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How do you make a how-to issue? Not alone, let me tell you. For some reason ‘beyond my barbie’ (that’s even further than ‘beyond my ken’) the summer break began early this year and coincided with production for this issue. With regular eSense columnists-cum-copyeditors Sally Hill, Marianne Orchard and Anne Hodgkinson, and proofreader Ann Scholten, away on various holidays, I received wonderful backup from two SENSE veterans and two novices, newbies if not to SENSE, then definitely to eSense.

Veterans Cecilia M. Willems and Jackie Senior assisted with proofreading. Having notched up three SENSE roles in the past (chair, treasurer and organizer of events), Jackie today is (also) a stalwart of SIG Far North and generously acts as informal mentor to all of us in this group. And of course, as my predecessor, Cecilia generously mentored me when I was a novice eSense editor. Talking of mentoring, read all about SENSE’s best-kept secret in Sally’s story on page 4. And if that ‘tastes of more’ (as they say so nicely in Dutch), why don’t you follow it up with Anne’s profile of a SENSE mentor/mentee relationship on page 21 (oh, that reminds me, is mentee a thing?).

As for the copyediting, I couldn’t have wished for anything more than the support I received from two dedicated guardians of quality, Claire Bacon (with Henry and Thomas) and Theresa Truax-Gischler.

Both did their conscientious best to double-check every hyperlink, syllable, and punctuation mark in this issue. Claire managed to make excellent progress despite the fact that her four-year-old caught a tummy bug and, she says, ‘understandably, this made him very upset so I could not refuse his “Cuddle me, Mummy!” request, even if he was covered in vomit. After a few more throwing up sessions (into a bucket this time, woo hoo!) he slept for a few hours. By some miracle, I also managed to get my two-year-old to nap too. This gave me some quality editing time!’ Watch out for Claire’s story on the joys of being a working mother in a forthcoming issue of eSense. Theresa makes her eSense writing debut on page 17 with her attentive review of the workshop presented recently by Joy Burrough-Boenisch.

So that’s how we made this how-to issue, which leads me to answer the next question, why make it? Two SENSE happenings inspired the theme. The first was Sally’s how-to series published in eSense 41–43 (2016). All three parts are popular reads, judging by the numbers of downloads. Clearly, eSense readers like stories offering practical business advice—a good enough reason to give you lots more, indeed a whole issue full of it! The second inspiration is Professional Development Day (PDD)—Marianne’s story on how it came about is on page 10—an event for all our SENSE members, affiliated members (MET, ITI and SfEP) and registered students who, as organizer Robert Coupe says, ‘want to learn new tricks or re-learn old ones!’ Do you want to learn from the expert knowledge and information that fellow language professionals possess? Come to the PDD on 23 September. But if you can’t be there, I hope the expertise we share in this eSense makes up for it in some small way.

Happy reading!

– Ragini Werner, eSense editor
How to do mentoring in SENSE

Sally Hill talks with Lee Ann Weeks and Curtis Barrett about the SENSE mentoring programme, known to some perhaps as the Society’s best-kept secret...

Back in 2010, about a year after I’d joined SENSE and about a year before our mentoring programme was officially set up, I saw a post on the old mailing list forum from SENSE member Lee Ann Weeks. Her post began as follows: ‘As a long-standing but distant member of SENSE, I am wondering if anyone is interested in forming an online special interest group (SIG) on the topic of clear English writing and editing “tricks of the trade”’. A clear call from mentor to potential mentees.

Besides me, two other ‘beginners’ responded to her post: Justine Whittern and former SENSE member Agnes Zenta. We exchanged a few emails and decided to meet up in person to get things started. This involved a trip down to Limburg where Lee Ann is based – her relative remoteness was the reason she suggested setting up an online group. Lee Ann sent us a couple of texts to edit ahead of time for discussion at the meeting. In the end, it was just the three of us, but we had a very fruitful meeting. For example, I was most surprised to learn that editing goes way beyond the simple correction of incorrect grammar and spelling. And when one of us speculated endlessly on what an author might have meant by a single sentence, Lee Ann explained that what she does in such a situation is to simply query the author and/or provide alternative interpretations to choose from before getting on with the rest of the text. ‘So that’s what an editor does!’, I remember thinking. Our discussions continued online for a while and we exchanged both online and printed resources. Much of what I learned in those months helped to establish my current editing skills.

Professional development

The first brainstorm for the SENSE mentoring programme was held in June 2010, with the official launch just six months later. It formed part of a much broader professional development programme that Lee Ann had developed during her stint on the Executive Committee. The late Julie Box was also involved in the development of the mentoring programme, along with former SENSE member Diane McCartney. Their mission statement read as follows:

‘Given the keen desire on the part of SENSE to raise and maintain the professional skills of its members, a SENSE mentoring scheme is being introduced to bring experienced members into contact with less experienced members seeking advice and/or training.’

Lee Ann Weeks offers her clients substantive English editing and critical Dutch-English translation through her freelance business, Scientific Editing Service.

When I caught up with Lee Ann recently to discuss this topic she said, ‘Mentoring is important for SENSE on two fronts. First, to help kick-start the careers of new members who have often just moved to the Netherlands (usually for love). They have no idea where to start with their business and also typically do not know exactly what editing, translation or copywriting entails. Second, mentoring is important to promote the professional development of SENSE members and SENSE as an organization.’

Lee Ann also shared her thoughts on professional development. ‘A pet peeve of mine, for example, is someone sending professional/business emails without a professional/business signature. I have been sent emails signed with only a very common first
name and was then unable to figure out who the sender was. This is obviously annoying to me, but also counterproductive for the person sending the email. People need to realize that every contact is a potential business contact. They need to learn to take advantage of every contact to let people know who they are. Much of mentoring is getting people to do this – for example, “give yourself a professional identity, get out of your head and into the real world, make both you and your services known”.

I agree wholeheartedly with Lee Ann, especially her comment about every contact being a potential business contact – we often forget how much the professional and private areas of our lives intersect [watch out for Sally’s session on networking at the Professional Development Day on 23 September].

The Mentoring Committee had no trouble finding SENSE members who were willing to serve as mentors. Lee Ann adds, ‘Much to our surprise, we quickly found more than 15 members of SENSE from all walks of life ready and willing to mentor other members of SENSE. Interestingly, the people I consulted from ITI and STEP predicted that finding mentors would be difficult, given that members of SENSE are often in competition with each other for work. I am very pleased to have proved these people wrong.’ For more on the mentor-mentee relationship, scroll to page 21 to read Anne Hodgkinson’s interview with two people who have experienced mentoring within SENSE.

### The current situation

Under the SENSE website’s Mentoring tab, members can find a description of the current Mentoring Programme and both the informal and more formal mentoring options available within our Society. You can also find a list of the 16 SENSE members currently offering their services as mentor. These members are experienced editors, copywriters, interpreters, translators and language teachers with expertise that goes far beyond language skills. They help out less experienced SENSE members on a wide range of topics, from finding clients, to keeping your books straight, to the nuts and bolts of starting and running a business. Questions on life in the Netherlands are also welcome!

The Mentoring Committee is currently chaired by Curtis Barrett, ably assisted by SENSE stalwarts Jackie Senior and Martine Croll. Curtis tells me that they meet up every few months to discuss what’s going on in the mentoring programme as well as any necessary improvements. When I asked him how many people had officially signed up as mentees he replied, ‘The number of mentees is a bit of a moving target, as they come and go; I’d estimate that we have around 4–5 active mentees at any given time.’

Although the programme has now been in place for six years, this figure remains fairly low. When I asked Lee Ann about this low number, she told me that SENSE members often mention that they do not want to impose on already busy members. To counter the feeling of imposing on someone who has volunteered to be a mentor, a reimbursement system was established a few years ago. The SENSE system was inspired by the mentoring experiences of colleagues at MET (see ‘sister societies’, below).

**Mentor reimbursement system**

When a mentee and mentor agree to start a mentoring relationship, they both sign a simple agreement that covers the financial side of things. In short, mentors receive €30 an hour for mentoring – €15 is paid by the mentee, and the other €15 is covered by SENSE. Each mentee is eligible to receive up to 6 hours of sponsored mentoring. In addition, the mentor can declare any reasonable expenses he/she incurs during the course of mentoring.

However, the reimbursement of mentors – half of which is paid for by SENSE – does not seem to have made a difference in the uptake of SENSE mentoring. The second reason that SENSE members give for not needing a mentor is relevant here. Lee Ann says, ‘They think that they know enough as independent language professionals. But many members of SENSE do not have a language background and many new members really need help with the business side of things.’ She tells me there’s a need to raise awareness among members.

### Future plans

What also appears to hold members back is not knowing what they do not know. Lee Ann continues, ‘The challenge for the Mentoring Programme and SENSE in general, I think, is raising awareness among members of what they possibly do not know and the always ongoing need for professional development activity. Translators can add value to their work by incorporating editing into it – giving clients tips and tricks for better writing after pointing out where writing has gone wrong. Editors can add value to their work by learning to accurately estimate the expected duration of their work and thus the expected cost – keeping track of time worked, including coffee and
lunch breaks. All of this is part of being an independent language professional. And all of this is part of the SENSE Mentoring Programme.’

When I asked Curtis whether the committee had any plans for the future to perhaps improve the programme he replied, ‘We’d like to get some fresh blood in the list of mentors and perhaps increase the breadth of skills/expertise on offer by our mentors. We’ve also tried to make the entire process — from identifying a mentor to creating the agreement to providing the mentoring — more transparent and easier for both mentor and mentee. Of course, suggestions are always welcome!’

So those of you interested in either mentoring or being mentored — whether it be on business skills or a topic such as medical translation — don’t hold back: Curtis, Jackie and Martine are waiting for your call...

