust settled, and the juggler put away his balls, the mime finally motioned good night, and Poet Laureate Ted Blodgett bestowed upon us his most poetic benisons, Conference 2008 is becoming a very nice memory of reconnecting, finally matching a face to an Internet name, and making new and, hopefully, life-long friends. We are not sure why, at 157, attendance was more than 50% higher than we expected, but we are not complaining. Simply, we are grateful that so many attended, so many helped out, and, it seems, so many had an enjoyable and stimulating time. And we look forward to more of the same for the 30th anniversary in Toronto next year.

If you attended the conference, you probably noticed Marilyn Jones snapping photos over the course of the three-day event. If you would like to see some of her photos, you can find a link to Marilyn's Flickr page in the July 17 *National e-News Update* (circulated to members only).

Website Committee update

by Ken Weinberg

During the summer and fall of 2008, the Website Committee is working on upgrades to, you guessed it, the website. Improvements in usability, the ODE, the French pages, and building better integration between Interactive Voice and the email forum.

Maybe you would like to help create, select, test, and promote the improvements to your fellow members? Any level of support would be valuable. Please contact me at ken.weinberg@gmail.com for more information.

Meet the **2008–09 national executive council**, elected at the AGM in Edmonton on June 7:

- President | Moira White (NCR)
- Vice-President | Michelle Boulton (SN)
- Secretary | Mary Anne Carswell (TO)
- Treasurer | Greg Ioannou (TO)
- Members-at-Large | Gaëlle Chevalier (TO) & Krysia Lear (TO)

The national executive council also has seven voting members who are not elected at the AGM:

- Past President | Maureen Nicholson (BC)
- Branch Representatives |
 - Dania Sheldon (BC)
 - Paul Payson (PPB)
 - Michelle Boulton (SN)
 - Ken Weinberg (TO)
 - Beverly Ensom (NCR)
 - Julia Cochrane (QAC)

The following **committee chairs** were elected at the AGM:

- Francophone Affairs | Anna Olivier (QAC)
- List Monitor | Antonia Morton (NCR)
- Marketing & Public Relations | Barbara K. Adamski (BC)
- Member Communication | Faith Gildenhuys (BC)
- Membership | Heather Ebbs (NCR)
- Newsletter | Wilf Popoff (SN) & Cheryl Hannah (BC)
- Online Job Tools | Alan Yoshioka (TO)
- Publications | David Jolliffe (TO)
- Training & Development | Lynne Massey (TO)

Committee chairs who are not elected by the membership include the following:

- Certification | Zofia Laubitz (QAC)
- Conference | John Green (TO)
- Forum Monitor | Joanne Haskins (TO)
- Mediator | Jane Kidner (TO)
- Professional Standards | Frances Peck (BC)
- Website | Ken Weinberg (TO)

EAC representatives to external organizations include the following:

- EAC's director & delegate to the Book and Periodical Council | Stephanie Fysh (TO)
- EAC's delegate to the Cultural Human Resources Council | Karen Virag (PPB)
- EAC's delegate to the Freedom of Expression Committee | Marg Anne Morrison (TO)

are you

CERTIFIABLE



These people are ...

The first presentation of the Structural and Stylistic Editing test will be in the November 2008 administration. This fourth and final test completes the certification cycle.

Next year we'll be able to applaud those who will have passed all four tests to become Canada's first Certified Professional Editors (CPEs).

Note: Candidates who requested we not publicize their names are not included.

Congratulations to the first people in Canada who can say, "I'm a Certified Copy Editor," as well as to more people who are saying "I'm a Certified Proofreader."

Certified editors have credentials that are being recognized across the country (and even requested by clients).

These new Certified Copy Editors and Certified Proofreaders were honoured at the Annual General Meeting at the recent EAC Conference in Edmonton.

