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active voice *voix active*

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



Present at the creation: 30 years down memory lane • Flashback to the 1970s • Une journée en français au congrès • Des soupers qui mènent loin • Riding (or driving) the green wave to Conference 2009 • Touring Toronto: an insider's guide • The French fit • « Indexer » avez-vous dit?

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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).

Cover illustration, "Seriously 70s Technology: 'Call me on my cellphone.'" by Cheryl Hannah

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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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Find more *Active Voice* content at www.editors.ca/activevoice and www.reviseurs.ca/voixactive. These sites contain additional content, accessible only to EAC members. They also contain PDFs of the current print edition as well as information about our publishing schedule, advertising and submission guidelines, and editorial style.

Here's a sampling of new content you'll find on the site.

Excerpt from 'Searching for Tom Fairley'

Before I was drafted into EAC I'd never heard of Tom Fairley. Of course, I soon heard a great deal, chiefly with our annual prize for editing.

I could only imagine Fairley as the sharpest editor to ever wield a blue pencil, always knowing where a semicolon went, boldly juggling Canadian, US, and UK spelling, and spotting gaffes before even reading an MS. Well, how else do you get to be honoured by professional editors?

Go to www.editors.ca/activevoice to read the rest of this article by Wilf Popoff . . .

Touring Toronto: even more great ideas

Will you be attending Conference 2009 in Toronto? Have you read "Touring Toronto: an insider's guide" but are hungry for even more ideas? Go to www.editors.ca/activevoice to read more from the conference committee's Toronto Experience team about what to do while you're in the city . . .

'Are you certifiable?'

The first EAC/ACR certification tests were held in 2006. Since then, close to 100 editors have taken at least one. *Active Voice* talked to Zofia Laubitz (co-chair of the Certification Steering Committee) about why some candidates are successful and some are not. Part I of the interview appeared in the winter 2009 issue.

Read Part II at www.editors.ca/activevoice . . .

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When **Lee d'Anjou** ("EAC: The way we were") began freelance editing in 1970, she had one client, a few #2 pencils, some paste-on query slips, a dog-eared MLA style sheet, and a steel pica ruler. By Christmas 2003, after several hundred manuscripts and authors, she was ready to retire. By June 2005, she had almost succeeded in clearing out her office and convincing her clients to call other editors. But she still cherishes her pica ruler.

Suzanne Aubin (« Des soupers qui mènent loin ») s'est toujours intéressée aux questions linguistiques, d'où son choix de programme à l'université (linguistique) et plus tard son choix de carrière (révision-traduction). Elle est devenue travailleuse autonome en 2002 après avoir occupé un poste de réviseuse en entreprise (contrat d'un an). Elle est membre de l'ACR depuis 2001, membre votant depuis 2002.

Sarah Brebner ("Touring Toronto: an insider's guide") is a Toronto-based writer, editor, and photographer. She has a love of theatre (having performed in and stage-managed numerous shows) and a taste for travel—13 countries so far. When she isn't working, she can often be found scuba diving. Sarah is the Toronto experience coordinator for Conference 2009.

Jenny Govier ("Riding (or driving) the green wave to Conference 2009") is an editor with Colborne Communications in Toronto. Before that, she worked in finance for some time before realizing that numbers were never her strong suit. She is the public relations chair for the Toronto branch of EAC and a volunteer on the 2009 Conference Committee.

James Harbeck ("The French fit") 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.

Anna Olivier (« La Société canadienne d'indexation » et « Indexer et réviser un index en utilisant les fichiers PDF ») est docteure en géographie et fondatrice d'Athéna Rédaction, entreprise spécialisée dans la rédaction et la révision de documents scientifiques et techniques. En 2009, elle crée sa propre maison d'édition, Zemë. Elle est membre de l'ACR depuis 2004, responsable des Affaires francophones depuis juin 2007. Elle est également membre de la SCI, dont elle coordonne le congrès 2009.

Membre de la SCI et de l'ACR, **Louise Saint-André** (« L'indexation, un métier méconnu ») exploite une entreprise de révision et d'indexation à Ottawa. Au fil des ans, elle a acquis une expérience variée alliant l'indexation d'ouvrages, de guides et de rapports rédigés ou traduits en français à la production d'index équivalents en anglais et en français.

Your part in history

The party isn't over. This issue carries on EAC's year-long 30th birthday celebration with cover and articles that look back to when it all began.

To capture that moment we talked to some people who were there. The recollections of six early editors, presented on page 6, give the reader a sense of the time.

It's how history should be, and how *Active Voice* wanted to tell it.

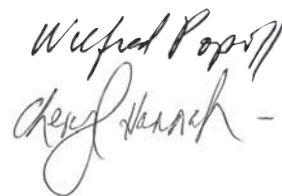
But when this project began the outcome could not be predicted. Finding witnesses after three decades would not be easy; having them recall not only events, but thoughts and feelings too, could be impossible. But the people we spoke to exceeded expectations.

The six women interviewed were just some of the Toronto freelance editors exploring the benefits of unity, but so happy were we with their stories that we want readers to submit theirs for the fall issue.

If you were there at the beginning 30 years ago or soon after, send us your recollections. If you helped set up one of our branches tell us what you recall.

After reading "Present at the creation," you should be moved to tell your story.

And photos: we want them, either taken then or now.



Participer au renouveau de *Voix active*

Dans ce numéro, *Voix active* renoue avec l'histoire. Réviser en français et bénéficier d'une vie associative en français semble aujourd'hui si évident qu'on en oublie parfois le chemin parcouru! Jonathan Paterson et Suzanne Aubin font revivre les actions qui ont permis à ce bienfaisant sentiment d'évidence de s'installer.

Pour dessiner l'avenir, pourquoi ne pas acquérir de nouvelles compétences? Louise Saint-André enseigne comment l'indexation peut être un stimulant horizon de pensée : indexer, c'est réfléchir sur le sens.

Ce numéro du printemps 2009 de *Voix active* est aussi à marquer d'une pierre blanche puisqu'il accueille un rédacteur en chef francophone. C'est le fruit d'un travail de longue haleine, effectué depuis au moins

deux ans par deux réviseuses qui participent aux instances dirigeantes de l'ACR : Gaëlle Chevalier, ex-membre coordonnatrice au Conseil national d'administration et Anna Olivier, présidente du Comité des affaires francophones. Leur conviction et leur engagement, répondant à la volonté du Conseil national d'administration, ont rendu possible cette renaissance de *Voix active*.

Je vous invite à participer à ce renouveau : vous avez une idée d'article, un sujet qui vous tient à cœur, une expérience édifiante à relater, un livre stimulant à faire découvrir? N'hésitez plus et écrivez-nous! Votre collaboration est la clef du succès...



**Kudos to winter 2009
Active Voice**

Another excellent issue, *Active Voice* team! I particularly enjoyed “Becoming Anita Jenkins” and the piece on Gladys Neale, having had the pleasure of meeting both these fine specimens of editors. The cover is fabulous, too!

Joan Dixon
Alberta

More kudos

Thanks so much for the latest *Active Voice*. I love the cover and enjoyed the articles—much food for thought.

Rosemary Gretton
California

Urban myths

What is an urban myth? Is this a myth that doesn't spread beyond the cities? What about the suburbs and towns? Are these myths mysteriously held at bay and denied entrance into hamlets and farms?

Whatever happened to old wives' tales? Okay, that's not PC. But can we please drop the “urban” part and just call it a myth, or an Internet myth, or a contemporary myth, as the case may be—something that actually describes what it is? Urban, indeed!

Gary Lund
British Columbia

Gary's email got us thinking about enduring writing myths. Here are a few of our favourites: never split an infinitive; never begin a sentence with “and” or “but”; never end a sentence with a preposition; never begin a sentence with “because”; never use “since” to mean “because.”

Eds.

Wal-Mart kills the hyphen

Recently, I learned that Wal-Mart is becoming Walmart in 2009 and that instead of a five-pointed star in place of the hyphen in US signs, it is putting a stylized six-sided “star” after Walmart on all international signs, more like an asterisk (six-pointed) with the hub erased, vaguely snowflake-like. MS Word will have to change its spell-checker.

I saw the new logo in two fall issues of *Better Homes and Gardens* and wrote Wal-Mart an email asking about the hyphen and ended up in a phone conversation with the Canadian Walmart customer service folks. I guess Walmart's hyphen gets to retire to the same place as the apostrophe that used to be in Tim Hortons. Walmart is now open on Grandview Highway in Vancouver near Boundary Road. Inside, the workers' name tags say “Wal-Mart” with a hyphen, but the outside signs are consistent with the new logo. The clerk I talked to had no idea about the logo and spelling differences and didn't care.