The SENSE gold mine for members

A spin-off of the mentoring programme initiated by Lee Ann Weeks is the much-needed update of the SENSE Handbook. Many years ago former eSense editor Cecilia M. Willems came up with the idea to invite SENSE members to share their knowledge and experiences in a handbook for members, and over the years this ongoing collection of articles has become not only an important resource, but also a popular membership benefit; often it is the first thing that newcomers to SENSE download.

Today the Handbook has 19 chapters, covering practical topics, such as those on bookkeeping and repetitive strain injury, and other topics more oriented towards language skills, such as copywriting, journalism, literary translation and editing for Dutch authors. The current update is nearing completion under the guidance of Executive Committee member John Linnegar.

Lee Ann, still a mentor herself, says of the SENSE Handbook: ‘There is a gold mine of incredibly useful information hidden away in it. One of the first things that I do as a mentor is direct the person to the handbook. I’m convinced that reading it and putting what you learn into actual practice can double your income!’

— Sally Hill is an eSense columnist and a British biologist-turned-linguist who runs a business called Scientific Texts.
How to pursue plagiarism

UniSIG’s Joy Burrough-Boenis ch and Jackie Senior discuss the hot topic of plagiarism – and more – with Marije de Jager, the vice-chair of MET

Joy Burrough-Boenis ch: At our June UniSIG meeting [see UniSIG report by Jackie Senior, below] you talked about the differences between various plagiarism checkers. What prompted you to do the comparison?

Marije de Jager: Being one of a few specialists in plagiarism in MET (Mediterranean Editors and Translators), I’m often asked by colleagues if I can recommend any free online plagiarism checkers. I assessed a number of commonly used free checkers for a MET presentation in 2011 and was surprised to find they were totally unreliable. Thanks to the publishers I work for I have access to iThenticate, by far the most reliable – and expensive – plagiarism detection software, so I was in an ideal position to test online tools using the iThenticate similarity reports as the benchmark. In 2015 I thought it would be interesting to see if the situation had changed since my last presentation, and again I found that the free plagiarism checkers were useless but that several affordable alternatives to iThenticate had been developed in the meantime. They were somewhat less sophisticated and less user-friendly than iThenticate, but for plagiarism screening by authors and author editors they proved perfectly adequate.

Do you think all editors of texts by academics or scientists should routinely use a plagiarism checker?

Let’s say it would do them no harm, especially when dealing with new clients. I’ve recently encountered some nasty cases of attempted duplicate publication where I was able to save myself a lot of time because I never even started with the editing after finding out what the authors were up to. I’ve also seen a case where a client was about to fall victim to the malpractice of a plagiarizing co-author. So I now advise authors to self-screen for any unoriginal content in their papers, which is also the advice journal editors give to authors, at least in biomedicine.►

Dutch-born Marije de Jager, freelance editor and translator NL-EN-IT, lives in Rovereto, Italy, and loves dancing. Indeed, she even trained in modern dance after completing her translation studies.

Marije explains, ‘The course at the Laban Centre in London was a bonus my parents gave me because I hadn’t insisted on going to dance academy after finishing secondary school. I’m interested in contemporary dance still but I no longer practise. My reason for moving to Rovereto in the early 1990s was the contemporary dance festival there, Oriente-Occidente. It’s an annual, ten-day event of amazing quality. This year’s programme will give you an idea. Nowadays I’m a social dancer, mostly salsa, where my ballet technique comes in useful, and I do Pilates, an exercise system used also by dancers.’ Photo: Cesc Anadón

You’ve been involved in MET from the outset and you’re currently vice-chair. What does that entail?

Although it’s not a set rule, MET’s vice-chair is often the person who organizes or coordinates the organization of the annual conference. For this year’s meeting in Brescia we’ve put together a large team consisting of the full
MET governing council along with volunteers from within the association; I coordinate the team together with MET member Michael Farrell. We’re both based in Italy but neither of us lives in Brescia, so we’ve found a colleague there to help us with local matters. Apart from overseeing the meeting, the vice-chair obviously stands in for the chair (currently Anne Murray) whenever necessary, and contributes to the overall running of the association, which involves a considerable amount of thinking and planning on many different levels.

Why do you think MET has been so successful?
First of all, we had a charismatic, visionary founding mother, Mary Ellen Kerans. She must have had a strong concept in mind when she planned the first meeting in 2005 if you consider that we still pretty much follow the plan she devised with her co-founders, in particular the annual meeting and how it is structured. (SENSE, by the way, was one of Mary Ellen’s sources of inspiration.) Secondly, MET has always been very accessible, very laagdrempelig; it’s an association that makes you feel at home instantly. There’s a friendly atmosphere at the meetings, and I’ve never experienced any rivalry among members, or any superiority of native English speakers towards the non-native speakers, of which I am one; everything is wonderfully collegial and easy-going. This supportive atmosphere has enabled MET to generate high-quality content through its members, including the shy ones who’d always been convinced they didn’t have anything to say. What also works very well, I find, is that MET incorporates different kinds of language professionals: editors and translators but also interpreters, writers and others, all working with English as their active language in a wide range of subject fields. The variety in the content of our meetings resulting from this diversity of professional profiles is something you’ll find in few other associations of language practitioners.

How did you end up being a copyeditor for biomedical journals in Italy?
I moved to Italy in 1984, after having finished my translator training at the Instituut voor Vertaalkunde of the University of Amsterdam (where I specialized in medical translations) and a course in contemporary dance at the Laban Centre in London. My first job in Milan was at an institution that organized training courses for European oncologists, the European School of Oncology (ESO). It was a secretarial/organizational job, but part of it consisted of the translation of course material from Italian into English; I also edited and did the layout for an ESO monograph series on oncology (published by Springer and later by Elsevier). The ESO offices were based at the Milan National Cancer Institute, and among the doctors at this hospital were several editors-in-chief of medical journals. When they asked if I wanted to work for them as well, I gradually transitioned from an in-house job to freelance work, which suited me better and allowed me in 1993 to move from Milan to Rovereto in the beautiful, mountainous Trentino region, where I still live. In addition to copyediting several biomedical journals I do occasional author editing for doctors at the Cancer Institute and other hospitals in Milan.

During your time in Italy, what changes have you seen in Italians’ English-language skills? And in Italians’ participation in English publications like academic journals?
The English of the younger generation has improved a great deal. When I came to Italy I was 26 years old and people my age spoke hardly any English. English as a subject at secondary school consisted of English literature taught in Italian by Italian teachers. Italians were not exposed to English in their daily lives; series and films on TV and at the cinema were dubbed and even pop music on the radio was 99% Italian. A lot has changed since the advent of the internet, and I believe that schools now invest more in English-language teaching by native speakers. Some university courses are now also given in English, although there’s no comparison with the extent of English at universities in the Netherlands. I’m sorry to say that films and TV series are still being dubbed and most Italians of my generation swear by it because they’re used to it, but I have a feeling this will change as people are becoming more proficient in English. The participation of Italians in English academic publications has been changing as well. One indication is that many originally Italian-language scientific journals became bilingual first and then English only. One journal I copyedited – Tumori – is an example of such a convert; its name has been changed to the rather peculiar hybrid Tumori Journal.

How do Italian authors writing in English differ from their Dutch counterparts?
Italian authors tend to write very long sentences full of subclauses and embedded parentheses, and in many cases they have no notion of paragraphing. They also tend to write Italian-sounding English with many calques [a loan word/translation from another language]; for example, they may omit pronouns as the subject of a sentence (‘Is strong’ instead of ‘It is strong’) and use constructions like ‘It is emerging the need for...’ instead of ‘The need (for...) is emerging’. I guess this is the Italian equivalent of Dunglish, but there’s a difference in attitude: Italian authors are often insecure about their English and would never overrule any linguistic choices made by their editors.

Although you’re Dutch, you speak and work in English and Italian. What do you do to maintain all three of your languages? Does one language suffer more from interference than the other two?
I’m based in Italy but spend roughly half of my time in Haarlem in the Netherlands. Dutch is my mother tongue and Italian is not an active working language for me, so you can imagine which of the three languages is the most difficult to maintain: English, my main working language. I write in English, speak English with colleagues, sometimes translate into English, and I edit English-language texts. I try to read and listen to English as much as I can, but nothing beats the full immersion of a longer period spent in an Anglophone environment, which is what I intend to start doing again as soon as the circumstances allow it. However, the English in the texts I correct is highly circumscribed: scientific, medical English, a kind of jargon, really. I wouldn’t venture into genres that require a more literary style, at least not in my work as an editor and translator.

— Joy Burrough-Boenisch is author of Righting English That’s Gone Dutch. Photo: Cesc Anadón

UniSIG report

Many academic journals and publishers now check for plagiarism as a standard part of the submission process and universities are using checkers on students’ marked work. UniSIG convener Joy Burrough opened the meeting on this topic, which had been touched on in earlier UniSIG meetings, and welcomed Marije de Jager, a visitor from MET.

Marije gave a presentation about the various plagiarism-checking software packages available both for purchase and freely online (see right-hand column). Her talk was based on a survey she carried out in late 2015. She pointed out that ‘it cannot be excluded that new tools have been developed in the meantime and old ones abandoned.’ She emphasized that you always need a human to interpret the checker’s results!

She had used the best paid program, iThenticate, as a benchmark to check the same text in the other programs, and this led to a score for how much duplicate text each program detected. She also covered points like ease of use and how easily the other sources of the text were to retrieve for personally checking the duplication.

The privacy of texts submitted for checking, how the results are presented and how the fee is paid were considered. There may be a one-off or annual licence fee, or a pay-as-you-go system. An indicative fee is €1 per research paper.