The following editors are
certified in copy editing:

Stan J. Backs
Anne Brennan
Donna Dawson
Janice Dyer
Beverly Ensom
Lois Hibbert
Kristina Lundberg
Elizabeth Macfie
Anne Louise Mahoney
Ann-Marie Metten
Elizabeth Moreau

The following editors are
certified in proofreading:

Martha Ayim
Stan J. Backs
Dina Bennett
Anne Brennan
Janice Dyer
Jeanne McKane
Sarah Wight

The following editors passed certification tests in the November 2007 administration:

Elementary Knowledge of the Publishing Process

Martha Ayim
Dina Bennett
Anne Brennan
Dave Ealey
Beverly Ensom
Jennifer Hoy
Kevin James
Anne James
Heidi Leury
Jeanne McKane
Marguerite Watson
Sarah Wight

Copy Editing

Stan J. Backs
Anne Brennan
Donna Dawson
Janice Dyer
Beverly Ensom
Lois Hibbert
Kristina Lundberg
Elizabeth Macfie
Anne Louise Mahoney
Ann-Marie Metten
Elizabeth Moreau

Proofreading

Martha Ayim
Stan J. Backs
Dina Bennett
Anne Brennan
Janice Dyer
Jeanne McKane
Sarah Wight



Photo by Blossom Thom

At the Annual General Meeting in June, those certified editors who were present were presented with their certification certificates. Elizabeth Macfie (left), Stan J. Backs (centre), and Beverly Ensom (right) are all certified in copy editing. Stan was also certified in proofreading.

From the
desktop of



James Harbeck

What's your alignment?

Layout can be like politics. Sometimes there are important questions of alignment and justification—it can leave you flush or run you ragged.

So which way do you tend, and why? For a given document, do you full-justify your columns of text, or do you use a ragged right? (I'm not even going to talk about running columns of text centred or flush right. Those are good for display purposes, titling, and captions, but not for a whole story!) Both have some points on their side, of course.

There are two good reasons to use full-justified text: (1) it looks tidier, especially if you're wrapping it around a box or image on the right and (2) it fits more text—layout programs will generally tend to squish spaces sooner than stretch them.

On the other hand, there is one very good reason to use text with a ragged right edge: it's easier to read. Along with that, it can look more artistic and friendly. If desired, you can fudge the crispness a bit with rules (lines) next to the columns.

Justification doesn't stop there, though. If you're going with full justification, you have settings you can adjust (in InDesign, they're in the Justification settings: Option Command Shift J)—minimum and maximum desired for each of word spacing, letter spacing, and glyph scaling. The defaults will usually work fine, but you may find, for

instance, that in narrow columns you'll want to allow a bit more maximum letter spacing and a bit less maximum word spacing so as to avoid gaping huge spaces. Also be aware that you can choose to have it align a word rather than stretch it if it's the only word in the column.

Two good reasons to use full-justified text: it looks tidier and it fits more text.

One very good reason to use a ragged right edge: it's easier to read.

The Justification settings in InDesign also offer two composers: paragraph and single-line. Single-line is the old way of doing it—if the next word won't fit on the line, it squeezes this line to fit it in or puts it on the next line and stretches this line to make up the space. The paragraph composer, on the other hand, takes into account the overall look of the paragraph and tries to even out the "colour." This means that adjusting a word at the bottom can sometimes reflow all the way back to the top. It can do some funny things from time to time—reducing the tracking will sometimes make the paragraph expand, for instance. It also has an unfortunate tendency to create orphans (single words on new lines at the ends of paragraphs). These things notwithstanding, it makes text flow and look better most of the time. But be aware that you can change the composer as you need.

There's one other trick up your sleeve: optical margin alignment. This hangs things such as quotation marks and the extremities of capital Ws partly past the edge of the column. This can often make it look tidier, especially if it's a larger-type heading. The setting for this in InDesign is, oddly, in your Story settings in the Type menu. If you turn it on, it asks you to set what size of type you're using in the story (i.e., the whole text flow). I'm not sure why this can't be set paragraph by paragraph so that body and headings will both be handled appropriately, but, so far, it can't. It can still be useful, however. 

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The Great Issue

"The Economy is a Wholly-Owned Subsidiary of the Environment"

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Susciter le partenariat inter-associations professionnelles

par Gilles Vilasco

I'ACR et la SQRP

Le succès d'une première formation commune à l'ACR et à la SQRP est l'occasion pour Gilles Vilasco de comparer les deux associations et de nous parler de son expérience... Dans un prochain numéro, nous vous parlerons des relations entre l'ACR et la Société canadienne d'indexation...