Jennifer Getsinger
British Columbia

Increase your ODE response rate

You can increase traffic to your ODE [Online Directory of Editors] listing by placing links to it on your business website and on online community business listings. Arrange with people you know in related fields to place a link to their site on your own website in exchange for a link to your ODE listing on theirs. Print your listing's URL on all your business stationery and even on your personal stationery where appropriate, and include it as part of your email signature. Perhaps most important of all, members unhappy with a low ODE visitor count or poor

response rate should cast a critical eye on their listings and revise them. Make those first 20 words matter even more to your potential clients than they matter to you.

Carolyn Bishop
Ontario

**Announcing
Canada's first Certified
Professional Editors**

EAC congratulates all candidates of EAC's certification program. We're proud to announce the first editors to successfully complete all four certification tests and achieve the designation of Certified Professional Editor (CPE).

- Janice Dyer (Toronto branch)
- Kristina Lundberg (Prairie Provinces branch)
- Anne Louise Mahoney (National Capital Region branch)
- Ann-Marie Metten (British Columbia branch)

“These distinguished editors have demonstrated exemplary skill, experience and dedication, not to mention hard work, to pass all four demanding certification tests,” according to Zofia Laubitz and Barbara Tomlin, co-chairs of EAC's Certification Steering Committee.

Awarding Canada's first CPEs marks a milestone for EAC—the achievement of a long-held goal to establish the gold standard for editing in Canada. EAC certification formally recognizes editors who have demonstrated excellence in their profession, paving the way for businesses, governments, organizations, and individuals to select and hire editors with proven credentials.

The November 2008 administration also produced the first Certified Structural and Stylistic Editors and 14 new Certified Copy Editors. 

Present at the Creation

by Wilf Popoff

Why did some Toronto freelance editors band together 30 years ago to form what later became EAC? AV talked to six founding members to find out what inspired them.

Getting together

Editing is typically a solitary pursuit. We avoid closeness with clients or bosses. Friends and relatives have little idea what we do. Even a therapist would be at a loss to advise us. The only person who can understand an editor is—an editor.

There was a time not that long ago when a cloistered editor in Canada had nowhere to go to talk shop, or to team up with colleagues on such missions as professional and economic growth.

A group of Toronto editors set out to correct this 30 years ago. The founders of the Freelance Editors' Association of Canada (FEAC), feeling isolated and, at times, exploited, believed solutions lay in togetherness.

Isolation was central. "When I worked in-house, there was a support network," recalls Sandra Gulland, a freelance editor in the education field at the time. "As freelancers, we were working in isolation."

Val Wyatt also experienced it. "We felt isolated. As freelancers, we worked for publishers but didn't work together."

So did Jane Springer. "We felt isolated from other freelance editors: before our first meeting I knew only three or four others."

There also were matters of compensation. Editors wanted "to share

information," says Lee d'Anjou, then a freelance editor and recent landed immigrant from New York.

"For the first few years, some people were considering a union. Gradually others convinced them that the gentler aura of an association would better suit many potential members, scare employers (then mostly publishers) less, and let us accomplish the same kinds of things."

Pamela Erlichman, who worked on textbooks, remembers thinking, "We needed a union of some kind because editors were not well paid, had few benefits, and their work was often not recognized as vital to the book publishing process."

We needed a union of some kind because editors were not well paid, had few benefits, and their work was often not recognized as vital to the book publishing process.

"When I took a leave to have a baby, Copp Clark generously agreed to hold my spot for six weeks, but they made it clear that they were making an exception in not dismissing me."

"It happened this way," Edna Barker remembers. "Someone mentioned how much (read: how little) we were getting paid for working a zillion hours a day and all weekend and no benefits and so on.

"Someone else said maybe we could try to change the fees for proofreading, which in those days paid seriously less than copy-editing, or any other kind of editorial work. Then another someone suggested that we ask for six dollars an hour instead of the standard four. And Jane Springer said, 'We'll all be rich!'"

Jane doesn't remember saying that, but she does recall that money was a concern. "We felt exploited by publishers who paid us little (often very late) but expected top-notch work on short deadlines, and we wanted to find out what other people's experience was. Sharing information at our first meeting was electrifying—we all realized we weren't the only ones."

In-house editors had the support of colleagues, but we didn't. We didn't even know who was out there freelancing. FEAC changed that.

"We had no idea," says Val, "if what we were experiencing (and what we were being paid) was the norm or an aberration. In-house editors had the support of colleagues, but we didn't. We didn't even know who was out there freelancing. FEAC changed that." At the time she had just left a job as a publicist to become a freelance editor.

"We did get the rates up," says Edna. "And then we worked on improving the pay for proofing, and on making sure people got paid for the work they did—in those days, publishers often seemed much better on the hiring than the cheque-writing."

A few months after FEAC had its first ever meeting, Edna quit her in-house proofreading job to freelance. "I remember walking down to buy *The Globe* on my first day of freedom. Out comes the paper, with the headline: 'Canada's Unemployment Levels Hit All-Time High,' or something similar. My gosh, I thought—I'm not freelance, I'm unemployed. Eek! Then I got my first job, proofreading at \$4 an hour, and stopped worrying. The price of freedom!"

The kind of organization needed was the first order of business, Sandra recalls. “We debated, heatedly, whether we were an association or a union, and whether we were an association of editors or freelance editors. From the beginning I imagined an all-encompassing editors’ association and I am pleased to see that that is how it has evolved.”

Organizing

That small meeting produced a seed, but would it germinate?

“The first step was to hold an open meeting and see if anyone showed up!” says Sandra. “We were anxious that nobody might, and so it was gratifying to see a good crowd. We sat cross-legged on Jane Springer’s living room floor (part of a large Victorian house).” Sandra was breastfeeding her baby daughter.

The next meeting was in Barb Sack’s rec room, according to Lee. “About 35 of us were crammed into it. Like many people, I knew no one there, and I was eyeing the group wondering why I was there.”

Any association that survives the drafting of a constitution will survive
... And, of course, there was the inevitable editorial debate about the apostrophe in the name.

The following few meetings were held at the Canadian Book Information Centre at 70 The Esplanade—the same offices that later housed Key Porter for a quarter of a century.

Edna: “The first thing I remember is a large, almost empty room on the third floor of an old building on The Esplanade, in downtown Toronto. Really almost empty: there were maybe 10 chairs in this huge room, and about 30 people. So there we were, most of us sitting on the floor, and planning what in fact turned out to be the future.”

Sandra remembers when Jane read the proposed constitution to members at a meeting at the centre and they discussed it article by article.

“I recall many boring hours! Any association that survives the drafting of a constitution will survive, in my opinion. And, of course, there was the inevitable editorial debate about the apostrophe in the name.”

Realization

Good ideas don’t always translate into reality, but these editors pulled it off.

“Immediately, there were benefits,” says Sandra. “If one couldn’t take a job, there were others one could recommend. We shared information on how to quote on a job, and how much to bill. But mostly it was wonderful to meet people one could talk shop with.”

Were her expectations fulfilled? “Yes, absolutely!” Later Sandra turned to writing and is now an internationally bestselling novelist.

Lee, now retired, remembers an early event that was pivotal. “Edna Barker mentioned the problem of responding to a managing editor who calls on Friday afternoon with a ‘two-hundred-page manuscript that needs fifteen hours of light copy editing’ and wants it back Monday morning.

“Everyone present rolled on the floor in laughter. After I caught my breath, I looked around and thought, ‘I am in a room with 35 people who *know* no such manuscript exists. I could explain the humour to my always-sympathetic husband. But these people have been there, as I have, and I want to stay with them forever.’ And I have stayed.”

Val is less certain regarding her hopes. “As I look at what EAC has become now, I would say yes and no. Personally, I always saw the association as a place for freelancers because of their unique problems and issues. But EAC, by being more inclusive, has taken the organization to a new level, with its emphasis on professional development and professionalism. The change was probably inevitable.” She later took

up writing children’s books and has just finished her 14th.

Jane had different expectations. “I was a feminist and a freelance editor who yearned to be a member of a union. But it was clear even from the first meeting that I was in the minority.”

However, she liked what she found. “Exchanging information was not just reassuring, but critically useful. Many of us increased our rates after that very first meeting—and the publishers became a little more amenable. It was great!”