The Committee on Publication Ethics (COPE) offers flowcharts on what biomedical journal editors should do if they suspect plagiarism. Detecting it is one thing, knowing who should deal with it and how are often unclear aspects of the problem. Some UniSIG members see performing a plagiarism check as an additional service for their clients (and as protection for themselves), while others consider full responsibility lies with the client. Perhaps the editor’s standpoint should be stated clearly in an email to the author/client. Joy and Sally Hill had both brought along examples of plagiarism by Dutch authors. In Joy’s example, a very obvious change in writing style and standard of English was the give-away that the author (a PhD candidate) had inserted text from elsewhere. Sally’s two examples were more subtle. She had come across them in the course of her work as a scientific editor. In both cases the discovery was accidental rather than due to systematic use of a plagiarism checker and the supervisor/main author was glad to have been alerted. Sally showed a very sensitive and diplomatic approach to alerting her clients to the problem. How we communicate with our authors via comments is a topic UniSIG is going to discuss at its next meeting in October.

— Jackie Senior, with Joy Burrough-Boenisch, is an honorary member and one of the co-founders of SENSE. Photo: Cesc Anadón

Online plagiarism checkers

If you need to know if a text contains any copy-paste and get an idea of the amount of non-original text, use Plagiarism Checker X or PlagScan. These tools are accurate but the reports do not provide clear individual sources.

- If you want to see the copied text in its original context, use PlagScan.
- If you need to compare documents, use Plagiarism Checker X or NewJester.
- If you prefer a report with color-coded sources, use PlagAware. Accuracy is lower compared with the other tools and there have been false negatives in the test. Generous free trial.
- If you really only want to use a free tool, try PlagScanner, PaperRater or Dustball/The Plagiarism Checker. Results may be disappointing or erratic, and scores are invariably lower than with the other (not free but affordable) tools. Note: There is a paid version of every free tool as well (monthly payment).
- If money is not an issue, use iThenticate or CheckForPlagiarism.

© Marije de Jager. From a presentation Marije gave with Ailish Maher at METM15, 29-31 October 2015
How to put on a SENSE event

Early-bird registration is open now for Professional Development Day. Marianne Orchard chats with the main organizer, Robert Coupe, about what is going into creating this exciting SENSE event

So what exactly is the Professional Development Day (PDD, on 23 September 2017) and who is it for? It’s what it says on the tin. Professional development in various areas. And it’s for language professionals, of course. As with any of our workshops and other events, non-members are welcome to register after the initial period of priority registration for members. Although we are the Society of English-language professionals in the Netherlands, if you come from outside the Netherlands and fancy a jolly, you’re welcome to join us too.

This is the second PDD. Compared to the Starters’ Day, which it succeeds, the PDD audience is broader – still for those just starting out, but also for members who want to keep up-to-date on new developments and learn new tricks or re-learn old ones!

Who’s been involved in the planning?

Well, we have Curtis Barrett (on the left), who’s chair of the Mentoring Committee, the Executive Committee’s member-at-large John Linnegar (right), and then there’s me (Robert) in the middle, the workshop coordinator for SENSE. I’ve also kept Jenny Zonneveld (SENSE chair) au fait with our plans and have asked her opinion about various aspects. Curtis and I are both in the Netherlands, but John lives a bit further away, in Antwerp.

So how do you three get together?

We had a live meeting in early July, our first, I believe! The other meetings have all been via Skype, plus lots of phone calls and emails. Getting together is not easy, given our different other work/activities and geographical locations.

Talking of locations, why did you decide to put on this PDD at De Eenhoorn conference centre in Amersfoort and not at the usual SENSE venue, the Park Plaza Hotel in Utrecht?

Partly for a change of scene, but mainly because the Park Plaza has large and small rooms, but nothing in between. We will need these medium-sized rooms for the breakout sessions. Besides that, De Eenhoorn is across the road from Amersfoort’s main railway station so it is easy to get there.

How did you decide on the programme?

We tried to cover a wide range of subjects so that no one feels left out and went for a programme that is in balance as regards the different fields within SENSE. It was the matter of fitting people to those subjects.

Why no outside presenters?

Partly because of budget restrictions. The budget is not huge and we want to keep the entrance fee as low as possible. But there’s a positive background to our decision too: we realized just how many talented, skilled, experienced and articulate people we have within SENSE, so why not take advantage of that fact? It’s also a way of ‘showing off’ to new(ish) members the depth of knowledge to be found in the Society – in so many different fields. We aim to give you a day that will get your linguistic heart beating with sessions on Plain English, CAT tools, light, medium and heavy editing levels, and more. We’ll also be looking at general business skills such as networking, bookkeeping and

matt
social media, but from the perspective of the language professional. With the chance to network with people who care about commas and use fewer rather than less, this will be the ideal day out for language folk.

What’s on the programme?
The day will alternate between plenary and breakout sessions. The overall schedule is three plenary sessions, one of them a panel or forum – professionals on the podium – with well-known and lesser-known faces. There will also be three sets of breakout sessions, each with three subjects, most presented twice. Here’s a sneak preview of some of the presenters and what they are going to be doing.

Stephen Johnston will deliver a plenary session on Plain English. He will:
- Describe the reasoning behind the Plain English movement
- Provide before-and-after examples of how Plain English works
- Go through a step-by-step transformation of a short text

A short Q&A session will wrap up the hour, along with a handout with Plain English resources.

Stephen studied psychology at McGill University in Canada before moving to the Netherlands, where he has been delivering training courses in global business environments since the 1990s. His skills in helping others communicate with clarity and impact has been a major driver in his workshops across Europe and the Middle East.

Sally Hill will deliver a plenary session on Networking made easy. She says, ‘I’m hoping to make my session interactive by asking the audience questions and having them think about what networking means to them.’ Here’s what she had to say about networking in an article in eSense:

‘Ever found yourself wanting to say no to a client but being afraid to lose them in case other work dries up? Do you work mainly for agencies, would love to get more direct clients but have no idea how? Do you find it hard to talk to people about your business at work-related events? Since setting up my freelance business in 2008 I have been in all three of these situations. These days however, I find myself raising my rates and turning down an increasing amount of work. Find out how this happened and how SENSE was involved.’

Sally has master’s degrees in medical biology and in education from Dutch. She worked in biomedical research and in education before setting up her own business as a translator in 2008. She recently moved into medical writing but also teaches scientific writing and edits scientific manuscripts.

John Linnegar will deliver a breakout session called Editing: light, medium and heavy editing – the distinctions between them. John is a writer, text editor, proofreader, project manager, trainer of language practitioners and teacher of English.

Jenny Zonneveld will deliver a breakout session called Stroke your CAT tool into higher productivity. Jenny says, ‘It’s a well-known fact that people generally only use a fraction of the features in any software package, and this also goes for CAT tools. I believe that knowing the functionality offered by other translation tools will help you get more out of your preferred tool and boost your productivity. The major tools look similar and have similar features and of course have their strengths and weaknesses. Knowing what’s under the skin of other tools will help you make better use of your own and enable you to select the right tool for each project. After this presentation I hope people will be inspired to look for and try out “new for you” features in their CAT tool.’

Before Jenny became a freelance translator and editor about 20 years ago, she spent more than 15 years at a firm of management consultants and worked in the UK, USA, Belgium and the Netherlands, specializing in managing IT and logistics projects.

Frans Kooymans will deliver a breakout session on Business admin and bookkeeping, a popular session that he has given regularly in the past. He says, ‘If book-keeping is a subject that you wish would simply go away, this session is for you. With the help of a few
simple spreadsheets you can be your own bookkeeper, thus keeping track of the status of your business and satisfying the needs of the taxman.

Frans, who holds dual Dutch and American citizenship, lived in the US for 16 years, where he attended high school and initially studied philosophy and theology. He taught Latin at a US high school before going on to study accounting at Florida State University. He then worked as an accountant (initially in Miami) and financial controller for 25 years. Fourteen years ago he switched to the translation profession and has worked as a financial and legal translator ever since.

**Theresa Truax-Gischler** will deliver the breakout session **Social media use. What’s in it for me?** A regular user of Twitter, perhaps less well-known among SENSE members than Facebook and LinkedIn, she will present hands-on tools for evaluating which social media might best fit your needs. The session will be geared towards freelance language professionals and will cover various purpose-driven uses of social media platforms. For example, publicizing your original content, curating the content of others, building your network, crafting your professional and business identity, and the possibilities and limits of growing your business via social media.

Theresa is in the process of setting up her own editing business. She is keen to point out that she is giving the session in the capacity of a researcher. ‘I am not an expert,’ Theresa says, ‘so this will be from the perspective of a user, someone looking intensely at the options and trying to make their way through it all as they begin life as a freelancer.’

**Ellen Singer** will present an interactive session on **How the tone of voice of an email influences the reader.** Says Ellen: ‘Being aware of your tone of voice and its effect allows you to communicate better. For example, if we issue orders to our customers, they may become recalcitrant, and if we plead, our wishes may be ignored. Learning about tone of voice can also increase our tolerance levels when receiving messages that may be unintentionally irritating.’ Ellen is a fulltime translator with more than 20 years of experience.

This all sounds really good. So how do I register? It’s very easy to sign up online for this SENSE event. Just go to [Professional Development Day](https://www.sense.org/professionaldevelopment) on the SENSE website and click on the **Register** button. But, members, don’t delay. Our early-bird registration lasts only until midnight 9 August. The morning after, standard registration begins for SENSE members, members of affiliated organizations, and students. You’ll find more info on the website and we hope to see you there!

—Marianne Orchard is a freelance translator, copywriter and editor, and regular columnist for eSense —
How to do active marketing

Louise Harnby is an Advanced Professional Member of SfEP, the UK’s national editorial society. She is famous among professional language workers for her online collection of learning resources, including books, articles and blog posts, posted weekly since 2011, on The Proofreader’s Parlour.

I love this quotation from Martina Navratilova: ‘The difference between involvement and commitment is like ham and eggs. The chicken is involved; the pig is committed.’

The first stage of a marketing plan asks for a commitment to active marketing. If you’re simply waiting for a solution to present itself, you’re merely involved. And that’s a very different proposition from being committed. Editorial freelancers, especially new starters, need to be the ham. Committing to marketing as soon as we set up our businesses ensures that we’ll never be client-reliant or, worse, lose our sole source of income.