Vous connaissez l'expression de cruelle solitude du coureur de fond, car nous l'avons tous peu ou prou ressentie. Au passage de l'an 2000, j'ai dû éprouver un réel mal du siècle étant donné que j'ai décidé de devenir membre des deux associations professionnelles. Au fil des ans, j'avais en effet remarqué l'existence de l'Association canadienne des réviseurs (ACR) et de la Société québécoise de la rédaction professionnelle (SQRP) sans

avoir franchi le pas. Mon adhésion à l'ACR s'est faite assez naturellement puisque j'ai pris cette décision au moment de m'inscrire à une activité de formation, le statut de membre associé étant la porte d'entrée la plus facile. Et je garde le chaud souvenir de l'accueil que Lise D. Saint-André m'avait à l'époque réservé. Le contact avec la SQRP fut moins direct et le processus tout à fait différent du seul fait que je dus constituer d'abord un dossier de candidature en décembre 2001 et passer ensuite un examen le 16 février 2002, avant d'être reçu rédacteur agréé. J'étais donc enfin dans la place et fin prêt à bénéficier des avantages, prérogatives et devoirs en tant qu'adhérent de deux communautés professionnelles. Depuis lors, je m'acquiesce fidèlement de mes cotisations annuelles, j'ai participé le plus régulièrement possible aux activités organisées par les deux associations : congrès annuel, colloques, formations, causeries, etc. Et comme l'un des premiers devoirs est l'action bénévole et que j'aime m'impliquer dans l'action commune, je me suis aussi lancé dans l'action bénévole qui en demeure le premier moteur. Ainsi en 2002, j'ai eu le privilège et la responsabilité de coordonner l'organisation du congrès annuel, qui s'est tenu pour la première fois de l'histoire de l'ACR à Montréal. Et j'ai aussi siégé au conseil d'administration de la SQRP (2004/2005).

Mais que suis-je donc? Un rédacteur ou un réviseur? Mon histoire personnelle, mon cheminement professionnel conjugué au volume des mandats réalisés, me permettent de répondre : indéniablement un réviseur.



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L'ACR

L'Association canadienne des réviseurs « favorise la révision professionnelle comme outil essentiel à une communication efficace. » Elle « parraine des séminaires sur le perfectionnement professionnel, encourage l'implantation de normes d'excellence en révision et en édition au Canada, établit des lignes directrices pour aider les réviseurs à obtenir une rémunération équitable et de bonnes conditions de travail, offre aux réviseurs, pigistes ou salariés, l'occasion de se joindre à un réseau et collabore avec d'autres associations d'édition à des projets d'intérêt commun. » (Site Internet)

Créée en 1979, elle a le statut d'association à but non lucratif. Elle est dirigée par un conseil d'administration, structurée en six sections régionales, dotée d'un siège social et d'une permanence administrative à Toronto. Comme vous le savez sans doute, l'ACR compte plus de 1800 membres à travers le Canada. Elle organise tous les ans un congrès et une assemblée générale, et décerne un prix d'excellence. La section Québec-Atlantique est dirigée par un conseil d'administration basé à Montréal, présidé par une réviseuse chevronnée, Diane Ferland; elle compte plus de 200 adhérents et offre divers services et activités de formation à ses membres francophones et anglophones.

Conseil de direction de la section Québec-Atlantique 2008-2009

- Présidente : Diane Ferland
- Représentante nationale : Julia Cochrane
- Trésorière : Traci Williams
- Secrétaire : Lysane Jacques
- Coord. du bulletin des nouvelles : Eilidh MacKenzie
- Formation professionnelle (anglais) : Valentina Baslyk, Martha Slocombe, Wendy Gokhool, Claire Sutton
- Formation professionnelle (français) : Brigitte Blanchard (Montréal), Anna Olivier (Québec)
- Membres/réseautage (anglais): Shanti Maharaj
- Représentante Atlantic-Canada : Margaret Whitla
- Représentante Ville de Québec : Anna Olivier

Site Internet :

