DASH IT ALL

BY WILLIAM SAFIRE

The stately colon, the confiding parenthesis and the gently pausing comma demand to know: What's behind today's big dash to the dash? Why has this *lingua interruptus* -- expressing uncertainty, jerking the reader around, setting up startling conclusions, imitating patterns of speech -- come to dominate our prose?

In the preceding paragraph, I used a pair of dashes to interrupt a sentence and insert supplementary material that gave the question meaning or -- to writers, at least -- urgency. I could as easily have used a pair of parentheses, specifically designed for the purpose of graceful interjection of useful explication. In the sentence beginning this paragraph, I could again have used parentheses ("parens" to friends) or even commas to separate the mild interjection of "to writers, at least," but I didn't. Why not? Because I have fallen into the habit of trying too often to make writing read like speaking.

The spoken sentence is filled with uttered second thoughts, changes of direction, lurches off on tangents and similar twists. That's because we say what we think as we think it, and thoughts have a way of tumbling over one another, and we stick them in our flow of words as each notion comes to us. In this age of raw transcription, art strains to imitate life, and artful writers feel the pressure to mirror the speech patterns of yammering people by imitating their higgledy-piggledy outpouring of unedited thoughts.

That transcribed-speech technique is fine for writers of fiction and is especially apt for playwrights and screenwriters who reveal their characters' characters realistically through their speech. Some characters blurt their thoughts, showing honesty; others weasel their words, showing duplicity; yet others expostulate grammatically but endlessly, showing off. Writers of drama must write speech, not writing, because real people do not speak writing. Hence we have pauses, delays -- you get my drift? -- half-stops, restarts, stammering and exclamatory grunts (ugh!) and drifting off into pre-dot-com ellipses…. To put this speech in written form -- that is, to transcribe it -- we have seen the powerful punch -- pow! right in the kisser -- of illustrative punctuation.

Good dramatic writers are in favor of whatever turns the reader on. In an 1863 poem, the poet Emily Dickinson, writing in the halting voice of a woman dying, used the dash to signify gasping for breath: "I am alive -- I guess -/The Branches on my Hand/Are full of Morning Glory -- And at my finger's end -/The Carmine -- tingles warm -/And if I hold a Glass/Across my Mouth -- it blurs it -/Physician's -- proof of Breath -/I am alive."

In our time, the writing of Tom Wolfe has made stylish use of the dash; he combines it with italics and the midsentence exclamation point to indicate herky-jerkiness or panic in thinking. In an article in the current *Harper's* deriding the critics of American "triumphalism," the iconoclastic Wolfe steps into their shoes to write, "After the Soviet archives were opened up -- I mean, damn! -- it looks like Hiss and the Rosenbergs actually were Soviet agents -- and even the Witch Hunt, which was one of the bedrocks of our beliefs -- damn again! -." That's the use of fictional internal monologue in a nonfiction article, and the dash does its job of chopping up the speech.

FROM THE EDITOR

RUDY JOENK

Letters to the Editor

Congratulations to Cheryl and Peter Reimold on their well done piece, "The Art of Tolerance," in the July/August *Newsletter*. They've made a very strong case for us as communication professionals. Certainly, opposing groups thrive on demonizing each other; and conflict makes the news. Thanks for giving us hints on how to reverse intolerance.

— Pender McCarter
Piscataway, New Jersey

I liked Cheryl Reimold's column [TOOLS OF THE TRADE, July/August 2000]—as I usually do—but I wish she had used the word "acceptance" instead of "tolerance" throughout. In my view, you tolerate annoyances, like somebody's strong fragrance or halitosis. You accept your fellow human beings' right to look, think, and act differently from you. I feel that "tolerate" is somewhat condescending and implies that your conservative, progressive, or outlandish views are superior to those of others.

The native American Indians learned to accept the Pilgrims, who didn't have "green cards" when they landed in America. We live in one of the most pluralistic and open societies in the world. I believe that only by accepting and valuing the cultural differences among us, we can thrive and preserve our freedoms. The alternative is "Balkanization," which is not attractive to civilized people.

— Ed Clark
Austin, Texas

The author replies:

Thanks to both writers for their comments. I agree with Mr. Clark: "Accept" is much better, and more reflective of what we meant.

— Cheryl Reimold
Scarsdale, New York

My Best and Final Offer

By now you know whether you're going to attend IPCC/SIGDOC 2000 in Cambridge, Massachusetts, 25-27 September. If you are, you can earn a byline in the *Newsletter* and the everlasting appreciation of the unfortunate few who aren't joining us there. All you have to do is volunteer to be a temporary reporter (or photographer). A paragraph or two about each presentation in a session—what was said, not what's in the proceedings—should be enough. E-mail me at *r.joenk@ieee.org*.