Most experienced editorial freelancers take advantage of passively acquired work. I have a number of repeat clients who fill some of my schedule. If you’re highly visible, experienced, trusted and respected, this strategy could well be effective for you. For the new entrant to the field, though, it’s a non-starter. That’s because these opportunities are a consequence of active marketing. Passively acquired work might come through a variety of channels. Here, for simplicity, I’ve focused on three:

1. Referrals
2. Repeat work
3. Online profiles (eg, social media, directories and your website).

Active marketing is the work you do to generate these passive opportunities. Here, again, I’ve focused on three:

A. Networking with colleagues and clients (eg, on editing forums, at conferences, professional society meetings, social media platforms). This kind of marketing leads to an awareness of what your specialist skills are. If a colleague needs to direct a client or prospect to someone with skills or availability that he or she doesn’t have, you’ll be in the running (see 1, above).

B. Cold-calling and writing letters/emails to target clients (eg, publishers, packagers, businesses, marketing agencies). This is direct marketing and if you do it extensively you can quickly build a solid list of similar client types. If the clients are satisfied with the work, they’ll rehire you, which leads to repeat work (see 2, above).

C. Just creating online profiles in itself is not enough to make you discoverable. Action that maximizes the visibility of those profiles in search engines is key. This is where content marketing comes to the fore – creating and distributing (via your online platforms) advice, knowledge, tools and resources that your colleagues and clients will find useful and valuable. Examples include blogs, booklets, video tutorials, checklists and cheat sheets. High-quality content offers solutions to problems and makes your online profiles more findable (see 3, above).

In a nutshell, being active enables you to reap passive rewards later (if your office buddy will give you the space, that is).

Why word of mouth is misunderstood

‘But my colleague said that all her work is via word of mouth.’

I don’t doubt it. But if she’s been running her business for 20 years and has a portfolio and client list as long as your arm, she’s not in the same position as...
the new entrant to the field. New starters should indeed commit to WOM marketing. What they shouldn’t do is assume that it’s a passive approach that requires no effort. Nor will there be short-term results. Top-notch WOM marketing requires an intense level of commitment to action and an acceptance of slow-burn impact.

Awareness and trust aren’t built overnight, especially in our field. Editorial freelancers aren’t selling a product that promises something that swathes of people have wanted forever – an anti-ageing cream, a painless leg-waxing treatment, a broadband connection that never, ever buffers even if you live out in the sticks and there’s more chance of getting a Wi-Fi signal on Mars. Our services have to prove their worth.

For the editorial business owner, WOM marketing is like creating a garden from scratch. If you’re proactive, it will take many months to knock it into shape. If you hold back, it’ll take years. If you’re passive, the garden will remain barren. There are a lot of us, and many have already developed niche networks of friends and colleagues to whom we refer work. When an editor or proofreader ends up on my radar, it’s because they’ve instilled trust in me.

- Perhaps they blog regularly about, offer training on, or deliver presentations about specific aspects of editorial work that I don’t offer.
- Perhaps they’re visible on social media and professional forums, often sharing valuable knowledge that answers questions, solves problems, and demonstrates their skills, experience and expertise.
- Perhaps they’ve helped me solve a problem. Only then am I likely to add them to my referral network.

As for client A telling client B about you, you’ll need a lot of mouths to share the good news if you want to have a full schedule! That’s not where you’ll be if you’re a new entrant to the field, not because you’re not an effective editor or proofreader but because you don’t yet have a large enough bank of clients.

Find out which networks (online and offline) your clients and colleagues recommend and join in the discussion. There’s nothing wrong with asking questions but be prepared to offer solutions too. Even new editorial freelancers have specialist skills and background experience that are relevant and valuable to the debate.

In ‘Why word of mouth marketing is the most important social media’, Kimberly A. Whitler, Assistant Professor at the University of Virginia’s Darden School of Business, breaks down WOM marketing into the three Es:

- **Engage** – talk to your colleagues and clients via social media, online forums and local networking groups.
- **Equip** – give your colleagues and clients a reason to engage with you and your business – advice, knowledge, tools, support, great-quality proofreading... whatever helps them and solves their problems.
- **Empower** – enable your colleagues and clients to engage with you in ways that work for them. What’s useful for one person will not be useful to another. Not all of my colleagues want to trawl through a dense blog with hundreds of articles about editorial business planning and marketing, so I offer them books, too. Not all of my potential clients want to fill in a contact form on my website, so I provide my phone number, too. Not all of my readers want to read long articles, so I sometimes produce infographics, booklets, checklists, podcasts and videos (though, admittedly, the latter is a work in progress!).

**Action first, passivity later**

Clients can come via active and passive marketing strategies. It’s not a case of the right strategy but the right order. If you’re a starter, make active editorial business promotion a standard part of your working life, just like copyediting or proofreading, invoicing, and updating your software. Assign space for it every week so that it becomes commonplace rather than a chore or, worse, something to be feared.

Be active. Be committed. Be the ham! Once your business is established, you’ll be able to take advantage of the passive benefits that result from your effort. Just take care not to hand over the chill space to your Labrador!

— Louise Harnby, proofreader and copyeditor for self-publishing writers at The Proofreader’s Parlour

Louise’s office buddy, Charlie, taking a passive approach to life. This article is adapted from the original on The Proofreader’s Parlour and is reprinted with permission. ©Louise Harnby 2017
How to update the SENSE website

SENSE Chair Jenny Zonneveld presents a progress report on the recent update to the SENSE website

Over the course of more than 25 years, SENSE has had several websites, and that is a good thing too. But in the meantime, technology has evolved, as have users and expectations. At the end of 2014, members expressed their dissatisfaction with the old website in the member-wide survey. It became clear: another overhaul was long overdue. And so, at the end of May 2017, the colourful, new, all-singing, all-dancing SENSE website was launched to a very appreciative audience. The launch went smoothly with minimal downtime for members.

An impression of the Home page of the ‘colourful, new, all-singing, all-dancing SENSE website’
The new site is the result of well over a year’s dedicated work behind the scenes by SENSE webmaster Linda Comyns (above), assisted by external developer Rogier Willems and other members of the Executive Committee. Ragini Werner (eSense editor) was instrumental in the initial design phases and I, as SENSE chair, helped with the Events module and the general testing. Also, John Linnegar (Member-at-large) reviewed many of the Library resources, expanding and updating the information.

The new site uses the framework developed seven years ago by the then webmaster Colin Brace and his web team (including Ragini Werner, Lesley Walker, John Hynd and Carla Bakkum) when the Joomla site, which incorporates the online forum and membership database, was first launched. The Executive Committee of that time (2010–2013) considered moving the website to another platform, but it seemed a waste of resources to start completely afresh.

The front end of the new site – both the private and public parts that SENSE members and visitors actually see – has been completely restyled. All the information and resources are now in more logical places that are much easier to find. The guest site and member site are now quite distinct and, additionally, members have a new ‘My SENSE’ menu where they can access all membership-related information.

Team effort
About six weeks before launch, Linda formed a team of beta testers who set about finding fault with the new site and its functionality. The team made many useful finds, most of which we managed to iron out before launch. It was at this stage that an underlying problem with user permissions and editing rights emerged.

Although the website appears to be complete, some information still has to be migrated from the old site and some essential functionality is still missing.

After the holiday period, our first priority is to get the permissions issues sorted, along with any other outstanding bugs. We will then continue work on completing the migration of the valuable information on past events, adding the new conference pages and expanding the FAQ. Further enhancement of the My SENSE menu, a new module for a new resource – the SENSE Blog – and making the site ‘social-media friendly’ are also on our wish list. And before the end of the year, we’ll need to have a facility in place for automating membership renewals.

A website is a living entity and so we actively welcome ideas and suggestions for improvements.

How SENSE members responded
[Members: link will work only if you are logged into sense-online]

‘Thanks, Linda (and everyone else involved) for refreshing what had become a rather tired site.’ – Cathy Scott

‘My compliments and thanks to Linda and the web team. The site looks more professional and is a lot easier on my ageing eyes!’ – Susan Massotty

‘Really great website update!’ – Stephen Johnston

‘Agreed! Great job and what a difference!’ – Maartje Gorte

‘Thanks Linda and the E Team. My compliments for the good job you’ve done.’ – Paula Truyens

‘Great job! The new website is easy on the eye and navigation seems problem-free. Thanks for all your hard work!’ – Cecilia Willems

‘What an achievement! Specially Skipper Linda. The presentation, from the first nanosecond of landing onwards, is lively and appealing...’ – Paul Osborn

‘The new website looks great! Pleasing to the eye, clear and easy to navigate – my compliments to Linda and the web team.’ – Kay Dixon
How to edit non-native English

Theresa Truax-Gischler was among the lucky SENSE members who managed to snag a seat at Joy Burrough-Boenisch’s new workshop on editing non-native English. Here is Theresa’s review of the event.

When I set out for Dr Joy Burrough-Boenisch’s workshop, ‘From Dunglish to...? Editing non-native English’, I left the house as an editor. New to both SENSE and freelancing, I expected that day to be instructed in the minutiae of a new area of editing specialization. Little did I know that over the coming hours I would be asked to reach into my disparate experiences as a language learner, EFL teacher, translator, comparative linguist, anthropologist and world-travelling expat, to don multiple language-related hats. I thought I was coming to the workshop with a narrow focus on editing, but found that my wider work in language and culture, scattered across disciplines and continents, was of value here.

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Theresa Truax-Gischler (left) and Kamlesh Madan paying close attention at the recent SENSE workshop on editing non-native English

Our group at the ‘encore’ edition of the workshop (the first one sold out within days, so Joy kindly repeated it) was a diverse bunch. Linguistically, native and non-native speakers of Dutch and other European languages dominated, but adepts in languages from the Eurasian and South East Asian continents were also in the mix. Many attendees worked in some capacity across the professions of editing, translation, writing and teaching, and our fields of specialization also ranged widely. That group diversity worked to our advantage as Joy pushed us to think about how our own sociolinguistic background as editors, the breadth of our skills and services as language professionals, and our speciality fields’ discourse communities affect how well we are able to edit non-native English texts. In this kind of editing, cross-disciplinary work is the name of the game.