I always saw the association as a place for freelancers because of their unique problems and issues. But EAC, by being more inclusive, has taken the organization to a new level, with its emphasis on professional development and professionalism.

She left editing to work in development in Africa and India. Now, back to freelancing, she’s the series editor of the Groundwork Guides, which explain world issues to young adults, and author of the series’ book *Genocide*. She’s also a consultant in international development.

Pamela’s experience was also positive. She found an organization that offered not only professional development and fellowship but “some solidarity to press for higher wages. The printers were unionized and paid well. I thought editors should be organized like that industry.

“As well, you really needed to find a mentor in the business to learn on the job. I was lucky enough to have a couple of terrific managing editors, but I thought it would be good if editors had a forum where they could support and instruct each other in the business of editing. Now, EAC provides that function—it is where one learns how to be an editor.” 

L'ACR en français :

mes souvenirs des débuts à Montréal

par Jonathan Paterson

1979–2009

Le rythme des passages de la vie s'applique-t-il aussi à la vie d'une association? Peut-être... mais une chose est sûre, jamais un slogan – « Pour nos 30 ans, célébrons le passé, dessinons l'avenir! » – n'a été aussi approprié! L'ACR a fait ses preuves, affermi ses structures et développé une nouvelle confiance en elle-même, gage d'un fructueux travail professionnel et créatif pour l'avenir.

Si le Guide de bienvenue en retrace les principales étapes, vous vous êtes peut-être parfois interrogé sur les détails de cette jeune histoire? Jonathan Paterson et Suzanne Aubin, ayant tous deux présidé aux destinées de la section Québec-Atlantique, ainsi que Louis Majeau, membre de la section de la région de la capitale nationale [Ottawa], ont accepté de témoigner*. N.D.L.R.

* L'article de Louis Majeau sera publié dans la prochaine livraison de *Voix active*

Il y avait, paraît-il, quelques francophones impliqués très tôt dans l'Association. Dès 1981, lors de la constitution en personne morale fédérale, elle s'était donné un nom français, Association canadienne des pigistes de l'édition (ACPE). La première tentative, par Alan Cooke, de former un groupe à Montréal date de 1982.

Mais quand je suis devenu membre en 1988, seulement deux de la quarantaine de membres à Montréal étaient francophones et tout se passait en anglais. Il n'y avait en français que quelques textes destinés aux clients, notamment les pages

liminaires du répertoire (imprimé, à l'époque). Chaque mois sauf pendant l'été, on tenait une rencontre avec un conférencier, généralement à la bibliothèque de l'Université McGill, et l'on publiait les comptes rendus dans un bulletin, *Élan*.

L'ACPE était essentiellement une organisation torontoise, avec des groupes assez peu structurés à Montréal, à Ottawa et à Vancouver. Ce n'est qu'en 1990-1991 que la structure des sections régionales a été adoptée. C'était toujours une association essentiellement de pigistes, qui seuls pouvaient devenir membres votants.

C'est également en 1990-1991, alors que Phillipa Rispin présidait la nouvelle section Québec/Région de l'Atlantique, que l'effort pour recruter des francophones a vraiment commencé à Montréal. Je suis devenu responsable du bulletin, auquel j'ai donné un format bilingue à tête-bêche, avec un contenu plus ou moins indépendant dans les deux langues.

La politique de l'Association voulait que toutes ses publications soient approuvées par trois membres du conseil, cette relecture servant en même temps de correction d'épreuves. Puisqu'il n'y avait pas de francophone au conseil de la section, il m'a souvent fallu tricher. Sans être membre du conseil, Marie-Carole Daigle a contribué grandement à cette correction, mais j'ai dû régulièrement faire appel à des non-membres. Le plus difficile pour moi était de concilier les corrections divergentes des différents lecteurs, mais c'était *tout un apprentissage* de la révision en français.

À la fin d'octobre 1990, on a tenu une réunion, présidée par Marie-Carole Daigle, en vue de former une

section francophone. Une quinzaine de non-membres y assistait et les discussions ont tourné surtout autour des mérites respectifs d'une nouvelle association indépendante ou d'une section francophone de l'association existante. Louis Villemur, un pigiste, et Pierre Guay, des éditions Addison-Wesley, se sont montrés particulièrement intéressés et ont présidé une deuxième réunion en novembre.

Finalement, les activités ont commencé sous l'égide de l'ACPE en janvier 1991. Le premier conférencier, Guy Connolly, réviseur et chargé de cours à l'Université de Montréal, a parlé devant une quinzaine de personnes. Au cours des mois, l'assistance a varié considérablement : trente-cinq pour Aurel Ramat sur la typographie, mais seulement quatre, un soir de pluie verglaçante, pour M^e Normand Tamaro, grand spécialiste du droit d'auteur.

Les réunions, généralement présidées par Louis Villemur, se sont tenues à l'INRS-Urbanisation, rue Durocher, ou chez Marie-Carole Daigle, rue Saint-André, jusqu'en 1992, période à partir de laquelle nous avons dû pratiquer le nomadisme. Toujours à cause du manque de francophones au conseil de la section, présidée alors par Käthe Roth, c'était le plus souvent moi qui faisais les démarches pour organiser les rencontres en français, et j'avais beaucoup plus de difficulté à trouver des salles abordables que des conférenciers intéressants.

Graduellement, un noyau de membres et sympathisants francophones s'est formé. À l'automne 1993, j'ai pu remettre le bulletin, rebaptisé *La Perluète*, à sa première rédactrice francophone, Gloria Kearns, qui était aussi la première membre francophone du conseil d'administration de la section Québec/Région de

l'Atlantique. Et en 1994, Roseline Desforges (toujours membre de l'ACR, mais résidant maintenant en France) a accepté la responsabilité d'organiser des ateliers en français, alors que je suis devenu président de la section. On essayait d'utiliser les deux langues dans les réunions du conseil, mais les membres anglophones n'étaient pas tous bilingues et Roseline a beaucoup amélioré son anglais cette année-là.

Un grand changement est survenu en 1994 : l'ACPE a cédé sa place à l'ACR en admettant les réviseurs non-pigistes au plein statut, entre autres modifications des statuts. Le nouveau nom fut d'abord Association canadienne des rédacteurs-réviseurs, pour devenir ensuite Association canadienne des réviseurs, sans changer de sigle.

À cette époque, il y avait une trentaine de membres francophones à Montréal et très peu ailleurs,

Jonathan Paterson a occupé divers postes au sein de l'ACR, notamment comme président de la section Québec-Atlantique et comme coprésident du comité de l'agrément. Il a participé aux dernières étapes de révision de *Meeting Editorial Standards*, dont il a aussi fait la mise en pages, et à toutes les étapes de l'élaboration des *Principes directeurs en révision professionnelle*.

Il a commencé sa vie professionnelle comme professeur d'anglais langue seconde, ce qui lui a permis, après une première expérience à Montréal, d'aller parfaire son français en Afrique du Nord. Tombant presque par hasard dans le monde de l'édition une dizaine d'années plus tard, il a été réviseur ou chargé de projet pendant plus de vingt ans, d'abord au gouvernement fédéral, puis aux Éditions du renouveau pédagogique, ensuite comme pigiste spécialisé en enseignement de l'anglais. Il enseigne actuellement en francisation adulte à la Commission scolaire de Montréal.

mais l'organisation pancanadienne commençait à faire de réels efforts pour fournir des services en français, notamment en instituant le critère de bilinguisme lors de l'engagement de sa première directrice.

Avec quelque 700 membres, l'Association n'était toujours pas riche; les demandes de traduction gratuite devenaient beaucoup plus fréquentes et tombaient surtout sur Marie-Carole Daigle. Nos efforts pour répartir les demandes de Toronto n'ont pas très bien réussi et Marie-Carole a fini par quitter l'Associa-

tion. J'ai failli la suivre en 1996, car après deux ans comme président de section, j'étais complètement *brûlé*.

Je me suis donc un peu éloigné des activités de la section, mais j'ai continué à m'intéresser à l'effort pour développer le processus d'agrément du côté anglais. Et à la fin des années 1990, Lise Saint-André a commencé le travail qui devait mener à la publication des *Principes directeurs en révision professionnelle*. Quand un nouveau comité a été formé en 2002 et que Louis Majeau en a pris les

suite à la page 13...



Dateline: Toronto, 1979
by Lee d'Anjou



Editor, Editors, Editor's, or Editors' Association?