On the Web

The first three 2000 issues of the *Newsletter* are available on our Web site in PDF file format at *http://www.ieeepcs.org/* and, about the time you read this, the July/August issue will be there, too. The Web postings are scheduled to occur about the time the succeeding print issue is distributed.

Potpourri

It is a most
Peculiar fact
That only in crossword puzzles
Does an editor redact.

— Lois Leurgans in
The Saturday Evening Post

Among the 100 or so entries making their debut in the new edition of Random House Webster's *New College Dictionary* are *my bad!* (mea culpa), *arm candy*

PRESIDENT'S COLUMN

CELEBRATING EXCELLENCE

GEORGE HAYHOE

Celebrating excellence for individual contributions to our profession and our society

Each fall, our society recognizes special people and their accomplishments at our annual conference. This year's celebration, to be held at the Boston Museum of Science during our joint conference with ACM SIGDOC, promises to be the best ever, a fitting way to begin a new millennium of honors for the IEEE Professional Communication Society. Indeed, we have three times the reason to celebrate this year than usual.

External Honors

For the first time in many years, some PCS publications were entered in competitions conducted by organizations outside IEEE. Two of those entries have won several awards, demonstrating the high quality of our members' work.

Michael Goodman, Leann Kostek, and **David Milley** submitted a package of IPCC 99 (New Orleans) promotional materials to the technical art competition sponsored by the New York Metro chapter of the Society for Technical Communication. The entry won top honors—an award of Distinguished Technical Communication—in the Promotional Materials Design category in the chapter competition, and then it was submitted to STC's International Technical Art Competition, where it also won an award of Distinguished Technical Communication.

The materials were also entered in the APEX 2000 competition in the Conference and Meeting Promotion category. In that competition, the package won an Award of Excellence.

Another Award of Excellence winner in the APEX 2000 competition was the special joint issue of our *Transactions on Professional Communication* and STC's *Technical Communication*. The issue, co-edited by **Kim Campbell** and **George Hayhoe**, and guest-edited by **Carol Barnum** and **Karl Smart**, won in the One-of-a-Kind Publications–Printed category.

The APEX 2000 competition, sponsored by Communications Concepts, Inc.,

received approximately 4900 entries, of which 27 percent won awards.

IEEE Honors

To celebrate the Third Millennium, the IEEE board of directors decided to award approximately 3000 IEEE Millennium Medals to members selected by IEEE societies, sections, regions, and major boards for outstanding contributions in their areas of activity. The PCS Awards Committee selected the following honorees for their many contributions to our society (for details see the awards article by Muriel Zimmerman on page 4 of this *Newsletter*):

Ron Blicq, Roger Grice, Rudy Joenk, Bill Kehoe, Jim Lufkin, Herb Michaelson, Joan Nagle, Richie Robinson, Stephanie Rosenbaum, Scott Sanders, and Emily Schlesinger

Presentations were made to Emily Schlesinger and Jim Lufkin in January and May, respectively, in connection with the AdCom meetings in Washington, D.C., and Minneapolis, Minnesota. (See the awards articles on page 1 of the March/April and July/August issues of this *Newsletter*.) We hope the other honorees will be with us to receive their medals on 25 September at the awards celebration at IPCC/SIGDOC 2000.

PCS Honors

The Professional Communication Society offers annual recognition of outstanding work in the field of professional and technical communication and for exemplary service to the society.

The Alfred N. Goldsmith Award has been presented since 1975 in recognition of outstanding achievement in engineering communication. The Goldsmith Award winner for 2000 is **JoAnn T. Hackos**. JoAnn is a well known speaker and the author of seminal books on publications management, online communication, and user and task analysis. Her contributions to the profession also include service as a past president of the Society for Technical Communication and as editor of the

PCS AWARDS 11 IEEE THIRD MILLENNIUM MEDALS

BY MURIEL ZIMMERMAN

When the IEEE announced that 3000 Third Millennium Medals would be awarded to a select group of outstanding members to mark the end of one millennium and the beginning of another, *The Institute* newsletter predicted that those awards would create thousands of celebrations. PCS has so far had two splendid celebrations in honor of Millennium awardees: one in Washington, D.C., in January to honor Emily Schlesinger; the other in Minneapolis, Minnesota, in May to honor James Lufkin. Our third celebration will take place at the IPCC/SIGDOC 2000 awards banquet, 25 September, at the Boston Museum of Science.