<http://www.editors.ca/fr/sections/rqa/index.html>

La SQRP

« La mission de la Société québécoise de la rédaction professionnelle (SQRP) est de regrouper les rédactrices et les rédacteurs professionnels du Québec pour :

- soutenir une rédaction de qualité, attestée par un examen d'agrément;
- favoriser les échanges entre les membres de la profession et défendre leurs intérêts;
- servir de référence pour tout ce qui touche à l'activité rédactionnelle au Québec. » (Site Internet)

La SQRP prend son origine au sein de la Société des Traducteurs du Québec (STQ). En 1984, la STQ crée un groupe de réflexion d'une vingtaine de membres pratiquant la rédaction afin de mieux définir la profession et d'établir des critères objectifs d'évaluation des compétences; en 1989, l'assemblée générale annuelle ratifie la création en son sein de la Section de rédacteurs. Le premier examen d'agrément en rédaction en français et en anglais, conçu et organisé par la Section de rédacteurs, s'est déroulé en 1990. La même année, l'Ordre professionnel des traducteurs, terminologues et interprètes agréés du Québec est créé, qui n'assujettit pas la rédaction. C'est ainsi que 25 membres de la défunte Section des rédacteurs fondent en 1992 la Société québécoise de la rédaction professionnelle. Depuis, la SQRP continue de recruter au moyen d'un examen d'agrément en français et, occasionnellement, en anglais. Elle est dirigée par un conseil d'administration basé à Montréal et elle compte à ce jour un peu moins d'une centaine de membres. La SQRP est présidée depuis 2006 par un rédacteur d'expérience, Jean-Marc Pineau, qui sait lui insuffler dynamisme et renouveau.

Conseil d'administration 2008-2009

- Président : Jean-Marc Pineau
- Secrétaire : Claire Michaud
- Trésorier : Charles Girard
- Administratrice : Yasmina El Jamaï
- Administrateur : Érik Vigneault

Site Internet : www.sgrp.org

Ce qui sera illustré, quelques mois plus tard, par l'obtention du statut de membre votant de l'ACR. Mais, sans que je puisse y déceler un lien de cause à effet, la fréquentation de rédacteurs agréés me fit me souvenir que non seulement j'aimais écrire (j'ai même commis des articles dits savants dans une autre vie professionnelle), mais que j'avais aussi dans ce domaine des compétences, que je pouvais monnayer...

Alors, ACR ou SQRP? Rédaction ou révision? Au fait, faut-il choisir? Vous souvenez-vous que le premier nom de l'ACR donné par ses fondateurs était en anglais « Freelance Editors Association of Canada » soit en français l'« Association des pigistes en rédaction du Canada »? En 1982, au moment de l'incorporation, ce nom est devenu en français « Association canadienne des pigistes de l'édition »*. Puis, en 1994, elle s'est appelée « Association canadienne des rédacteurs-réviseurs ». Et finalement, après moult débats auxquels je n'ai pas participé (car je ne suis devenu affilié qu'après), c'est au tournant de l'an 2000 qu'apparaît pour la première fois chez les francophones le nouveau nom de l'association, « Association canadienne des réviseurs », adoptant finalement le terme de révision. Et pour la petite histoire, notons que c'est aussi à ce moment que l'association prend un nouveau logo.

Mais au-delà de ce rappel historique et de mon propre parcours, je demeure particulièrement sensible aux objectifs et buts communs partagés par ces deux associations (voir encadré). En effet, quel est le principal avantage que l'on retire à être doublement membre d'associations professionnelles? Pour moi, cela se résume par les mots « développement » ou « perfectionnement professionnel ». C'est dans ce contexte que j'ai eu l'idée, il y a environ deux ans, de proposer à mes deux associations professionnelles, que je connaissais pour ainsi dire de l'intérieur, un projet conjoint de formation à Antidote (un excellent logiciel de correction). Les deux associations n'ont-elles pas comme objectif commun de favoriser l'amélioration

* Si l'on met à part ceux qui ont vécu cette époque, peu de membres de l'ACR ayant adhéré dans les années 2000 savent que l'association a été marquée à ses débuts par la distinction entre « pigiste » et « salarié ».

des compétences? Organiser une formation pour des professionnels n'est pas toujours facile quand on travaille bénévolement, compte tenu des heurs et malheurs de la vie associative et aussi de la vie de pigiste. Imaginez de redoubler les difficultés en se mettant à deux! Pourtant, avec de la persévérance, en faisant tomber les préjugés qui parfois peuvent altérer la compréhension entre associations, ce projet s'est finalement réalisé à Montréal le 1^{er} février 2008!