Do we belong to the *Editor, Editors, Editor's, or Editors' Association*? Anyone reading this piece surely knows that the correct word is one of the plurals, but which one? Grammarians can argue for using either "Editors" (an adjectival noun—an association made up of editors) or "Editors'" (a possessive noun—an association belonging to more than one editor).

Our founding meeting, in May 1979, had the choice, and the making of it gave me one of my favourite early glimpses of [F]EACers.

The 30 or so founders had had several meetings and committees had had more. These groups had thrashed out what seemed likely to be the major decisions, and they did a thorough job. They even discussed a name for the group. CAFE (Canadian Association of Freelance Editors) and FLEA (Freelance Editors' Association) both had advocates, but FEAC won the day.

When the formal founding meeting opened, the first item on the floor was the name. "FEAC," answered

a member of the appropriate committee. We thought there would be little controversy.

"How do you spell the full name?" asked the woman acting as secretary. The committee member answered with her preferred version of the modifier. Immediately, the air was full of waving hands. Out of curiosity I timed the ensuing discussion. It was 27 minutes before someone called the question and nearly another 10 before an orderly vote had been taken, and we had settled on "Editors'."

I don't remember how I voted, but I do remember that some of the opposition said they spoke not as demanding grammarians but as pragmatists: "Some people will always get it wrong." And, of course, some did. Including, in the first decade, one president and one treasurer. Each had okayed proof for goods ordered (mugs in one instance, letterhead in the other). Their faces were red, and executive members had supplies of coffee cups and scrap paper for years.

Riding (or driving)

the green wave to Conference 2009

by Jenny Govier

If you're at all like me, you're likely becoming a bit skeptical of the whole green movement. Everywhere we are inundated with products that claim to be "green," ads imploring us to contribute to the environment by patronizing one company or another, and information about all the damage we're doing and how little changes can make a difference. Okay, maybe I'm not skeptical about the latter point, but I'm certainly a bit jaded.

Despite my suspicions, I'm on board with the green movement in general. I agree that damage has been done and that we must change our ways, so I ride my bike or walk to work, I drink my water from a stainless steel bottle, I store all my clients' style guides on a USB key so I can access them without having to print them out every time, and I fill my handbag with reusable bags for my groceries. And I feel

guilty when I work on hard copy, even though I'm convinced that the things I catch on paper (and that I've missed on screen) make it well worth the hundreds of pages of recycled paper required.

So I was thrilled when I learned that EAC had decided to make "Celebrating the Past, Charting the Future: The 30th Anniversary Conference" the greenest conference yet and had chosen Planetair as its carbon offset provider. (Planetair is Canada's only provider of Gold Standard offsets. To qualify as a Gold Standard offset, a project must contribute to sustainable development in the local community as well as produce renewable energy and energy efficiency technologies.)

Buying carbon credits is simple, and you can do it at any time—even after you've booked your ticket or returned from your trip.

.planetair.ca, click on "Road Travel," select your car's make, model, year, and transmission, and enter 266 km in the "Km per year" field for the round-trip. Sadly, my car didn't make the list (the website will only calculate credits for cars from 1995 and later), but my husband's dodgy 1999 Neon racked up a whopping \$2.03 for the trip.

If you plan to carpool to the conference, you can probably find the money to purchase your share of the carbon credits somewhere in your car. EAC offers a couple of ways to find people from your area who may be travelling to the conference—consider posting a notice on Interactive Voice or the email forum. If you don't have luck there, try PickupPal, an online carpooling community that lets you find a ride or a carpool passenger.

And while you're doing your part to get to Toronto in green style, EAC will be doing its part to reduce the conference's carbon footprint. Among initiatives, little printed material is being distributed this year; most information is available online or has been emailed to you. So when you received that umpteenth email reminder to register for Conference 2009—and you already had registered, naturally—there were few consequences of simply moving it to your Trash folder. Sure, there's much more we need to do before our conference is truly sustainable, but those little changes we make now lead to bigger changes, and they *will* make a difference. 

Air travel

How to purchase carbon credits

To purchase air travel carbon credits for your trip to Toronto, visit Planetair's website at www.planetair.ca and follow these three steps:

1. click on "Air Travel" (on the right-hand side under "Offsets")
2. enter your departure and arrival airports, any stopovers, the class you're sitting in, and the number of passengers
3. hit "Calculate."

So, for example, if you will be flying solo from Winnipeg to Toronto with your knees digging into the seat in front of you, the cost of offsetting your round trip will be a mere \$14.58. If you're concerned about your high-altitude emissions (well, not yours personally, but the plane's), you can offset that impact as well, but the cost of your credits will double.

Car travel

How to purchase carbon credits

Planetair's website calculator also allows you to purchase carbon credits to offset travel by car. The calculator

is designed to calculate the amount you would need to pay to offset your *annual* car travel, but Planetair's director of operations, Julian Lee, says, "People coming by car can simply input the number of kilometres on our website (they need not input an annual amount)."

So, for example, if you will be driving to Toronto from Orillia, go to www



EDITORS' ASSOCIATION OF CANADA
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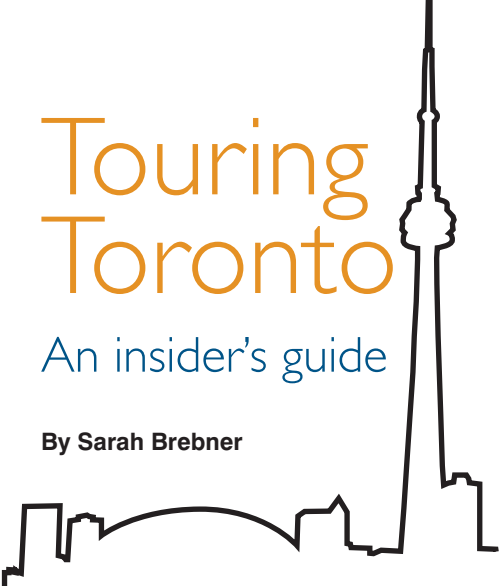
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Touring Toronto

An insider's guide

By Sarah Brebner



With Conference 2009 fast approaching, our thoughts naturally turn to the host city: Toronto. There will be plenty of networking to do and seminars to attend at the conference, but what—you might ask—is there for the editor who's hungry to strike out and explore?

When you think of Toronto, the image of a corporate metropolis usually comes to mind. But the high-rise office buildings and the high finance of Bay Street are only one aspect of this vibrant city. Many points of interest lie within walking distance from the conference site or are an easy bus, streetcar, or subway ride away. Whether you are visiting the city or you live there and want to rediscover your hometown, Toronto has a lot to offer.

Tour the city with a guide

If you enjoy guided tours, you have a range of choices. Lovers of water can book a one-hour boat tour leaving from Queen's Quay Terminal (<http://queensquay.sites.toronto.com>) and (www.mariposacruises.com/cruises-harbour-tours.php). Fans of terra firma can take a "hop-on, hop-off" bus tour (www.grayline.ca). And enthusiasts of both land and water can book a spot on a cute amphibious vehicle (www.torontohippotours.com).

Those who prefer walking or biking tours have several companies to choose from, including Muddy York

Walking Tours (www.muddy.yorktours.com) and Sights on Bikes (www.sightsonbikes.com).

Tour the city on your own

If you prefer sightseeing on your own, Toronto boasts several distinct neighbourhoods worth checking out. For those who enjoy the bustle and energy (and good food) of a marketplace, two good options are Kensington Market (www.kensington-market.ca) and St. Lawrence Market (www.stlawrencemarket.com). Kensington Market spans several blocks and is home to an array of cafés, grocery stores, and unique shops, including Fresh Baked Goods, a store specializing in hand-knit clothing (www.freshbakedgoods.com). St. Lawrence Market is indoors and has everything from seafood and meat to artisanal cheeses, produce, fresh-from-the-oven bagels, and non-food items. St. Lawrence Market is closed on Sundays.

You may also want to visit the Distillery District (www.thedistillerydistrict.com), home to photo studios and shops, as well as venues for live theatre, including the Soulpepper Theatre Company (www.soulpepper.ca) and the Young Centre for the Performing Arts (www.youngcentre.ca). Or if you'd rather explore the area near the conference site, the University of Toronto campus is an excellent place, with many beautiful heritage buildings. Allan Gardens (www.toronto.ca/parks/parks_gardens/allangdns.htm), an indoor greenhouse open to the public is also worth a visit. Admission is free.