The number of awards allotted to each society and section was based on its size. PCS was allocated 11 medals to recognize exemplary contributions to the Institute and to the Professional Communication Society. The Awards Committee had much pleasure in reviewing PCS history, beginning in 1957, when we were called the Institute of Radio Engineers Professional Group on Engineering Writing and Speech. We are proud to award the Third Millennium Medal to the following members.

Ron S. Blicq

Ron Blicq chaired the Education Committee from 1972-1994 and has presented numerous communication courses through IEEE to organizations around the world. Ron was chair of IPCC 87, 94, and 98 and has served on the AdCom since 1977. His activities outside North America have increased the international presence of PCS. Ron is president of INTECOM, and author (and coauthor) of a series of books and video scripts about technical writing. He has received the Society's highest honors: the Alfred N. Goldsmith Award in 1976 and the Emily K. Schlesinger Award in 1997.

Roger A. Grice

Roger Grice served as program chair of IPCC 85, 86, and 95 and as chair of IPCC 96. He is presently program chair for IPCC 2001. He received the Alfred N. Goldsmith Award in 1988. After a two-year term as vice president, Roger served as PCS president in 1998 and 1999. Roger is retired from IBM Corporation where he worked as an information developer; he is now a faculty member at Rensselaer Polytechnic Institute, strongly involved in teaching subjects related to human-computer interaction.

Rudolph J. Joenk, Jr.

Rudy Joenk served as *Transactions* editor from 1977-1984; as *Newsletter* editor 1983-1984, part time in 1993, 1996, and 1997, and 1998-present; as Society vice president 1988-1989 and president 1990-1991; and he was an AdCom member 1985-1999. Rudy has received the two highest honors awarded by PCS. In 1980 he received the Alfred N. Goldsmith Award for outstanding achievement in engineering communication. In 1999 he received the Emily K. Schlesinger Award for outstanding service to PCS. Rudy retired from IBM in 1993, where he started as a research physicist and for ten years was editor of the *IBM Journal of Research and Development.*

William P. Kehoe

Bill Kehoe has served as PCS treasurer since 1986; he is the longest serving officer in our history. His experience has led him to be registrar/treasurer for many Society conferences during that time and he has also taken on the duties of long-range planner for the Society. In the words of one colleague, Bill is the PCS "corporate memory." He received the Alfred N. Goldsmith Award in 1992. He retired from Johns Hopkins Applied Physics Laboratory in 1996, where he was a senior staff member.

James M. Lufkin

In 1975 James Lufkin was the first winner of the Alfred N. Goldsmith Award for outstanding achievement in engineering

communication. He served two terms as PCS president (1968 and 1975) and chaired scientific-journal conferences in 1973, 1975, and 1977. Jim is fondly remembered as the author of many one-act plays dealing with the problems of communicating about engineering subjects. (See the November/December 1997 issue of this *Newsletter* for a summary of his plays and the July/August 2000 issue for an account of his Millennium medal presentation.) Jim retired in 1985 from a long career with Honeywell Inc.

Herbert B. Michaelson

Herb Michaelson served as PCS treasurer from 1957-1960, as *Transactions* editor from 1960-1962, and was a longtime AdCom member. Herb was a member of the committee that in 1957 petitioned the Institute of Radio Engineers to form the Professional Group on Engineering Writing and Speech. "My memories of the first two years of PGEWS remind me of how much we have changed over the years—about the evolution of our interests and our approach to having an annual conference," Herb wrote. He received the Alfred N. Goldsmith Award in 1990. He is the author of *How to Write and Publish Engineering Papers and Reports*.

Joan G. Nagle

Joan Nagle was *Transactions* editor 1986-1989; *Newsletter* columnist (Curmudgeon's Corner) 1990-1998; and longtime AdCom member. She is the author of *Handbook for Producing Engineering Documents* (IEEE Press, 1996). As *Transactions* editor, she produced the first two issues that were done on computer; however, as she reminded us, "I couldn't convince IEEE management to underwrite continuation of this effort." In addition, she recruited the first staff of associate editors for the *Transactions*. Joan received the Alfred N. Goldsmith Award in 1989.

Richard M. Robinson

In 1983 Richie Robinson received the Alfred N. Goldsmith Award to acknowledge his outstanding work as membership chair over a period of five years. During his term, PCS grew steadily; "His consistent professional attention to PCS matters has

Past and present PCS "activists" were selected to receive the IEEE Third Millennium medal.

done much to ensure our success," said the citation. Richie served as chair of IPCC 89. He was Society vice president in 1991-1992 and president in 1992-1993. During his term an agreement of cooperation was signed between PCS and the U.S.S.R. A. S. Popov Society Professional Communication Section. Richie has retired as editorial supervisor for Grumman Aerospace Corporation.