L'ACR et la SQRP recrutent leurs adhérents quelque peu différemment, mais elles distinguent toutes deux un statut de membre « votant » (ACR) ou « agréé » (SQRP); de membre étudiant; de membre « admissible » (ACR) ou « adhérent » (SQRP); et finalement de membre « honoraire à vie » ou « émérite » (ACR), ou « d'honneur » (SQRP). Du point de vue du recrutement, les deux associations sont sans doute en compétition. Elles doivent toujours attirer de nouveaux adhérents et se renouveler. Mais les associations évoluent... Et j'aimerais vous retracer l'évolution de l'ACR et de la SQRP de ces dernières années.

Après la quatorzième édition de son examen d'agrément en 2006, un comité de la SQRP a été chargé de vérifier s'il était opportun de réformer l'adhésion à la SQRP; ce comité s'est notamment demandé si la formule de l'examen tel qu'il est conçu permettait toujours de vérifier les véritables compétences en rédaction professionnelle.



Photo par Céline Jacob

De gauche à droite Jean-Marc Pineau (SQRP) et Marie Cimon (ACR) écoutent les remerciements de Dolores Tam (Druide Informatique) à qui chaque association a remis une carte cadeau.

Cet examen avait, hélas, la réputation d'être assez difficile, ce qui ne facilitait pas le recrutement... Après réflexion, la SQRP a décidé de maintenir un examen d'agrément et en a modifié la formule (voir le site Internet pour plus de détails). Le dernier examen de la SQRP s'est tenu le 23 février 2008.

L'ACR s'est aussi penchée sur la question du recrutement et a mis sur pied, au début des années 2000, un comité en anglais (Certification Steering Committee) pour réfléchir aux conditions et aux modalités d'un examen d'agrément. Actuellement, « Le statut de membre votant est accessible aux

réviseurs ayant accumulé au moins 500 heures de travail de révision rémunéré au cours des douze derniers mois. » Les propositions de ce comité ont été adoptées en assemblée générale et depuis 2006 l'ACR organise des examens en anglais pour délivrer un agrément dans les spécialités suivantes : *Copy Editing* (Préparation de copie), *Proofreading* (Correction d'épreuves) et *Elementary Knowledge of the Publishing Process* (Connaissances de base du processus d'édition); en 2008 un examen dans une quatrième spécialité devrait se tenir : *Structural and Stylistic Editing* (révision de fond et stylistique).

[suite à la page 14 ...](#)

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 recevoir cette publication, contactez-nous et nous serons heureux de pouvoir vous compter au nombre de nos abonnés.

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Qu'est-ce qu'un livre?

par André LaRose

Madeleine Sauvé, *Qu'est-ce qu'un livre? De la page blanche à l'achevé d'imprimer*, Montréal, Fides, 2006, 331 p. 27,95 \$

Quelle est la différence entre une préface, un avant-propos, une présentation et une introduction? Entre une annexe et un appendice? Quelles sont les règles d'usage, d'écriture et de présentation des tableaux?

C'est à des questions de ce genre que l'on trouvera réponse dans cet ouvrage destiné avant tout aux personnes qui écrivent, mais aussi, de manière générale, à quiconque s'interroge sur la façon dont les livres sont construits. « L'essentiel de ce livre, c'est l'écriture, pour l'écriture, sur l'écriture » (p. 10).

En 42 courts chapitres répartis en quatre parties — les préliminaires, la matière, les compléments et l'identité —, l'auteure analyse systématiquement les diverses composantes du livre. Tout y passe : les remerciements aussi bien que les intertitres et la note de référence, la bibliographie aussi bien que le verso du feuillet de titre. « Jamais on avait examiné le livre sous toutes ses coutures comme on le fait ici », lit-on en quatrième de couverture.