Be an audience member at a CBC show

If you're ready for some indoor excitement after indulging your outdoorsy self, there are plenty of options. If you're a fan of one of the many CBC shows filmed in Toronto, go to the CBC website (www.cbc.ca) and request free tickets to be an audience member while you're in town. These need to be ordered in

advance, so you'll have to email your show early to avoid disappointment. Shows that film before a studio audience include *GO!* (a live-audience radio show that tapes early on Saturday mornings), *The Stephen and Chris Show*, *The Rick Mercer Report*, and *The Hour*.

Spend some time at an art gallery

And what if you'd like to take in some art or artifacts? Toronto has a long list of museums and galleries that can satisfy that craving, including the Royal Ontario Museum (ROM) (www.rom.on.ca) and the Art Gallery of Ontario (AGO) (www.ago.net). The ROM, with its distinctive, jagged exterior, is one of the largest museums in North America. If you'd like to look into smaller museums steeped in local history, head over to Campbell House (www.campbellhousemuseum.ca), a brick home built in the 1820s, and Mackenzie House (www.toronto.ca/culture/museums/mackenzie.htm), which was briefly home to William Lyon Mackenzie, that famous one-time rebellion leader and newspaper editor.

The Art Gallery of Ontario has recently reopened after undergoing extensive renovations. Its Frank Gehry architecture alone is worth a trip; the top of the spiral staircase is just one of the highlights, with a great view of downtown. Smaller, more specialized downtown galleries include the Textile Museum (www.textilemuseum.ca), the Gardiner Museum of Ceramic Art (www.gardinermuseum.on.ca), and the Bata Shoe Museum (www.batashoemuseum.ca).

If you're willing to expand your scope beyond downtown, you can find a number of small art galleries in the west end, along Queen Street West in the area roughly between Gladstone Avenue and Dovercourt Road; these galleries often have solo or small group exhibits and can vary widely in their scope and subject matter. ■

Des soupers

par Suzanne Aubin

Au printemps 2002, j'ai décidé de me rendre à une activité de réseautage combinée à une assemblée générale annuelle de notre section (RQA). Je n'étais pas entièrement satisfaite de mon environnement de travail et je considérais devenir travailleuse autonome. J'ai pensé que l'occasion était idéale pour prendre de l'information et établir des contacts.

J'en ai eu pour mon argent, et plus encore! J'ai fait la connaissance, entre autres, de Christine Hastie, alors présidente de la section, avec qui j'ai eu une conversation des plus passionnantes. Elle a eu droit à une bonne dose d'enthousiasme et pour cause : ce n'est pas tous les jours que je rencontrais des gens aussi épris de communication! J'avais déjà hâte à une prochaine activité. Je n'ai pas eu à attendre longtemps pour avoir l'occasion de faire la connaissance d'autres membres de l'Association : Christine m'a écrit, quelques jours plus tard, pour me demander si le poste de responsable des affaires francophones de l'ACR m'intéressait. Quel honneur! Quelle surprise! Après de longues discussions avec elle, j'ai fait le saut.

J'ai occupé ce poste pendant deux mandats (2002-2003 et 2003-2004). À mon arrivée, j'ai compris que je disposais d'une ardoise vierge, ce qui était à la fois encourageant et déroutant, car une trop grande « liberté » est tout aussi ennuyeuse qu'une marge de manœuvre très limitée. Si je devais représenter les membres francophones auprès de la Permanence nationale, encore fallait-il que je les connaisse et que ces derniers participent à l'Association (ne demandez pas ce que l'Association peut faire pour vous, mais plutôt ce que vous pouvez faire au sein de l'Association pour qu'elle

qui mènent loin

satisfasse à vos besoins) afin que je puisse les représenter. Le poste était vacant depuis un certain temps, mais j'ai pu bénéficier de l'encouragement de plusieurs membres de partout au pays, tant anglophones que francophones. J'ai même eu des conversations très généreuses avec des membres fondateurs! Tous souhaitaient que j'insuffle un peu de dynamisme à la portion francophone de l'Association et mon enthousiasme tombait à point nommé.

Rien de mieux que de mettre la main à la pâte pour découvrir concrètement ce qu'il y a à faire et pour tester ses limites. Ainsi, grâce à l'aide de plusieurs membres, nous avons attaqué une des questions les plus épineuses et les plus courantes parmi les réviseurs : la tarification. Au printemps 2003, nous avons posté un sondage à tous les membres fran-

Nous avons attaqué une des questions les plus épineuses et les plus courantes parmi les réviseurs : la tarification. . .

cophones dans le but de prendre le pouls. Par la suite, nous avons publié un article dans *Voix active* pour partager les résultats avec tous les membres de l'Association. Je pense que le fruit de cet exercice sert encore de point de référence aux donneurs d'ouvrage tout comme aux nouveaux réviseurs sur le marché, et ce, même si les temps ont changé depuis.

Mais la vie est constituée de plusieurs jardins et j'ai finalement décidé que j'avais fait le tour de celui-là. Il y avait un besoin à combler à l'échelle de la section et j'avais envie de faire partie de la solution. C'est donc par un soir de printemps, encore une

fois, lors d'une assemblée générale de la section, que j'ai fait un nouveau saut : j'ai accepté le poste de présidente de la section, poste que j'ai occupé pendant près de deux mandats (de 2004 à 2006, de manière non continue). Il y avait beaucoup à faire : établir une meilleure communication avec les membres en général, avec ceux des Maritimes en particulier, mettre sur pied un comité pour l'organisation d'activités en

Le succès de l'Association est l'affaire de ceux et celles qui la composent.

français et relancer les activités de réseautage autrement qu'autour de l'assemblée régionale annuelle. Je savais que je comptais plusieurs alliés qui m'épauleraient devant l'ampleur de la tâche à accomplir.

Lors des réunions trimestrielles nationales, notamment, j'ai fait la connaissance de nouveaux membres qui ont apporté un point de vue intéressant sur la situation des membres francophones dans leur région, notamment dans la Région de la capitale nationale où, à l'époque, des membres étaient très actifs (réunions mensuelles, activités de formation et de réseautage et bulletin de nouvelles). Évidemment, ce qui fonctionne dans un coin du pays (Prairies, par exemple) ne vaut pas nécessairement pour un autre (Québec-Canada atlantique), compte tenu des caractéristiques distinctes du marché de la révision, des employeurs, des cultures et du nombre de membres; néanmoins, nous avons tissé des liens.

C'est probablement ce que je retiens le plus, d'ailleurs, de toute mon implication au sein de l'ACR : s'il existe, là comme ailleurs, des chasses gardées et des politicailleries, on y

retrouve également de la générosité et de l'entraide. Le succès de l'Association est l'affaire de ceux et celles qui la composent. Un petit geste, un petit coup de pouce, peut faire la différence entre la réussite d'un projet et son échec.

Nous en avons encore la preuve aujourd'hui : Anna Olivier, représentante de la région de Québec et responsable du comité des Affaires francophones, et ses acolytes ont fait un travail fantastique avec la trousse de bienvenue et ont apporté un vent nouveau au forum électronique dédié aux membres francophones, entre autres réalisations. Voilà de nouvelles preuves de l'engagement des membres francophones à s'approprier leur Association et à la faire progresser. 

L'ACR en français

... suite de la page 9

rènes, je pensais que ma participation serait limitée à quelques réunions pour interpréter les *Professional Editing Standards* qui servaient de point de départ. Le comité s'est réuni presque mensuellement jusqu'à la publication en 2006 et j'ai fini par être impliqué tout au long du processus, faisant même la mise en pages...

J'ai beaucoup appris de l'ACR et mon implication m'a beaucoup apporté. Cependant, je n'ai jamais vraiment appris à dire non, et, à plusieurs reprises, j'ai plus que frôlé le *burn-out* (devrais-je dire l'épuisement *associationnel*?); j'ai également vu d'autres y succomber. Si les progrès indéniables de l'ACR francophone me réjouissent, je constate que nous laissons toujours presque tout à un très petit nombre de personnes dévouées. La surcharge de travail qui tombe sur leurs épaules est un danger pour elles et pour l'Association, et je souhaite que plus de membres acceptent de partager le fardeau au point de le rendre inoffensif. Contribuer à l'Association peut être une belle occasion d'apprentissage et une expérience enrichissante. 

Une journée en français au congrès anniversaire 2009

L'ACR vous offre cette année l'occasion de passer une journée en français, le samedi 6 juin 2009, avec trois communications spécialement conçues pour vous. Une occasion unique de nouer de nouveaux contacts dans notre belle langue... dans une ambiance dynamique et décontractée. Au menu : réflexion, conseils pratiques, actualité technologique.