Stephanie L. Rosenbaum

Stephanie Rosenbaum served several terms as an AdCom member and was IPCC program chair in 1996. She developed cost-saving production and printing guidelines for our conference proceedings and managed the redesign and usability study of our *Transactions*. Stephanie has received the two highest honors awarded by PCS: the 1996 Emily K. Schlesinger Award for outstanding contributions to the Society and the 1998 Alfred N. Goldsmith Award for outstanding achievements in engineering communication. She is founder and president of Tec-Ed, Inc., and is a major figure in the fields of usability engineering and user interface design.

Scott P. Sanders

Scott Sanders spent three consecutive years as *Transactions* editor (1990-1993) and one additional year (1997), PCS's 40th anniversary year. He wrote an overview of 40 years of the *Transactions* for the first issue of that year (vol. 40), based on his review of the editorials of 40 years. He concluded that the pleasures and trials of being editor had been remarkably the same: "It all comes down to finding good copy, working with good people, and getting it in on time." Scott received the Alfred N. Goldsmith Award in 1993. He is now chair of the English department at the University of New Mexico.

Emily K. Schlesinger

Emily Schlesinger served as PCS president in 1976 and 1977. She was *Newsletter* editor from 1976 to 1982, and she chaired our 1978 conference. Emily has had particular influence on two areas of ongoing interest: She worked to widen the sphere of PCS to include those who communicate in English as a second language, and she

helped the PCS Education Committee launch home study, conference, and workshop writing courses. She received the Alfred N. Goldsmith Award in 1978. The Emily K. Schlesinger Award for outstanding service to PCS was created in her honor in 1995. (See the January/February 2000 issue of this *Newsletter* for an account of her Millennium medal presentation.)

At least six more PCS members have been awarded Third Millennium Medals by other IEEE entities:

Brian R. Harrington, United Kingdom and Republic of Ireland Section
David J. Kemp, 2000 Board of Directors
Leann Kostek, Seattle Section
Henrich S. Lantsberg, Russia Section
Terrance J. Malkinson, Southern Alberta Section
S. S. Narayanan, Madras Section

We extend our warmest congratulations to these awardees. The full list of medal winners is on the Web at *http://www.ieee.org/about/awards/Millennium.htm.*

DASH IT ALL

But writers of narrative and exposition, as well as those who present fiction in the third person, choose to use the language in the voice of the writer and not of a character. The written sentence, which is not to be confused with the spoken sentence that has been transcribed, gives its creator a chance to rethink the ideas that have come off the top of the head, to reassemble them in an orderly series, to snip off the stupidities and shoot the strays, thereby to marshal a cogent argument or paint a striking image.

On Punctuation Highway, the writer-as-speaker is a dasher, only half-braking at every stop sign; the writer-as-writer measures every pause, uses a comma for the speed bump and a semicolon to proceed with caution at the balancing of closely related complete thoughts, as in this sentence. The colon, a strict setter-up of things to follow, is like an arrow that says "Now watch this" to the reader, but it is too often replaced by the do-anything dash.

Prof. Richard Veit of the University of North Carolina at Wilmington disagrees with me about the danger of the *em*, which is the typographer's term for the length of the dash: It's as long as the letter *M* in the same font. "Technically, no function of the *em* couldn't be handled by other punctuation -- comma, colon, semicolon, period, or parentheses," he notes. "The impact of

the *em* is not syntactic but visual. Its shape and length demand a pause and impart drama. It sets up a punch line in a way a colon cannot. Arthur Wallace Calhoun put a code of the Old South into words in 1918: 'A woman's name should appear in print but twice -- when she marries and when she dies.'" That was then; now, just as women appear in print a lot, the dash appears too often.

I acknowledge that dashes can be useful -- say, to add an example -- and are surely more emphatic than parentheses (without the sly sharing of confidence with the reader). And the dash is indispensable for surrounding a list that already contains commas -- weakly beginning a sentence with a conjunction, misspelling *indispensable*, and incorrectly using a comma before the *and* preceding the final item in a series -- but undiluted dashiness has become the mark of the slapdash writer who fails to take the trouble to differentiate among the pauses of punctuation.

Writing is different from speaking. Organize your written thoughts so that you don't have to stud your sentences with asides, sudden additions, curses or last-minute entries. Limit your use of the dash to its indisp -- to those functions where it beats the other punctuation pauses -- or else.