The workshop was split broadly into two parts. The first examined generic characteristics that appear across non-native English texts regardless of their sociolinguistic provenance, while the second presented hands-on strategies for editing this kind of English. Joy explained that non-native English-speaking (NNES) authors will typically make two classes of errors: learner-English mistakes and transfers from the author’s own sociolinguistic background.

**Biggest obstacles**

As a long-time teacher of English language and writing, Joy knows the ins and outs of learner-English errors well. Happily, the generic ones made by English learners of all backgrounds are easy enough to spot: errors in grammar, problems with idioms, repetition and overuse borne of a limited vocabulary, insensitivity to the differences between formal and informal registers, mixing regional Englishes (typically US and UK).

It is, however, the transfers from the NNES author’s own native language and culture that are the biggest obstacles in editing NNES texts. Joy made it clear that the text’s sociolinguistic context – the language an author speaks and the culture and discourse community to which they belong – is the most important element to understand if you are to effectively problem-solve transfer errors. It helps if you speak the author’s native tongue, understand their culture, history, writing conventions and etiquette. Understanding the author’s home conventions can give you insight into the way the author places technical jargon into potentially awkward sentences, how they structure their text and argumentation, and who their intended audience is.
Dutch, Chinese, and Georgian NNES authors writing in the same field will make very different kinds of mistakes due to these localized sociolinguistic effects on language use. Being fit to purpose as an NNES editor means having a broad sociolinguistic background to draw on. It all hinges on how much you know about the author’s ‘language tribe.’

Joy Burrough-Boenisch, a state-of-the-art trainer in NNES editing

If you’re not familiar with the author’s sociolinguistic background, Joy has identified some generic characteristics of the kinds of transfers to watch out for. She offers strategies for handling them. Be on the lookout for false cognates, errors in tense usage, grammatical absences that originate in the author’s native grammar, transfers of conventions in punctuation and writing style, and even (dare she mention it) different ways of viewing the world. If you’re not adept in the Georgian language, run a Google search for ‘common mistakes made by native Georgian speakers’ and be ready to spot them. Search for lists of false cognates in your author’s native language. When confronted with words that seem strangely misplaced, think laterally and literally about how the author could have arrived at the word choice. For example, an author may use the word ‘fasten’ to mean ‘accelerate.’ Back translation – a strategy translators and English-language teachers know well, but editors not always – is your best tool here. To save time, use Google Translate for these tasks. Often, an alternative meaning for the back-translated text will reveal the language-based logic behind the mistake. NNES editors also regularly consult publicly available online corpora and corpus concordance software is highly useful in language learning. Joy introduced us to several corpora, including Oxford for British National Corpus, Brigham Young University for American, Springer Exemplar for technical terminology, and Michigan Corpus and Google Scholar for academic usage. Online corpora exist for many foreign languages, so run a Google search when you need one.

**Disarming teaching style**

If any of us had arrived that morning as shy editing introverts, Joy soon had our tongues and pencils wagging. Her teaching style was both relaxed and disarming. Through individual and group live edits and brainstorming sessions we were able to practise solving the kinds of problems she had described. Her hands-on approach, perfectly pitched exercises, and pointed ‘eliciting’ efforts designed to get us to provide the answers ourselves brought out capable NNES editing skills in the least of us. Beginning NNES editors with little to no foreign language knowledge and old-hand polyglot language professionals alike were able to contribute valuable solutions to sticky NNES problems. The introductory brainstorm on the necessary skills and insights was so comprehensive that Joy declared (in some jest) that her work was done and we could all go home.

In the end, it is Joy’s work as an interdisciplinary sociolinguist, editor, translator, and English-language and writing teacher working in the Netherlands that tied the workshop and her systematic approach to NNES editing together. Her work in this area has always been ahead of the times, bringing together fields of professional language support that are traditionally kept apart in English-speaking countries. Rather than being a side-line speciality as it is at home, NNES editing abroad is a core business. A big takeaway for me was how important a broad skills base across cultures, disciplines and languages is.

If you are looking for state-of-the-art training in editing non-native English texts, Joy’s workshops are your ticket. Be forewarned, however, that they sell like hotcakes. And don’t forget to bring all your inter-disciplinary hats. You’ll need them.

– Theresa Truax-Gischler is a re-entry editor in the social sciences, humanities, development aid and advocacy.

Photos: Michael Hartwigsen
How to become a productive writer

In this issue Helene Reid reviews...

Air & Light & Time & Space
How successful academics write
Helen Sword
Harvard University Press, 2017
ISBN 978057437709

First things first: Helen Sword’s beautifully produced book is a must for all of us and especially for those in the UniSIG and Copywriting special interest groups. Not only is it unputdownably written and therefore a joy to read, it is also brimful of good advice and useful suggestions. Basically, it is Helen Sword’s reflection on a large number of interviews with, and questionnaires from, academic writers located all over the world who publish in English.

The title refers to a poem (of the same title, but with ‘and’ instead of the ampersands) by Charles Bukowski in which he tells writers and artists that they should not blame the circumstances in which they write for a possible lack of success. The intriguing subtitle begs the question of what constitutes a successful academic. Fortunately, the answer is given, but not until we get to the Appendix in which Sword tells us that she interviewed one hundred academics who: publish writing of an exceptionally high quality; publish prolifically; challenge disciplinary conventions; publish innovative prose; engage effectively with audiences; write confidently and contentedly; and actively mentor colleagues and graduate students to become better writers.

Wouldn’t we all like to fall into such a category? Well, when you’ve finished this book and absorbed the good advice, chances are that you will.

If in one area of life the three keywords are location, location, location, the life of an academic writer should be guided by structure, structure, structure. Structure your time, structure your workplace, structure your writing activities – like you structure your sentences. Without the author saying this in so many words it is the inescapable message that she conveys throughout the book.

Helen Sword hails from southern California, did her PhD at Princeton in Comparative Literature and is currently Professor and Director of the Centre for Learning and Research in Higher Education at the University of Auckland. Her other publications include Stylish Academic Writing (Harvard University Press), The Writer’s Diet and the article ‘Zombie Nouns’. Watch a video of Sword in action.

Just like we can chart our personality in a diagram, as a circle based on a mixture of the four temperaments: sanguine, phlegmatic, choleric and melancholic, Sword asks us to visualize our personae as writers in the light of four aspects: behavioural, artisanal, social and emotional (BASE). Set out in the diagram provided (see below), they should form a neat diamond or square, not an odd lozenge. Fun to do – provided you’re honest with yourself.

Sword then sets out to deal with these four aspects. What comes under behavioural? Our writing habits: in bursts of inspiration or in the form of daily scheduled writing? Do we write in sprints or in marathons? She discusses the rhythms and rituals and it is both interesting and enlightening to see the tactics employed by colleagues. Next in importance to the time comes the place to write. Most of us, I imagine, would prefer our own desk in our own study at home. But I will quote the only example Sword gives of a translator, not a writer. Douglas Hofstadter, he of Le Ton beau de Marot, told her, ‘The year I was translating Eugene Onegin, I travelled a lot. For instance, I did some stanzas up in the Sierras in California while hiking. One in a meadow. I was sitting in a tree, on a low branch in the tree, by a lake with wild flowers.’
The section on the artisanal aspect of the academic writer’s trade is brief and thorough. When Sword describes the process of learning to write, we see that it is different for different people. Some learn from their parents, their teachers, their partners, or even their children. Some learn from translating (!), from editing (!), from reading and/or working with others. The ‘compleat author’ takes great care over concision, structure, identity, clarity, their audience and many more aspects.

So far, these are what we could have formulated ourselves had we but thought about it, but the section on the social aspect of our work is an absolute eye-opener. It begins with a Maori proverb (Helen Sword is based in New Zealand): He aha tena nui i e ao? He tangata, he tangata, he tangata (What is the most important thing in the world? People, people, people). The chapters are: ‘Writing for others’, ‘Writing with others’ and ‘Writing among others’. How important it is to be part of a community, to co-operate, and to discuss your work with others. Not only was I thinking of our wonderful SENSE forum that brings us together professionally almost daily but believe it or not, as I was writing this, Paul Baker’s reminder of the Summer Social arrived in my inbox. Aren’t our social needs being perfectly taken care of?

Perhaps we never think that our work and our working life contain an emotional aspect, but how much pleasure and how much pain does writing and publishing bring along? How do we deal with criticism and rejection? How does the process of writing and/or thinking about it affect our personal happiness? Read about it.

What makes this book different from any other one I’ve seen is the tone; I never felt I was being talked down to, or admonished, or criticized. I felt uplifted and inspired. Every section ends with ‘Things to Try’, of which the last is always ‘Read a Book’, and then follows a marvellous list of useful books on the relevant subject. Not just a list but a catalogue raisonné of the best kind. Breathtaking.

If I were in the quibbling mood, which I am not, I would ask Sword why the descriptions of a great many interviews (35 of 100) are distributed the way they are. They are in page-sized boxes and often come mid-sentence. Every time I had to make this terrible decision: was I to finish reading the sentence first or the boxed text? Just like there is flow in writing, there is a necessary flow in reading, and to be thus periodically thwarted does not feel good. I was more than halfway through the book before I had learnt not to be irritated. It is possible that the author had no say over it and that it was the whim of a design person at the publisher’s. But if the only quibble you have with a book is one tiny detail of layout, who’s complaining?