10 h – 11 h : Zoran Minderovic

Selon Wittgenstein, traduire, réviser, écrire un roman, prononcer une conférence sont tout autant de manières de s'engager dans la langue : ce sont différents *jeux langagiers*. Des exemples des traductions françaises du *Tractatus* illustreront le fait que le travail du traducteur et du réviseur n'est pas nécessairement *bon* ou *mauvais* puisqu'il s'agit de différents jeux langagiers.

11 h 15 – 12 h 15 : Anna Olivier

Grâce à cet atelier, vous apprendrez à créer un profil en ligne efficace, en particulier pour le

Répertoire électronique des réviseurs (RÉP). Vous pourrez ainsi promouvoir vos compétences et votre expérience. Un éclairage particulier sera donné à la rédaction de notices de présentation et au choix des compétences à partir de listes.

13 h 30 – 15 h : Gaëlle Chevalier

Les logiciels de reconnaissance vocale peuvent s'utiliser judicieusement pour éliminer les microtraumatismes répétés, tel le syndrome du canal carpien, survenant à la suite de mouvements répétés, forcés ou prolongés. Ils permettent aussi de gagner un temps précieux! Cette conférence fera le point sur les outils liés à la reconnaissance vocale et offrira une démonstration d'un logiciel dans des contextes variés.

L'ensemble du programme, une présentation des conférenciers et la description de toutes les activités du congrès anniversaire Toronto 2009 sont disponibles sur le site de l'ACR : www.editors.ca/fr/congres/congres2009/index.html 



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- ♦ Notre cérémonie d'ouverture du congrès se tiendra dans l'esprit festif de 1979.
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- ♦ Venez célébrer la remise du Prix d'excellence Tom Fairley qui aura lieu durant notre grand banquet.
- ♦ Découvrez nos ateliers inspirants, surprenants, utiles et agréables.
- ♦ Partez à la découverte de Toronto depuis le centre de congrès, au cœur même de la ville.

Inscrivez-vous maintenant : www.reviseurs.ca/congres

NOUVEAU!

Le congrès 2009 de l'ACR fait équipe avec MagNet, ACR (5-7 juin) et MagNet (2-5 juin)

Soyez de la partie!

- ♦ Profitez de cette occasion de réseautage inouïe tout en restant sur place (au 89, Chestnut).
- ♦ Vous pourrez vous mêler à la crème des éditeurs ACR, Magazines Canada, l'Association des auteurs canadiens, l'Association des écrivains professionnels du Canada, et tant d'autres!
- ♦ Les membres de l'ACR et les participants à MagNet peuvent s'inscrire à un tarif privilégié.

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feac/acr

Flashback

Dateline: Toronto, 1979
by Lee d'Anjou



Hand me a pink slip, please

If today's young editors were suddenly whisked back to the late 1970s, they would probably go into shock over technologies they wouldn't have access to. They would expect to miss personal computers, computer typesetting, and optical scanning, which were just beginning to become common. But a host of other aids, standard for editors today, were also missing. Such as:

- **Post-it® notes.** The standard medium for flagging spots in a manuscript and putting queries to authors and senior editors was lick-and-stick slips of coloured paper, 2.25 by 5 inches, with a 0.25-inch strip of glue down the short side. The advantage was that removal left a permanent telltale mark on the manuscript. The disadvantage was the difficulty of photocopying or otherwise keeping a record. The flags could be any colour, but the generic name was "pink slip." Kindly publishers provided freelancers with stacks of these slips, but less beneficent houses did not. Therefore, many early FEAC minutes record some variation of instructions to the executive to "order 20,000 pink slips for resale."
- **Other no-lick stickers** (tape, labels, and so on). One of my happiest days was when a kind printer showed me that if heavy correction had produced a paragraph he could not read on a galley, I could cover the whole mess with a sticky label and try again.
- **Inexpensive, easy photocopying.** In 1979, the photocopying we know today had been around less

than a decade. Preceding it was a wet-copy method that made awful fumes. Some of the early FEAC people produced minutes and reports on old-fashioned ditto and mimeograph masters.

- **Cheap and easy long distance phone calls.** At a guess, calls today cost a fraction of what they did in the late 1970s, and we have the advantage of instruments that identify the caller and ring through a call already in progress.
- **Quick-drying felt-tip pens.** A special gift for editors who, like me, are left-handed.
- **Mechanical pencils** that work and that can be purchased for various widths of lead.
- **Small calculators.** My first home adding machine, which cost close to \$100, took up about 5 by 7 inches of desk space and could do only the simplest arithmetical operations. In contrast, the calculator that I take to the grocery store today is less than palm size and does metric conversions; I think a local shop was handing them out.

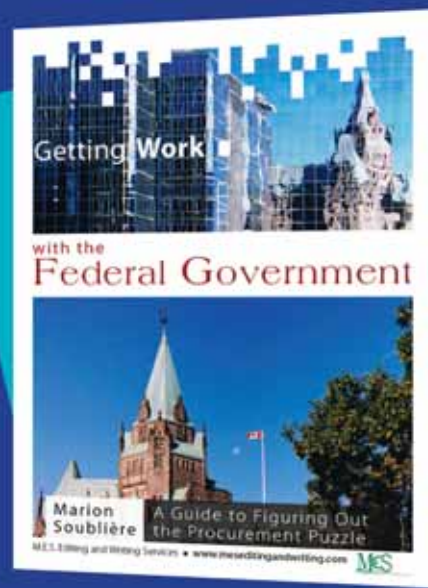
Looking for work?

There's money to be made and lots to do, but getting contract work with the federal government isn't as straightforward as responding to a "Help Wanted" ad.

In *Getting Work with the Federal Government: A guide to figuring out the procurement puzzle*, Ottawa editor Marion Soublière shows editors, writers and other professionals how to navigate the mysterious procurement process. The handbook is \$45 (add \$5 for shipping and handling). To order a copy, e-mail: marion.soubliere@sympatico.ca.



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From the
desktop of



James Harbeck

The French fit Laying out a bilingual newsletter

This being Canada, it sometimes happens that the newsletter you lay out in English will subsequently need to be laid out in French to fit the same layout. The problem, as many of us know, is that French takes 20%–25% more space than English to say the same thing. (Why couldn't I be dealing with Italian? Italian only takes about 80% of the space English takes!) So what do you do to make the French fit—without having a fit?

The ideal case is that you know in advance that you'll need to fit the French in the same space you're doing the English in. Then you can estimate the words you need to fit (perhaps using a bit of test text—I use my own English-based test text, “Spe al rist sopl,” which is available on my website, www.harbeck.ca/James/texttest.html) and specify 80% of that for the English (for each article, of course, not just total overall word count). If, as is likely, you suspect the authors will all come in over length and will be gnashingly resistant to cutting, then adjust further downwards accordingly. And, when it goes to translation, try to make sure that the maximum usable word length for titles is communicated to the translator (a good layout can really be screwed up if you suddenly have to add a second line of 36-point).

Of course, with just 80% of the text that can fit, you'll need to do something about the extra space. Or not—depending on your design, that extra space could just be the “negative space” so beloved of many designers. If you don't like it looking too empty (perhaps the authors will wonder why you were so merciless with article length), you can:

- make the photos a bit bigger
- add pull quotes
- make the type a bit bigger
- make the text ragged right
- turn off hyphenation
- increase the header size slightly
- widen the margins
- widen the gutters.

And then, when it comes to fitting the French, you'll be able to reverse all those little adjustments and you shouldn't need to resort to desperate measures. But remember that anything that goes in a little box (sidebars, highlights, etc.) will need a bigger box or smaller type!

But what if you've done up the English all nice and pretty and then they casually mention to you that they'll need a French version of the same thing? Well, if you get to communicate with the translator, you can always see if he'll do a translation to fit length—some translators are rather good with trimming just a little here and there so it fits. Most of the time, you won't be so lucky.

And then you need to go the other way. Shrinking the type size is the easiest solution, but your clients may not like text that's too tiny. A narrower (but similar) typeface can save you a nice bit of space if you can use one. You can also:

- adjust the tracking slightly (but be careful—it looks nasty pretty quickly, and you might only save a line every third or fourth paragraph)
- ditch pull quotes and shrink pictures
- go from unhyphenated ragged right to hyphenated right justified (but make sure your language setting is Canadian French—you do not want it to hyphenate the French as though it were English)
- shrink margins, gutters, and headers slightly (but, of course, the net effect will be a bit more crowded).

Weeping and wailing and insisting you need to cut a bit out of the articles to make them fit can also work sometimes.