Organize your written thoughts so that you don't have to stud your sentences with asides, sudden additions, curses or last-minute entries.

COMMUNICATION IN THE NEW MILLENNIUM

PETER REIMOLD AND
CHERYL REIMOLD

Part 4: Presentations, the Web, and Multimedia

Integration of our work with the Web and with multimedia seems to be our inevitable lot. Nowhere is this more obvious than in presentations. The more companies struggle to contain travel costs, the more they look to the Web for solutions. And to serve as an effective substitute for live talks, Web presentations often need the help of sound, animation, and video.

Let's look at some of the tasks involved in managing such new-age presentations with Microsoft PowerPoint. As you will see, the software makes the basic stuff a breeze, but multimedia is still for the technically educated only.

Saving a Presentation for Web Delivery

Unless you use an online meeting service that does the file conversions, you cannot just save your PowerPoint presentation and broadcast it over the Web; you need to convert to Web format first. This is easy in PowerPoint 97: Simply choose "Save As HTML" from the "File" menu, then follow the directions of the HTML wizard. You can choose a basic layout for the presentation, graphics format (GIF or other) and size ($\frac{1}{2}$ width of screen or larger), and shape and placement of navigation buttons on the screen.

The biggest challenge is combining Web delivery with animation and video.

PowerPoint saves your Web presentation as a bunch of Web pages and graphics files, grouped in a folder that has the same name as the original PowerPoint presentation. To check how the finished Web presentation looks, click on the file named "index.htm," which is the start or home page of the presentation; your browser, such as Internet Explorer, will then display this page automatically. To move through the presentation, click on the navigation buttons.

If everything looks right, you are ready to upload the presentation to a Web site or online meeting service. However, everything may *not* look right. For instance, embedded presentations may be inaccessible, slide transitions and animations may not show, and video clips may not play. This is where you need more advanced skills.

Visiting the Web During a Presentation

Suppose you want your presentation to include an optional visit to our Web site. This is a simple matter in PowerPoint: Pick "Hyperlink" from the "Insert" menu, then type the Internet address (in our case, *www.allaboutcommunication.com*). When you click on this hyperlink, your browser should start your Internet service program and then go to our Web site. Done!

Adding Animation and Video

To insert a video clip, choose "Object" from the "Insert" menu, then "Create from File." Push the "Browse" button to find your video sequence (or any other multimedia file) in any directory. Unless you check "Display as Icon," the link will appear on your slide as an image of the first video frame. Finally, define how the video will be activated. To do this, click on its icon, then choose "Action Settings" from the "Slide Show" menu and select "Object Action: Play" in the "Mouse Click" tab.

In a *live* slide show, your animations, transitions, and videos should display as intended. For instance, clicking on the link to a video clip plays the video. Not so in a Web presentation: If you use the default options in the "Save as HTML" wizard, none of these features will work!

The solution is to set up your HTML presentation so it uses the PowerPoint Animation Player. You do this by choosing "PowerPoint Animation" as your "Graphic Type" in step 2 of the "Save as HTML" wizard. This enables not only animation but also such features as embedded sub-presentations (for optional branching).

What happens when you choose this option? Usually, viewers (including you) are notified that they need to download the PowerPoint Animation Player! Fortunately, it's free, and the downloading happens nearly automatically. Make sure you *test the results* by clicking on the "index.htm" file. We discovered some reversed animation sequences (fixed by remaking the slide from scratch, using the bullet-list layout) and graphics that were partly blocked out by an odd-shaped black blob (remedied by "ungrouping" the graphics).

Text and graphics animation and slide transitions are set from the "Slide Show" menu and are complex enough to deserve a separate discussion in the next *Newsletter*.

Cheryl and Peter Reimold have taught communication skills to engineers, scientists, and businesspeople for 18 years. Their firm, PERC Communications (telephone +1 914 725 1024, e-mail perccom@aol.com*), offers businesses customized in-house courses on writing, presentation skills, and on-the-job communication skills. Visit their new educational Web site at* http://www.allabout comunication.com.

FROM THE EDITOR

(attractive escort), and *dotcom* (you know what that is).

> — *From the* Chicago Tribune

To either liven up or shorten your e-mail, *NetLingo: The Internet Language Dictionary* has a chart of emoticons (*http://www. netlingo.com/smiley.cfm*) and another of acronyms (*http://www.netlingo.com/ emailsh.cfm*).

A survey by *Cyber Dialogue* finds that typical Internet users will spend one million minutes—almost two years of their lives—online.