Although Air & Light & Time & Space officially addresses writers, academic writers at that, everything in it is also pertinent to translators and even editors. It is a book for all of us who are intrigued by and working with words, words, words. Go get it! – Helene Reid, eSense book reviewer
How to be a mentor/mentee

The SENSE mentoring programme is open to all members, but few have made use of it. Anne Hodgkinson talked with two people who have shared the mentoring experience – Susan Massotty and Eileen Stevens

First, a little about the two of you. Where are you from, what brought you here and what do you do?

Susan Massotty: I’m originally from the San Francisco Bay area. Love brought me to the Netherlands (I met a nice Dutch man, married him and moved here) and I’ve been here ever since – that’s 41 years now. I started out editing, and moved into commercial translation and then literary translation. I’m semi-retired now; I’m still working – I like to keep my hand in – but not doing full-length books any more, just shorter translations.

Susan Massotty is a literary translator whose translations include novels by Cees Nooteboom and Margriet de Moor, as well as The Diary of a Young Girl by Anne Frank (see page 31). Massotty won the 2007 Vondel Prize for translation from the Dutch or Flemish for My Father’s Notebook by Kader Abdolah

Eileen Stevens: I’m from New Jersey and came to the Netherlands in 1990 to be a violinist in Amsterdam’s Balletorkest. In 2013, I completed a master’s in translation at the University of Amsterdam, so for a while I was combining both. Now I’m primarily translating, and I combine book translations and projects for arts organizations.

How did you both find out about the SENSE mentoring programme?

ES: Lee Ann Weeks had been kind enough to mentor me informally when I first joined SENSE; she helped me set up the practical side of my business, and I’m very grateful for her advice. But I was unaware that the SENSE mentoring programme still existed, or had expanded to include literary translation. That’s why, when I approached Susan for help in revising two short story translations, it was such a nice surprise when she suggested we work together through the SENSE mentoring programme.

SM: I had kind of been following it since it was set up, but it was Lee Ann who actually approached me and asked if they could put me on the list, and I said ‘sure’. Then Allison Edwards was looking for some advice about literary translation, so I was her mentor first. So when Eileen came and asked if I could look at these short stories, I asked if it would be all right to do this as part of the SENSE mentoring programme. Then we profit, and SENSE does as well.

Formerly a professional violinist, Eileen Stevens runs a freelance business called Keyboard Translations whose apt tag line is ‘Let the music in your texts be heard’. Eileen specializes in helping arts organizations with NL-EN translations

So Eileen, you sought Susan as a mentor not for business, but the content side of a translation job?

ES: It was a translation I had done as part of my master’s thesis in 2013 and I had a chance to publish it on a blog, so I wanted to look at it with fresh eyes. When I started going through it again, I thought ‘gee, there are some things I’d really like to talk with somebody about!’ and that’s why I approached Susan.
That’s what brought me to Susan, but in the course of discussing the stories we also covered a lot of general aspects of literary translation. I was looking over the emails, and so many of the things that Susan put forward apply to literary translation in general and approaching a project in particular, and how to come up with a reasonable product.

How long did you work together? And did you ever meet face to face or was it all online?
ES: I think about two weeks. It was all done by email; I think we had one phone call towards the end.

Did you ever think ‘I wish I could just sit and have a coffee with this person but she’s so far away’?
SM: Absolutely, it would have been nice if we could’ve done everything face-to-face, but given the distance it just wasn’t feasible.
ES: Exactly, and we also had a bit of a time constraint too, Susan, because you were leaving for the United States.

Do you know if the mentoring programme is usually more about how to get started, or keep accounts better, or find clients as well?
SM: Well, it’s pretty general, it can be whatever you want it to be. As you said, Eileen, Lee Ann helped you in the beginning, sorting things out. You just want anybody who’s willing to share their experience to be a mentor, and absolutely anybody who needs some help with any aspect of translation, whether it’s business or content, can ask for a mentor.

Are these problems that wouldn’t be appropriate for the forum, either because they’re too personal or too big?
SM: Yes, the forum is mostly for very specific questions, and we’re talking about something that is beyond the scope of the forum.

There is a SENSE subsidy available to mentors. Eileen, did you have to pay anything out of pocket?
ES: If I remember correctly, the SENSE programme offers six hours of subsidized mentoring. The mentee pays half the mentor’s fee and SENSE pays the other half. Susan was very generous with her time, and spent much more time on the project than was covered by the SENSE mentoring agreement.

My sense is that the mentors do this as a semi-volunteer activity, is that right?
SM: Yes, the financial aspect really doesn’t enter into it for me. It’s nice that SENSE has set this up and is willing to spend some money on it. I think that’s really great, but that’s not my prime motivation. It’s sharing whatever knowledge I’ve gained along the way with other people.
ES: I recognize and appreciate that, Susan. The amount of time and insights you shared were tremendous, absolutely.

So you’d recommend this to anybody looking for more help than the forum can provide?
ES: Yes, I would recommend it to anybody, but you need to have a clear idea of what you’re looking to get out of it, have a specific goal in mind, and be respectful of the mentor’s time and experience. These are people who are basically volunteering their expertise and I think you have to be respectful of that when you approach the problem.

Did anything surprising come out of the relationship for either one of you?
ES: I think for me, it was that Susan said she’s been working with another literary translator for years and that that’s something you never grow out of, you never get to a point where you think you can go it on your own.
SM: My colleague and I share our work – she edits my work, I edit hers.
ES: You continuously need a second pair of eyes to look over your shoulder, and since this mentoring experience I’ve tried to cultivate that with other colleagues.

I have a quote here from Susan: ‘One of the fun things about literary translation, and I think this applies to all forms of translation, is that we’re continuously learning things, we’re always having to ask colleagues for help.’ I think for me that was a real beacon of hope, because as a beginning translator I always think I need some help, but I’ve realized that’s an ongoing part of the translation process. It’s a good concept, one that ties in with the mentoring project and the reason we all get together and discuss things as often as we do.

Anything else you’d like to add?
SM: It’s always fun – I do it because I enjoy it. I think I was born to be a teacher but didn’t become one, so it comes out in these mentoring sessions when I’m telling people what to do. Also, please emphasize how grateful we are to SENSE for having the programme; it’s really a good idea and we want people to make use of it!

― Anne Hodgkinson is an eSense columnist. Her business is called Rosetta Stone Translations, and she also writes a charming blog about her forthcoming book, called Boots & Bowtie ▶
How to work at home

When a member poses a question on the SENSE forum, colleagues are typically quick to respond, often offering very useful – and honest – answers

Diane Schaap: One of my aspirations is to change to a better work rhythm. I work in my home, so there’s quite a bit of freedom – and for me that sometimes means I’m not at all efficient. Would you please share something about how your days look, hour to hour? TIA!

Stephen Johnston: As a copywriter, for me it depends. I work best in the morning, and here is my routine:

07:30: Get up, make my boys breakfast and fix their lunches, drive my wife to work, walk the dog, make sure the dishwasher is full and running, put in a load of laundry. Ah, the benefits of working from home.
09:00: Open Outlook, respond to any urgent mails, schedule interviews
09:30: Write articles, do telephone interviews, work on training presentations, etc
01:00: Succumb to the internet (damn you, Reddit), and do more housekeeping
02:00: Revise, hold interviews
03:00: Pretty much done unless I am on a big project, have an interview in the US (time difference), so it’s back to housework, welcoming the boys back from school with tea, a snack, etc

One of the things I really like about freelancing is I don’t have to put in eight hours a day. Unless I am away training, and then it’s a whole other ball game. Also, I didn’t include a lunch break, because I eat a series of smaller meals throughout the day.

David McKay: I too try to do the most challenging or creative work before lunch, with only one mid-morning exercise or coffee break. I get in about 4.5 hours of work before lunch on average. I try to save everything else (self-editing, email, telephone calls, admin, web surfing, errands, chores, recreation, socializing, and naps) for the afternoons. Putting off email is a particular challenge for me. And of course tight deadlines can get in the way, so I try to avoid them. I allow myself a 20-minute nap in the afternoon if I want to, but I’m rarely able to sleep during the day. There’s a good recent book on this topic: Rest: Why You Get More Done When You Work Less, by Alex Pang. Hard to put into practice if you work in an office, but a whole lot easier for people like us.

Jet van den Toorn: I try to work according to the Rule of Benedict, the idea being that you cannot work hard if you do not rest in between as well. Do not drink that cup of coffee behind your computer but somewhere else. And cleaning the loo gets us off our bums, which is no bad thing either. But use a schedule and try to adhere to it. The monks do it all the time. ►
Susan Massotty: Now that I’m semi-retired, I don’t work the long hours I used to, but what has always worked for me is to start translating first thing in the morning, when I’m at my freshest. I studiously avoid distractions like household chores, because before you know it, you’ve lost precious hours. I typically work about five hours before lunch. After lunch I take a walk if it’s decent weather or else exercise indoors. Then the rest of the afternoon is devoted to work-related activities and the less creative stuff. Since I usually take on long assignments, I find it helpful to draw up a schedule (x number of words to be translated per day). It keeps me from frittering away my time. Once I’ve completed my daily portion, I’m free to goof off, tackle those household chores or socialize.

Samuel Murray: I waste too much time on websites that do not bring in the money (even if they’re translation-related). I know this is not your question, Diane, but one thing that helps me to spot problems in my work pattern is to take a screenshot every minute. Then I am able to run through my ‘day’ in screenshots afterwards using an image viewer. As for your actual question, well, I am responsible for making sure my daughter gets in the taxi in the mornings, and I have to take my wife to her work, so I can’t really start before 10:00. And then I theoretically have until about 16:00 to do some work, but... I often waste time on the internet and then I have to work evenings to get the day’s work done. Not very smart.