L'ouvrage comporte en outre une bibliographie sélective commentée

ainsi qu'un index des sujets et un index des auteurs. Aujourd'hui octogénaire, Madeleine Sauvé, longtemps conseillère en matière linguistique et grammairienne de l'Université de Montréal, y met à profit l'expérience et l'expertise d'une soixantaine

d'années d'écriture, de rédaction et de révision. Elle nous offre un ouvrage que l'on se plaira à consulter plutôt qu'à lire d'une couverture à l'autre, mais un ouvrage à connaître assurément. 

Susciter le partenariat inter-associations professionnelles

... suite de la page 13

Qu'en est-il pour les participants francophones de l'ACR? De la même façon que les *Professional Editorial Standards* — adoptés et publiés par l'ACR en anglais (1991; 1999) — ont comme équivalent en français les *Principes directeurs en révision professionnelle* (2006), il faut maintenant que les francophones de l'ACR travaillent à produire les examens équivalents en français avant de les mettre en œuvre... Il s'écoulera donc un certain temps avant que les premiers examens d'agrément en français puissent être organisés.

Pour conclure

Je ne suis pas le seul à être membre de deux associations professionnelles de la grande famille des « langagiers »;

et je ne suis pas non plus le seul à être membre de l'ACR et de la SQRP. J'invite donc tous ceux qui se reconnaissent dans mes propos et qui partagent mes convictions à prendre part à cet échange d'expériences : cela ne peut que profiter à tous! J'aimerais remercier les présidents des deux associations qui m'ont fait confiance pour mener à bien ce projet spécial de formation conjointe, avec un partenariat qu'il faut saluer avec *Druide* informatique. L'ACR, section Québec-Atlantique et la SQRP développent de plus en plus de liens et offrent toutes deux des activités intéressantes, accessibles aux mêmes coûts pour les membres des deux associations, et unissent leurs efforts dans des actions conjointes. Nous ne pouvons que nous en réjouir. 

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readers' CORNER

Chin up

Regarding your editorial, "The value of an association" (spring 2008), I say, chin up.

To borrow a phrase from talk radio, I am a "long-time listener, first-time caller." I joined the EAC full of professional pride and determination. Then, later, I let my membership lapse due to my own apathy.

I agree wholeheartedly with your assessment that "you get back what you put in." However, as someone who has "put in" nothing except a cheque I can say that I do value the sense of community provided by EAC and the growing focus on service.

I have not yet taken advantage of the services offered by EAC, but I will.

I can understand that meeting the diverse, and perhaps at times competing, needs of members is a daunting task but I hope you will keep trying.

As a "reformed" member I appreciate your efforts and they will ensure my continued membership.

Steve Wharry

Senior Communications Editor
Canadian Medical Association

Fees modest

As an active volunteer in a local community organization and a member of EAC, I was moved by your editorial, "The value of an association" in the spring 2008 issue.

I have enjoyed *Active Voice* since I became a member some 10 years ago, and wasn't even aware of how to access it online when it stopped coming in the mail.

Certainly, without a monthly reminder, such as we get in Toronto regarding *Edition* online, I would never have bothered to check for it. But now that it's coming in hard copy again I'm reading it cover to cover once again. (The spring 2008 issue had some excellent articles.)

I care about the environment, but also spend far too much time already reading things on screen, so I really appreciate the hard copy version.

As for the cost of things, I'm also a member of another professional organization and EAC's fees are quite modest by comparison. Since I normally market myself as a "communications consultant," I may be used to higher hourly rates (although perhaps fewer hours).

I suspect that many editors tend to undervalue their services. So rather than saying EAC should charge less, I suggest the members who are complaining take the time to reassess what they themselves are charging, and also review how they are presenting their services.

Finally, don't be too discouraged; there's usually a silent majority out there who just aren't motivated to tell you that you're doing a good job. From what I can see, you are! So thanks, and keep it up!

Karen Yukich

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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.

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**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 1800 à 2008 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.



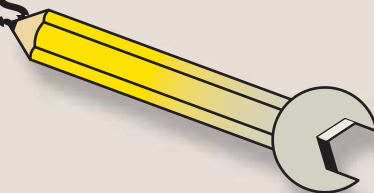
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