And if it's being done in French first? Ha ha. Relaaaax. It's always easier to fill the extra space—see above. And your English translation will probably be closer to 90% than 80% the size of the French anyway—so many things assumed in the native expression seem to need explanation in translation. 

L'indexation

par Louise Saint-André
révisseur et indexatrice!

Vous connaissez sûrement le scénario : dans une soirée, on vous demande ce que vous faites dans la vie. Votre réponse, « Je suis réviseur », suscite souvent la même réaction : « Réviseur? Qu'est-ce que ça fait dans la vie, un réviseur? » On comprend bien que le réviseur révise, probablement des textes, mais encore? Le métier est en effet si peu connu qu'il doit être expliqué, inlassablement.

La prochaine fois, pour vous amuser, répondez plutôt « Je suis indexa-

La Société canadienne d'indexation

La Société canadienne d'indexation/ Indexing Society of Canada (SCI/ISC) est l'association professionnelle des indexeurs canadiens depuis 1977. Elle a comme objectif essentiel de faire connaître et de défendre la profession.

Elle compte aujourd'hui plus de 100 membres, et fait partie du réseau mondial des associations d'indexeurs, en particulier l'American Society for Indexing. L'inscription à la SCI comprend entre autres un abonnement à la revue *The Indexer* publiée en Grande-Bretagne. Plusieurs membres font également partie de l'ACR. Souvent, le congrès de la SCI se tient dans la même ville que le congrès de l'ACR : en 2009, ce sera les 4 et 5 juin à Toronto. N'hésitez pas à séjourner quelques jours de plus dans cette belle ville! Vous aurez l'occasion cette année de croiser Katherine Barber, rédactrice en chef du *Canadian Oxford Dictionary* et Silvia Coates, professeure à Berkeley, cette dernière assurant également une présentation au congrès de l'ACR.

Pour en savoir davantage :

www.indexers.ca/accueil.html et
www.editors.ca/fr/congres/index.html

Anna Olivier

un métier méconnu

teur », et observez le visage perplexe de votre interlocuteur, qui n'a pas la moindre idée du domaine où peut bien œuvrer un indexateur... L'économie, peut-être, ou encore la censure?

L'indexation, c'est tout simplement la création d'un index. L'index, c'est cette liste de termes et de concepts tirés d'un ouvrage ou de tout autre texte, classés par ordre alphabétique et suivis de numéros de pages, figurant à la fin de certains livres, rapports ou autres textes d'une certaine envergure. L'index se présente habituellement sous forme de colonnes.

The Indexing Society of Canada

The Indexing Society of Canada/ Société canadienne d'indexation (ISC/SCI) has been the professional association of Canadian indexers since 1977. Its purpose is essentially to publicize and promote the profession.

Today it has more than 100 members and is part of the worldwide network of indexers' associations, particularly the American Society for Indexing. Membership in the ISC includes among other things a subscription to the magazine *The Indexer*, published in Great Britain. Several members are also members of EAC. The ISC conference is frequently held in the same city as the EAC conference: in 2009, it will be held on June 4 and 5 in Toronto. Don't hesitate to spend a few extra days in this beautiful city! This year you will have the opportunity to hear Katherine Barber, editor-in-chief of *The Canadian Oxford Dictionary*, and Silvia Coates, professor at Berkeley; the latter will also give a presentation at the EAC conference.

To find out more:

www.indexers.ca/index.htm and
www.editors.ca/conference/index.html

Anna Olivier (translated by Sue Innes)

Pour tout lecteur pressé, ou pour toute personne qui ne souhaite pas lire un livre en entier, il s'agit d'une porte ouverte sur l'information qu'il renferme.

Pourquoi un index?

Parmi les gens du métier, on dit que le contenu d'un ouvrage non indexé, particulièrement s'il est volumineux, est presque inutile puisque personne n'arrivera à s'y retrouver à moins de tout lire. Un ouvrage non indexé est un peu comme une bibliothèque où les livres s'entasseraient pêle-mêle. On pourrait bien sûr tomber sur le bon, par hasard, mais rien n'est certain.

Pour savoir rapidement comment changer la sensibilité à la lumière (le degré ISO) de votre nouvel appareil photo numérique, consultez l'index du manuel. Pour trouver des idées de gâteau d'anniversaire dans un livre de recettes, consultez l'index. Pour savoir où Ramat traite des énumérations verticales, consultez l'index. Si vous trouvez ce que vous cherchez, c'est que l'index est bien conçu. Sinon « The Truth Is Out There – It's Just Not Indexed Very Well »¹ comme le rappelle un autocollant de l'American Society for Indexing...

Comment indexe-t-on?

On croit souvent à tort que n'importe quel traitement de texte peut produire un index automatiquement. Après tout, Word ne dispose-t-il pas d'une fonction d'indexation? Cette fonction « Insère un index dans le document », nous laisse croire le logiciel, qui définit toutefois l'index comme « une liste de mots clés présents dans le document et des numéros de pages dans lesquels ils apparaissent ». En fait, cette fonction

1. « La vérité existe. Si elle est si difficile à trouver, c'est qu'elle est mal indexée. »

ne fait que relever toutes les occurrences d'un mot, sans égard au sens et à la pertinence. Dans un livre sur les bonnes manières, par exemple, un tel index regroupera donc tous les numéros des pages où apparaît le mot hôte, qu'il s'agisse de celui qui reçoit ou de celui qui est reçu. Pas très utile, me direz-vous, si vous cherchez comment accueillir vos invités, et vous aurez raison.

La création d'un index requiert une analyse du texte et une réflexion sur le sens, ce que l'intelligence artificielle est encore aujourd'hui incapable d'accomplir.

Mais n'existe-t-il pas des logiciels d'indexation? Oui, mais ils ne sont pas plus en mesure de créer un index qu'un logiciel de traitement de texte est capable de composer une œuvre. Il ne s'agit en fait que de bases de données conçues pour les indexateurs. À ce titre, les logiciels d'indexation sont d'ailleurs très utiles, mais ils ne créent rien. Ils ne servent qu'à accélérer la saisie et simplifier les opérations mécaniques de l'indexation : le classement alphabétique et la mise en forme, par exemple.

On croit aussi souvent qu'une lecture rapide d'un texte, voire un simple survol, suffit pour créer un index. Erreur. Pour indexer un texte, il faut l'analyser. Or, pour l'analyser, il faut d'abord le lire, en entier, du début à la fin, le comprendre aussi en entier, dans ses moindres détails, et en saisir tous les liens de façon à créer des réseaux de sens entre les concepts.

Car l'attention de l'indexateur se porte sur le sens, et non sur les mots. Les traducteurs reconnaîtront ici leur leitmotiv : traduire du sens et non des mots; « indexer du sens, et non des mots », reprendront les indexateurs en écho. On évitera donc d'indexer les occurrences dépourvues d'intérêt ou les simples répétitions.

Le métier d'indexateur

Le travail est passionnant puisqu'il permet d'approfondir un texte, un peu comme la révision de fond d'ailleurs, qui se concentre sur la structure, le sens, la suite et la logique des idées, les liens qui les unissent, etc.

Indexing and editing an index using PDF files

Today it is possible to work almost exclusively on the computer; paper is of almost no account. The important thing is to get a copy of the manuscript as a PDF file. Using a second monitor makes reading easier: the PDF file is read on the second screen and the indexing software is open on the main screen.

The "Search" function in the PDF file makes it possible to find all the occurrences of a term in just a few seconds. Then only the appropriate occurrences are saved, but none have escaped the indexer's eye, even when she is tired. It is particularly useful for editing indexes of specialist works where many terms, such as the names of medications, are repeated in exactly the same form. In addition, during the editing process it is possible to quickly verify that there is no error on the page indicated.

However, there is one drawback: the page numbers in each PDF file are different from the page numbers in the work itself. Since PDF files of works are very large, they are often broken up into smaller files for sending to the indexer. To coordinate the page numbers in the two files, the PDF file can be repaginated in Acrobat Professional. The option "Number Pages" under the "Pages" tab allows the user to choose the sections to number, the numbering style (Roman numerals for front matter, for example, if this is relevant in the work to be indexed), and what number to start at (for example, 127 for the second PDF if it starts at page 127 of the work). This facilitates both entering the data and verifying it in the editing process.

Anna Olivier (translated by Sue Innes)

Pour des raisons historiques, beaucoup plus d'ouvrages de langue anglaise que de langue française comportent un index. Mais petit à petit, l'oiseau de l'indexation française fait son nid. Il s'agit d'un métier plein d'avenir : pensez à tous ces sites Web qui ne demandent qu'à être indexés!