Michael Dallas: This is the complete opposite of what you asked for, Diane, but I myself have never seriously tried to work according to a scheme. That has never seemed natural to me. I just start working and don’t stop until I’m hungry or tired. I do succumb to all kinds of diversions in between, like emails or interesting websites. I go out in the afternoon, take a nap and then work more after dinner if I need to. I concentrate best in the mornings and evenings. I always enjoy my work and I think I’d enjoy it less if I were telling myself I had to be efficient all the time. I just take things as they come and that seems the most natural to me. I’ve read recommendations about working efficiently, but I’ve never felt inspired to actually try them. I’ve never felt frustrated about this, except at times when I was overloaded with work. Hope this at least also sounds like a realistic perspective.

Lee Ann Weeks: I have always worked in three-hour chunks and made sure that I have relaxing activities in between. Start work as soon as kids leave for school (7:30). So work in bathrobe. Have stuck to this routine even with kids gone. Go to the gym mid-morning or walk the dogs for an hour with hubby (who has just rolled out of bed). Continue with work and sometimes (but rarely) take a power nap if I’m falling asleep behind the computer (works like a charm). Prioritizing is important. Make sure every hour behind your computer screen pays. Easy now with smartphones and tablets to check and play with at other times and places. Use downtime to update, backup, read up, maintain contact with colleagues (via forum or in person), visit old clients, contact potential new clients. And don’t turn work computer on again until Sunday evening (to check that work for you to do on early Monday morning has been delivered). Use a stopwatch or whatever if you’re having trouble concentrating and checking your mails and phone too often.

All easier said than done, but practice makes perfect (well... almost perfect).

Diane Schaap: Thank you all for this food for thought! There’s lots of value here. I truly appreciate your remarks, wisdom and honesty. Now wondering if anyone else can relate to this as much as I do: www.thebookoflife.org/on-procrastination/. There are so many ways to do what we do, aren’t there? As many as there are temperaments and contexts, I think. I hope others will also be inspired by these great responses to my question.
How to talk twaddle

In this issue’s WORD RAP, Anne Paris tackles some of her favourite terms for spoken nonsense

It’s now ten years since the BBC TV series Balderdash and Piffle uncovered the origins of many a strange word and expression, answering some of our language’s most enduring etymological mysteries. A re-read of the accompanying book got me thinking about the myriad strange terms we have for rubbish. Not the kind we recycle, but the spoken kind.

Two of my favourite terms for spoken nonsense are ‘cobblers’ and ‘codswallop’. ‘Cobblers’ originates from Cockney rhyming slang. It’s an extension of ‘a load of balls’, a common phrase used for centuries in England. A cobbler’s awl, you see, was a tool used for making lace holes in boots. Cockney rhyming slang turned ‘balls’ into ‘cobblers’ awls’, or cobblers. In plain English, it means what you’re saying is codswallop. Speaking of which, ‘wallop’ is Australian slang for beer. In 1875, English engineer Hiram Codd gained world renown by developing the first bottle with a lid that kept sparkling water fizzy until it was opened. Australian beer drinkers, however, were unimpressed by the new craze of drinking fizzy water, which they regarded as rubbish, dismissing it as ‘Codd’s Wallop’. There are synonyms galore. People uttering utter codswallop could be described as talking piffle or poppycock, balderdash or baloney, hogwash or hokum, even twaddle or tommyrot. Beware, however, of using ‘bollocks’ when referring to someone’s verbal absurdity. The OED drafted a new definition for the word after they uncovered an instance of its use in the September 1981 issue of Superbike magazine that referred to a scantily-dressed female on a motorbike as being ‘the absolute bollocks’!

Going back to the boozy origins of many a tall story, the two pubs in the old town of Stony Stratford in England are famous for being the places where the term ‘cock and bull story’ originated. In the late 18th century, the great coaching era, Stony Stratford was an important stopping-off point for coaches travelling between London and the North. The coach travellers were a great source of news from remote parts of the country – news that would be spread at the town’s two main inns – The Cock and The Bull. The inns competed to see who could produce the most thrilling and outlandish travellers’ tales to be passed on to the major cities. As a result, many implausible tales were dismissed as ‘cock and bull’ stories. All that baloney, of course, was brought on by too much booze, which, by the way, is a word that first appeared in Middle Dutch, way back in the 1300s, as bûsen, which meant ‘to drink to excess’. The more intoxicated the travellers became, the greater the chance their cock and bull stories were told in ‘Double Dutch’, a language that many of you readers may already be familiar with!

Anne Paris is a sworn EN-NL translator, language trainer and copywriter at Cloud 9 ★ Illustration: Cock & (Sussex) Bull by Patrick Thomas. Signed screen print available online at Hang-Up Gallery

Illustration: Cock & (Sussex) Bull by Patrick Thomas. Signed screen print available online at Hang-Up Gallery
How to beat the dry spells

There are two certain Ds in a freelancer’s life. The Big D happens to us all in the end: we all die. The little d may be obvious to the veteran freelancer, but happily this one needn’t be as fatal as its big cousin...

Little d in the freelancer’s lexicon stands for dry, as in Dry Spells, those unplanned periods without work that strike mortal fear into your heart if you’re wondering how to survive as a freelancer. In other words, whether you can still pay the bills when the work dries up, as it will inevitably do if you’re a newbie in the business.

Even the experienced freelancer will succumb to a quiver when confronted by an unintended dry spell. Yes, some dry spells are intended, we call them holidays; but these are planned because – duh – freelancers don’t get paid for going on holiday. But to get back on topic, when I (ie, your current eSense editor) was a nerve-racked novice, I used to get fraught if the next job wasn’t lined up straight away. Accustomed to the full-time security of working for a boss, I only began relaxing in my new freelancing life when I realized that something always does turn up, maybe a day or two later than I would like, but always before things get dire.

Maybe I’m lucky. Maybe it’s my Guardian Angel working overtime, helping me find the next job before there’s a real reason to worry. Maybe (at the risk of sounding conceited) I’m good at what I do and deliver the goods. Or maybe it’s because I don’t leave finding work up to luck or count on cosy repeat business. I do loads of stuff to meet new clients and keep current clients aware of what I can do for them (see also Louise Harnby’s advice on marketing on page 13) with my native-English editing and translation service. What about you? Whatever your business or target audience, the tips we share with you here will surely work for you as much as they do for us.

Be bold, ask for work
Sometimes I send round an ‘availability coming up’ email to my client base and it always gets results, if only a message along the lines of ‘I’ll keep you in mind for when the next job comes in’. At the least, you’ve shown clients you’re ready and willing and, especially these days, a little enthusiasm goes a long way.

Bonus tip: Do this before you finish your job to keep the stench of desperation out of your email.

Harness people power
People trust advice from the people they know, and if you can exploit the immense power of positive word of mouth, you are on to a good thing. If someone tells me they are happy with what I’ve done for them, I ask them to spread the news. You can do the same. Ask your happy clients to pass on the good word to their colleagues, friends and relations. Most people are delighted to oblige and indeed, no one (to date) has ever turned down my polite request. So don’t be afraid, just ask... and you’ll see, it works. I regularly get new business through personal recommendations.

Bonus tip: Publicize the positive. When clients say nice things about my work, I ask if I can post their comments on the ‘Warmly recommended’ page of my website. Or I ask them (at the same time thanking them for taking the trouble) to add their own ‘thumbs up’ to my business ad on Marktplaats, the popular Dutch marketplace online for goods and services. And
if something newsworthy happens, like three clients giving me fantastic feedback in one week, I might even mention this fact on my status line on LinkedIn. It’s all good publicity that both harnesses and accentuates the positive power of word of mouth.

**Keep up with your clients**

Show a personal interest in your client’s achievements. For example, I send my academic clients an email every once in a while, asking if that paper I edited for them has been published yet. Or I ask how are they getting on with the final draft of their new paper. And I suggest ever so subtly (not!) that they should feel free to drop me a line if there’s anything NEEDSer can do for them. Try it! It’s good business sense to develop friendly relations with your contacts at agencies. But be warned: only do what comes naturally. Don’t be in a hurry. Don’t force friendship onto a business contact. Stay professional, be patient, avoid plunging straight into unrequested intimacy. Let the relationship grow like friendship does in real life. Be sincere, be flexible, be attentive. Be yourself.

**Bonus tip:** Don’t ever forget to say thanks for that job your client gave to you and no one else.

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**Top tips for newbies**

**Carla Bakkum** (left): The best tip I got long ago came from fellow SENSE member Anita Graafland. Anita told me, ‘If a client is unhappy with your style of translation – “not literal enough” – don’t try to adapt your style. Let the client go, and find another one who is looking for a translator like you. That way, you’ll always be working with clients who actually appreciate your key selling point: creativity.’

**Alison Gibbs:** I have three tips for you. First, if you win every job you quote for, your prices are too low. Second, watch out if someone tries to sell you a CAT tool before the software’s teething troubles have been sorted out. (OK, not the salesperson’s actual words, but I’ve learned that if you’re not a techie, you’re better off letting someone else try a complex program out first. You’ll benefit from waiting.) Third, if your work suddenly dries up, take on a commitment you can’t possibly get out of. Work will then come flooding in. And if it doesn’t, you’ll be busy anyway.

**Jesse Cat:** Don’t assume your client knows what your work entails. Don’t leave it a mystery – tell them about it! The more they understand, the more involved they’ll feel, and the easier it will be for them to truly value your services. And be aware that everyone is different and needs a different touch. Try to get to know your client and their needs, so that you can tailor your approach just for them.

**Vivien Glass:** Keep on educating yourself and honing your skills; attend creative writing and translation workshops, meet writers, clients and colleagues face to face if possible. Don’t invest in expensive CAT software to get jobs from translation agencies. There are plenty of agencies that don’t require it, and those who do often use it to pay you less (eg, for repeated words) and make you obsolete (by amassing translation memory databases that can be used to create original translations). I know this works for some people and certain types of translation – this advice is meant for newbies looking for non-specialized work. If you’re worrying about how to do tax returns, VAT, etc – don’t. Get an accountant; you can pay them from the money you’ll save.
Hi Society

SENSE’s first sponsorship effort
Kirsten van Hasselt (membership secretary) and Jenny Zonneveld (SENSE chair) represented the Society at this year’s Nationaal Vertaalcongres organized jointly by Teamwork and ITV. Kirsten and Jenny spent the breaks talking to other delegates about the Society.