Complaints collected by the U.S. Forest Service: "Escalators would help on steep uphill sections"; "The places where trails do not exist are not well marked."

AdCom

The final meeting of the year, which is the annual election meeting, is 24 September, 2 p.m. to 7 p.m., preceding IPCC/SIGDOC 2000 at the Marriott Hotel in Cambridge, Massachusetts. Members are welcome at AdCom meetings. Sites for 2001 meetings haven't been selected yet.

Info for Authors

One thousand words makes a nice page-and-a-half article, though longer and shorter articles may be appropriate.

Proposals for periodic columns are also welcome.

If you use a wp program, **keep your formatting simple;** multiple fonts and sizes, customized paragraphing and line spacing, personalized styles, etc. have to be filtered out before being recoded in *Newsletter* style. Headers, footers, and tables lead the casualty list. **Embed only enough specialized formatting and highlighting—boldface, italics, bullets—to show me your preferences.**

If you borrow text—more than a fair-use sentence or two—from previously published material, you are responsible for obtaining written permission for its use. Ditto for graphics. Always give credit to the author or artist.

I prefer to receive articles by e-mail; most WordPerfect, Word, RTF, and ASCII files are acceptable. My addresses are in the boilerplate at the bottom of page 2.

Deadlines

The 15th day of each odd-numbered month is the deadline for publication in the succeeding odd-numbered month. For example, the deadline is 15 November for the January/February 2001 issue, 15 January for the March/April issue, etc. You won't be far off (and never late) if you observe the Ides of November, January, March, and so on.

MASTERS OF STYLE

GETTING IN STEP WITH JAMES CRABLE'S "STREET RHYTHMS"

RONALD J. NELSON

A touchstone for the stylistic excellence of a document is its ability to draw the reader into it. To immerse the reader in a work, engaging mind and heart simultaneously, is an achievement of the highest order. Except for documents intended solely to convey information—like a doctor's prescription, which need only be legible and accurate—any worthwhile document should fully engage the reader in subject matter, a task involving the interaction of rational and irrational elements.

To get in touch with the sources of that capacity, one can profitably study art in its various forms (music, film, literature, sculpture, dance, architecture, painting, etc.) and allow it to exert its impact on and in the person. Such is the case with James Crable's photo montages, recently exhibited in a show entitled "Street Rhythms: 20 Years" at the Staunton-Augusta Art Center in Virginia. Many of the 27 works depict people walking along the sidewalk against a colorful or unusual background, ascending or descending stairs, and entering or exiting a building. As Crable says in a newspaper account of his show, "My parents used

Avenue of the Americas, New York, New York

James Crable

to take us all over New York. They said that I was always people watching. People are like notes on a scale. They walk on the street and that creates a rhythm. I try to capture that visually."

Although Crable's work shows people walking, his art is far from pedestrian. It celebrates life in a multiplicity of forms, especially in its great diversity of people, color, background, architecture, geometric shape, angle, point of view, and movement. People interact with their environment in arresting ways as they are momentarily immortalized by Crable's steady camera. In his own words:

Texture, color, scale, and movement are the elements which I employ. Each work is meant to be viewed in its entirety as an overall pattern, with the eye free to wander in rapid scan, to pick out the geometric structure of the composition. Precise movement, muted color, and variation are key factors in my work. The figures add excitement and color. They serve to echo the movements created by light and shadow changes in the architectural facades.

Indeed, Crable's work is vital and satisfying.

The technical process he uses involves shooting backgrounds and people as they pass by a certain location that Crable decides has artistic potential. He shoots for an hour to an hour and a half at the same spot and time of day so as to ensure consistent light and shadows. He then develops the negatives, arranges the prints, trims them on a grid, and affixes them to the grid in artistically advantageous ways. The results are gripping, delightful experiences for the viewer.

As Dan Richards puts it in *Popular Photography* (May 1995, p. 67), "Each seemingly symmetrical and uniform construction…is made up of all sorts of different, even eccentric, individual scenes. Crable's pictures are more aptly described, perhaps, as multi-cellular images, with each quirky little bit of pictorial DNA

combining with others to form a patterned, organic, complex whole."

Indeed, the viewer becomes a participant-observer as she or he is likely first to notice the overall shape within the frame and matting: square, circular, oval, rectangular. Then the viewer is almost irresistibly drawn into the work to examine each snapshot individually, with the aim of discovering what is similar or identical and what is different. That comparing and contrasting—that back and forth movement—is, I believe, at the heart of the learning experience.