Si le métier vous intéresse, sachez qu'il existe un regroupement d'in-

Indexer et réviser un index en utilisant les fichiers PDF

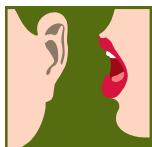
Aujourd'hui, il est possible de travailler (presque) exclusivement avec son ordinateur, le papier étant (presque) accessoire. L'essentiel est d'obtenir un exemplaire du manuscrit en format PDF. L'utilisation d'un second écran facilite la lecture : le PDF est lu sur le second écran, l'écran principal étant ouvert sur le logiciel d'indexation.

La fonction de recherche dans le PDF permet de retrouver en quelques secondes toutes les occurrences d'un terme. Ensuite, seules les occurrences appropriées sont conservées, mais aucune n'a échappé à l'indexeur, même fatigué. C'est particulièrement utile pour la révision des index d'ouvrages spécialisés où beaucoup de termes seront repris tels quels, comme les noms de médicaments par exemple. De plus, lors de la révision, on peut vérifier très vite qu'il n'y a pas d'erreur dans la page indiquée.

Cependant, un inconvénient demeure : la numérotation des pages de chaque PDF est différente de la numérotation des pages de l'ouvrage. En effet, les fichiers PDF d'un ouvrage étant très volumineux, ils sont souvent transmis fractionnés à l'indexeur. Pour coordonner les deux numérotations, il est possible de repaginer le PDF dans Acrobat Professionnel. Dans l'onglet Pages, l'option *Numéroter des pages* permet, comme dans Word, de choisir les sections à numéroter, le style de numérotation (chiffres romains pour les pages liminaires par exemple si c'est le cas dans l'ouvrage à indexer) et le début de numérotation (par exemple, 127 pour le deuxième PDF s'il commence avec la page 127 de l'ouvrage). Ainsi, l'entrée des données sera facilitée, de même que la vérification au moment de la révision.

Anna Olivier

Indexateurs, la Société canadienne d'indexation, qui, comme l'ACR, organise un congrès annuel et offre un forum de discussion à ses membres. Notez toutefois que tout s'y déroule en anglais. D'ailleurs, les ouvrages français sur le sujet sont rarissimes. Par contre, l'ACR offre un atelier de formation en français. 



Overheard on EAC's email forum

One of the benefits of membership in EAC is the opportunity to participate in our members-only email forum. You can use the forum to discuss the business and craft of editing, to debate EAC policies and procedures, to announce editing-related events, and to share employment opportunities.

To subscribe to the English forum, go to <http://list.web.net/lists/listinfo/eac-acr-l>; to subscribe to the French forum, go to <http://list.web.net/lists/listinfo/acrliste-l>.

Not sure if it's worth signing up? Check out this sampling of postings from a past discussion about getting work from your website.

Subject Business websites

How many of you out there who have a website actually get work as a result of your website? How do you drive people to your website?

Sheila Mahoney

www.mahoneyassociates.ca, Ontario

I think the key to someone finding you on a web search is having websites that link to yours. The more websites that link to your site, the more "important" Google's PageRank system considers your site to be and the higher up in the list you will appear.

I am reading a book about Google and its history, called *The Search: How Google and Its Rivals Rewrote the Rules of Business and Transformed Our Culture*. There's a whole section dedicated to how Google created the PageRank system and how it works. It's really interesting.

I was also on the development team for a government portal on biotechnology. Our team leader worked directly with Google to get our site to the top of the list when people typed certain words into Google's search. The folks at Google told him to get as many pages as possible linked to ours.

Gael Spivak

Ontario

I seem to remember asking Google to visit my site when I set it up. It took a matter of days for Google to come calling, and then I was searchable (or findable). Good tags, if that's what they're called, are essential.

I tried Google ads when my website was new and I was passionate enough about it to check traffic every single day (okay, more than once a day). So if somebody did a search on "editors association" or "editor toronto," they would see a link to my site in the right-hand ad column. It wasn't worth my while to do this and a couple of the responses I had to that form of advertising were just creepy.

My website seems to get two or three hits every couple of weeks, some of

that coming from my ODE [Online Directory of Editors] listing. If I had the time to update it, it would probably generate more actual work for me. It's low on the to-do list right now.

Sandra Otto

Ontario

I get business from my website all the time. Although people do find my site through a search, the biggest benefit is that when I contact people about work, I can point them to specific projects on my website that are relevant to the type of work they need. It's really focused marketing.

Barbara K. Adamski

www.barbadamski.com, British Columbia



I haven't had time to proof this

Until 1985, FEAC had no physical home and no clerical assistance. Phone calls went to a message tape, answered by a rota of executive members; mail went to a post office box, to be picked up and distributed by whichever executive member lived closest; letters, reports, and minutes were produced by whoever the executive or the membership had made responsible.

For at least the first couple of years, when we didn't know each other very well, most people felt that anything they turned in at a meeting should be in written form (thereby reducing the possibility that volunteer minute-takers would miss the point). I used to be fascinated with the physical perfection of these

reports. Invariably introduced by the writer's saying, "I haven't had time to proof this," the documents rarely had typos.

I was, at the time, quite new to the city, and I became convinced that every editor in Toronto could turn in perfect reports to publishers. Luckily, before I drove myself crazy triple-proofing everything I turned in on a job, I came across two FEAC report-writers in the stairwell of the meeting place. One clutched a dictionary, and the other looked at her watch and sobbed, "There's no way we can get through it in time."

I suddenly realized that all reports were actually being proofed three or four times.

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Voix active est publiée trois fois par an et 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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Courriel: voix.active@reviseurs.ca

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- **C\$39.95** per year in Canada
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- **C\$79.95** overseas

Email active_voice@editors.ca

Writers Wanted



Wanted: A 700–1,400-word article about the pros and cons of online and in-person editing courses. The article may be published in the fall 2009 issue of *Active Voice*. Contact Wilf and Cheryl at active_voice@editors.ca if you are interested in contributing to, researching, and/or writing this article.

Deadline: June 15, 2009

Wanted: A 1,000–1,400-word article about the pros and cons of membership in EAC from an in-house editor's perspective. You will need to source and interview three members of EAC who are in-house editors. If needed, you will be given help finding your interview subjects.

The article may be published in the fall 2009 issue of *Active Voice*. Contact Wilf and Cheryl at active_voice@editors.ca if you are interested in writing this article.

Deadline: June 15, 2009

Looking for great professional development opportunities? Want to build a stronger professional network, better strategies for your own editing work, and increased work opportunities?

Consider volunteering for EAC. Volunteering is a benefit of EAC membership, and it's the backbone of the association. Whether you're experienced or want to learn more, EAC needs your support.

For more information, contact executive director Carolyn L. Burke at carolyn.burke@editors.ca.

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

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Courriel: voix.active@reviseurs.ca

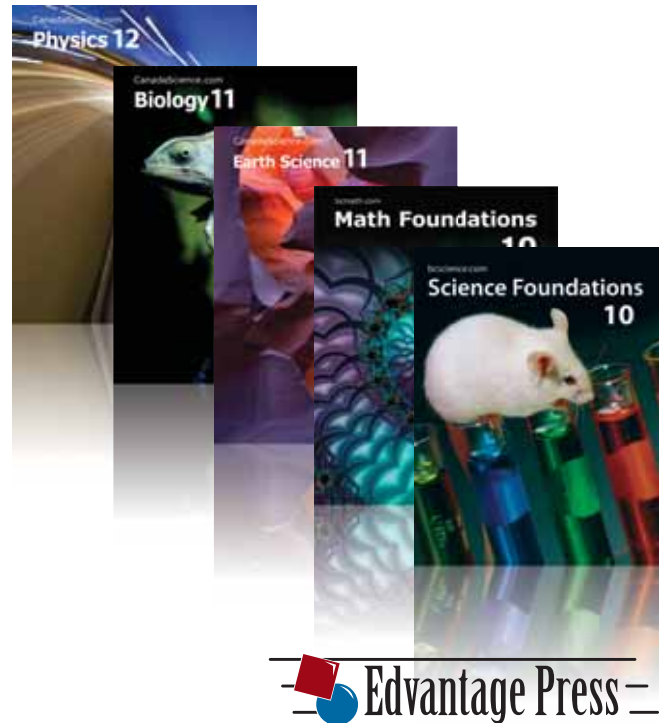
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