‘We had a mini booth,’ reports Kirsten, ‘and during the breaks quite a number of participants came to see us at our stand. Several of them were very interested in seeing the new website.’

Jenny spent most of the breaks demonstrating the website. ‘While I was doing that,’ she says, ‘one person suggested we have the “Find a freelancer” page available in Dutch as well. I thought, what an excellent idea for reaching the people who need our members’ services!’

Others delegates were keen to learn more about membership. Kirsten adds, ‘At least five people mentioned that they had tried to become a member in the past but had been rejected because they weren’t native speakers of English. They all seemed happy that SENSE has now changed the policy.’

Up until March 2017, the Society drew a distinction between native speakers of English (full membership) and non-native speakers (associate membership with no voting rights) but that has been replaced by a broader, inclusive policy that also includes a new scheme for student members (50% discount on the full subscription). Due to Kirsten and Jenny’s efforts, SENSE gained two new members. Because they signed up on the day, these two are entitled to a 25% discount for the Professional Development Day.

Taking the pith in advertising
The Utrecht Translation Group met recently to discuss some pithy advertising texts, including the famously funny KPN ad goeiemoggel (roughly, ‘good morning’; see below), which SENSE member Cathy Scott had to translate once, at least well enough so that the jury and audience of an international advertising competition could understand what was going on.

Translating advertisements is obviously more than a per-word job, as Cathy emphasized, since it involves loads of cultural references, humour, and knowing what you can cut to fit space for subtitles. Between goeiemoggel, the Heineken Wij zijn Oranje (We are Orange) ad and a few straplines we looked at in the remaining moments of the meeting, a fine and giggly time was had by all.

If you don’t watch (much) Dutch commercial TV and missed seeing the goeiemoggel ad (an equivalent might sound like Peter Seller’s Inspector Clouseau saying ‘Gude meurneng’), the ad dates back to before the age of phones with predictive text, and starts with a fishmonger sending an email from his phone to his supplier asking for ‘vijf kiklo inktvip’ (‘five kiklo squiddiddy’) before he can correct it. In the ad, the supplier has adapted their company culture to typos like this, so the people in their ‘Transloft’ Department say ‘goeiemoggel’ and other silly things to each other. Explaining the intention behind the joke, KPN says the ad shows one way to adapt to people sending emails by phone. Another possibly better way is to buy a phone with a real keyboard.

The next meeting of the Utrecht Translation Group will be on 13 September 2017. We’ll keep you apprised through the Events page on the SENSE website.

Joining a society for English-language professionals makes utterly good S E N S E
Interested in joining? Sign up now by sending an email to membership@sense-online.nl or learn more about the benefits of membership on the JOIN page of our website. SENSE offers AFFORDABLE RATES for annual membership. For professionals, the annual fee is €72.50. For students registered in relevant educational programmes: €36.25.
See you in court

A good time was had by all who attended the SENSE Summer Social, held in picturesque Utrecht this year. The fun day out began with an early-ish lunch in court, well actually De Rechtbank, a restaurant and functions centre today that began life as a Benedictine cloister in 1054 and was converted after the Reformation into the Dutch national court.

SENSE socialites snapped at lunch in De Rechtbank during the Summer Social in Utrecht. Photo: Jenny Zonneveld

Replete from lunch, the SENSE members and guests embarked on a relaxing, waterborne tour of the city’s famous sunken canals, in other words a nice boat ride. ‘Then we enjoyed a tour of Museum Speelklok,’ says SENSE programme secretary Paul Baker who organized the successful event (pictured at top left).

‘The guided tour gave us plenty of insights into the music, technological features and history of the self-playing instruments in the fascinating collection.’

The museum visit concluded the pre-arranged part of the day, but there was plenty of further socializing afterwards. Perhaps Zachary Tobin was speaking for all the attendees the day after, when he said on the forum, ‘Really had a good time on Saturday. Thanks for organizing the social, Paul!’

If you are ever visiting Utrecht, perhaps for some or other SENSE event, Paul recommends the Broers Stadscafe, for its pleasant atmosphere for ‘borrelling’ (happy hour drinks). ‘Another refreshing location worth a visit if you’re en route for the train station is Belgisch Bier Café Olivier. This is a former schuilkerk (hidden church that offered the faithful shelter), which has retained many of the ecclesiastical features, including the organ.’

See you at the Social Media SIG

The annual meeting of SENSE’s Social Media team was held recently in Eindhoven. The team (pictured above) usually meets online several times a day in the SPA (which stands for ‘SENSE page admins’), a closed group on Facebook, where they store material of interest to language professionals to feed the Society’s three main social media channels: Facebook, Twitter and LinkedIn. This live meeting was a useful chance to discuss such matters as how to develop and implement manageable strategy, being aware of what and where you are posting, and measuring impact.

Following the gathering, Marianne Orchard wrote to the EC to propose setting up a special interest group for social media. Marianne says, ‘We came up with the SIG idea in the meeting, while discussing how social media has become an important aspect of all our professional lives. Although workshops and training courses are good places to learn about social media, working out how to make it work for you can be an ongoing process. It would therefore be a great help to discuss this at regular meetings with a group of peers. As most of us in the social media live in or near Leiden, we propose holding the meetings there. The new SIG would be open to anyone interested in social media and making it work for them.’

Needless to say, the EC has given this fine idea the green light. If you are interested in joining, please sign up for the first Social Media SIG meeting when it is announced on the Events page of the website.
Talking of technical trickery

At the recent meeting of Zuid-Holland SIG, Hans van Bemmelen (convener and host), John Alexander, Victor Carton and Jenny Zonneveld discussed a wide range of functions of DVX, the computer-assisted translation software. The talking points included advanced features such as using regular expressions in the search function. ‘For example,’ says Hans, ‘Jenny told us that if you select the Regex option in the Ctrl-F search dialogue then searching for the string ^$ will find the next empty segment. This can be a useful addition to other options for finding the next segment to be translated.’

Jenny also explained how she uses the PerfectIt add-in for MS Word to tidy up inconsistent source texts before she starts translating. She reminded the others that DVX now has a show/hide option for spaces, etc. which can be selected by clicking the ¶ button on the Home tab. In MS Word, you can also hide/unhide text with Ctrl-Shift-H. This is useful for making unwanted text disappear so that it can be skipped during the import into DVX.

The group went on to talk about the uses of sorting the source text or translation columns alphabetically by clicking their headers. Hans adds, ‘Some of us were unfamiliar with the unmarked box just above the source text column for locating segments by entering a segment number into it. When the source text is sorted alphabetically you can also enter a word into this box and DVX will jump to the first segment starting with that word. Also, the current version of DVX can import PDF files and will then export the translation as a Word document. Some of us use this option, while others preferred to do the conversion with a dedicated program, edit the result and then import that into DVX.’

The discussion then moved on to the use of text-to-speech software for reading your translation to you while revising it. Software we used included the built-in Windows function, TextAloud from Nextup.com, and ReadMe (no longer available). Nobody had recently used the text-to-speech feature of Dragon voice recognition software. Everyone exported their draft translations to an RTF file to use text-to-speech in MS Word. It might be possible to use software within DVX but nobody had experience with that.

Next the group mentioned online tools like www.onlinewordcount.net which not only counts words but also estimates speaking time and does a basic frequency analysis. Most also use Oxford Dictionaries and Collins Dictionary. Finally, Hans showed the setup he uses. This includes an Intel NUC, a very compact and silent PC, and an external RAID hard disk. The advantages of an external hard disk are that you can disconnect it if you have to take the PC in for repair and you can put it in a safe when you go away on holiday. Hans was also very enthusiastic about his Rollermouse and the programmable key stick he uses for awkward keystroke combinations. Using a key stick avoids the need to install macro recording software as it stores key strokes in the stick, which can be moved between computers.
Farewell to SENSE member
Barbara Mooyaart-Doubleday

Barbara Mooyaart-Doubleday – the English translator of The Diary of Anne Frank – died peacefully in her sleep in Amersfoort on 1 August at the age of 93. Soon after the 1952 publication of her translation, the diary was catapulted into fame and has been loved ever since by readers across the globe.

For many years Barbara Mooyaart-Doubleday was – like most translators – little more than a name on a title page. Luckily, as time went on she was given the recognition that she so richly deserved. In 1994 she was awarded an honorary PhD from Hofstra University in New York. In 2010 she was awarded a knighthood (Ridder in de Orde van Oranje-Nassau) from Queen Beatrix. And in 2013 she received the prestigious Raoul Wallenberg Centennial Medal, whose jury took note of ‘the outstanding life and achievements of a remarkable lady, whose masterful translation of Anne Frank’s diary has made it so accessible and famous throughout the world.’

Here, at a more local level, many SENSE members knew her personally. Barbara was gracious, generous and modest. She never sought publicity, but as an honorary member, she did agree to give a talk at a 1995 SENSE meeting. Many of those who attended still remember her captivating speech.

I feel privileged to have known her and will miss her sharp wit, sparkling eyes and quiet wisdom. – Susan Massotty, from her tribute to Barbara Mooyaart-Doubleday on the SENSE forum. Susan worked closely with the esteemed translator on her own re-translation of the diary, dubbed the Definitive Edition (1995), edited by Otto H. Frank and Mirjam Pressler.

Welcome new SENSE members

Brid Keane, The Hague
Jessica Lacey, Leiden
Maria Margaretha van Eijk, Aalsmeer
Maite Johanna Francois, Amsterdam
Dave George, Amsterdam
Marijn Moltzer, Amsterdam
Brendan Monaghan, Amsterdam
Laurie Schiet-Heath, Naarden
Anouschka Schutte, Eindhoven
Karen Stuurman, The Hague
Susan Louise Van Tonder, Cape Town