Once within the confines of each separate shot, one sees facial expressions, attitudes, dogs (some of the works have a dog in the exact center position), or even Crable himself in a work entitled "Market Street, San Francisco, CA"—a signature moment
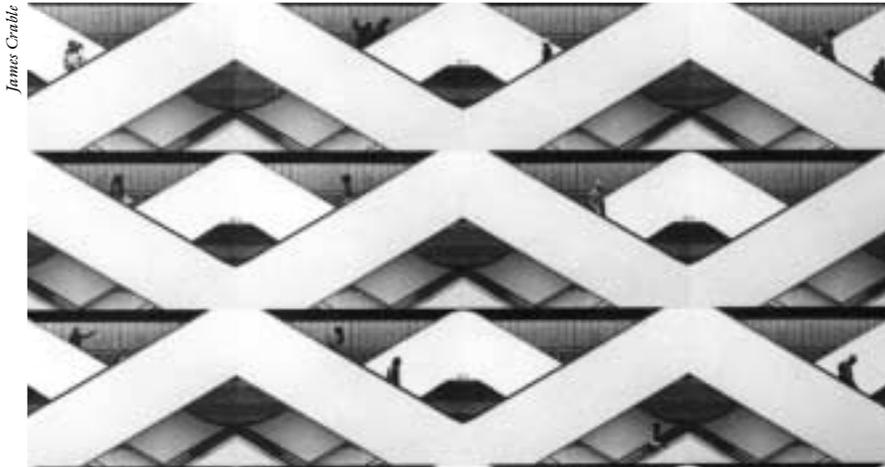
worthy of Alfred Hitchcock. One of the dogs, incidentally, was photographed at a particularly vicious moment: just as he (or she) was about to attack Crable. Perhaps the dog, like the photographer, just snapped.

So the viewer goes from an initial overall impression (macro approach) to a scrutiny of elements (micro approach) and finally to stepping back to see the whole (a second, more informed, macro approach) after examining the parts. The professional communicator, the writer of any document worth its salt, must do similarly. From vague, general impressions at the outset; to intimate weighing and considering of words, phrases, sentences, and the entire document (developing ideas, arranging them, trimming them, and affixing them to paper or screen—thereby giving them a relative permanence); to revisiting the document from a distance to ascertain its merits: *That* is how to transform a piece of writing into a work of art.

The reader interested in what we have been reflecting on might want to (1) look at the journal *The Sciences*, which reproduced Crable's "Mailboxes, Rockingham County, Virginia," 1986, in the May/June 1995 issue (pp.22-23) and his "Columbus Circle, NY, NY," 1988, in the July/August 1994 issue (page 41); (2) examine the magazine *Popular Photography* (May 1995, pp. 66-67), which reproduced four of his works, including "Mailboxes"; (3) note that Crable's work is regularly exhibited at the J. J. Brookings Gallery, San Francisco; and (4) read the entry on him in Who's *Who in American Art: 1993-94*, 20th ed., p. 245.

The reader interested in multiples (variations on a theme) might also want to (5) study Paul Giovanopoulos' "Goddess of Democracy II (detail)," 1990, which graces the cover of the referenced issue of *The Sciences*, and other of Giovanopoulos' works widely reprinted in postcard size; (6) read Edward R. Tufte's chapter 6, "Multiples in Space and Time," in *Visual Explanations* (Cheshire, CT: Graphics Press, 1997); (7) look for the popular posters, like the "Doors of Washington" and the "Doors of Dublin" (available for

Photo below:
Rockville Plaza, Rockville, Maryland

Bottom Photo: *Epcot Center, Orlando, Florida*

James Crable

James Crable

Cellular images combining with each other to form a patterned, complex whole

many cities); and (8) see the William Hurt-Harvey Keitel movie *Smoke* (1995).

For his hard work and keen aesthetic sense in preparing photo montages, Crable, who is professor of art and art history at James Madison University, has garnered many awards, including the Virginia Prize for the Visual Arts, Best in Show at the Chrysler Museum, First Prize in the Los Angeles International Art Competition, and a

National Endowment for the Arts Fellowship, among others. Perhaps we, too, as professional communicators can distinguish ourselves by our efforts as we bring worthwhile documents before others who might benefit from them.

Ron Nelson is an associate professor of English, James Madison University, Harrisonburg, VA 22807; +1 540 568 3755, fax +1 540 568 2983; nelsonrj@jmu.edu.

Tech Comm Project Volunteers

At the June technical communication summit meeting held in London before Forum 2000, the TC groups agreed to work together under the auspices of INTECOM to develop a service that will bring together abstracts from all technical communication journals and books, making them accessible to practitioners and researchers alike. [See the articles on a previous tech comm summit in the January/February and March/April 1998 issues of this *Newsletter*.]

Laurel Grove is developing a formal proposal for this service to be presented to INTECOM, and she will welcome both suggestions and help from all interested parties. Communicate with her at *l.grove@ieee.org* or 997 McGilchrist St. SE, Salem, Oregon 97302, U.S.A.

President's Column

(continued from page 3)

Usability Professionals Association's *Common Ground* newsletter.

Since 1995, the Emily K. Schlesinger Award has been presented for outstanding service to PCS. The Schlesinger Award winner for 2000 is **Henrich S. Lantsberg**. Henrich, a longtime member of the Russian A. S. Popov Society's Professional Communication Section, worked with PCS more than 10 years ago to establish a sister society relationship between the two organizations and helped found the Russia chapter of PCS. The Popov Society and PCS held a joint colloquium in Moscow in 1991, and plans are currently under way for a second colloquium with the Popov Society to be held in Suzdal, Russia, in August 2001 (see the call for papers on page 27 of this *Newsletter*).

Finally, PCS annually recognizes the outstanding article that appeared during the previous year in its *Transactions*. The winner of the outstanding article for 1999 is **Michael A. Bridgwood** for his "Guidelines for Communication and Engineering Problem Solving at the Basic Level," which appeared in the September 1999 issue (pp. 156-165) of the I*EEE Transactions on Professional Communication*.

Michael, an associate professor of electrical and computer engineering at Clemson University, has been experimenting for nearly 20 years with different approaches to improving undergraduate students' analytical and problem-solving abilities.

It will be my pleasure to recognize the IEEE Third Millennium medalists and the PCS award winners at the awards banquet in Boston. I hope that you will join me in offering congratulations on their accomplishments.

WHAT IS e-COMMERCE…AND DO I REALLY NEED TO SPEND $10 000?

ELIZABETH MOELLER

Electronic commerce business online can be affordable if your service needs are not too great.

According to the *Fortune Technology Guide* (Summer 2000) and the July 2000 issue of *PC Magazine*, you need to spend thousands of dollars up front—plus monthly fees that can range in the tens of thousands—just to create and maintain an e-Commerce Web site. In the cover story, "e-Business Essentials," *PC Magazine* even states that size matters: "Big companies are winners on the Web. Small companies in specific niches can be, too. But being in-between is hard" (p. 136). So, what is e-Commerce and do you really need to spend thousands to get there?

What Is e-Commerce?

Like all the other e-words, the *e* in e-Commerce stands for electronic. These days that translates to commerce on the Web. Whether it is business to consumer (B2C) or, the latest rage, business to business (B2B), e-Commerce cannot be ignored. However, the definition of e-Commerce can be loosely interpreted. Many imply that a "true" e-Commerce site is one that includes online credit card processing, thousands of items for sale using a slick shopping cart system, servers running in the background tracking every movement of every customer, and flashy logos and graphics.

On the other end of the spectrum, e-Commerce is created when a small business sets up a Web site and offers products for sale—no shopping cart, just an order form that people can print, fill out, and mail or fax in—or they can phone the company directly with their order. They are selling products electronically; whether it is "true" e-Commerce depends on your beliefs.

Do You Really Need to Spend Thousands?

The short answer: probably not. The long answer: It really depends on your needs and budget. Yes, it is very easy to spend

tens of thousands on a first class Web site. But, unless you've got a venture capitalist with deep pockets behind you, you might want to take a look at more affordable options.

There are two basic components to an e-Commerce site: developing the site and hosting the site, including payment processing. Once the site has been designed and is online, many businesses like to monitor it by tracking user movements and referrals.

Developing an e-Commerce Site

An e-Commerce site can be as basic or as complicated as your needs require. Many businesses put part of their catalog online and create a form users can print and mail or fax in. To take this a step farther, some businesses create a form users can fill out and submit online to place an order. Those are the easiest and least expensive options. The only special item needed is a secure server for online ordering so that users are comfortable putting their credit card number on the form. When these orders come in, usually via e-mail, the business manually processes the credit card number, sends a confirmation to the user, and then ships the order. Web sites designed in this manner can cost $1000 or less, depending on the number of items in the catalog.

The next level includes a very basic shopping cart, where users can click a button to add an item to their cart; the Web site keeps track of a user's orders. Then users go to a checkout screen when they are ready to provide shipping and payment information.

This level of site offers two payment options as well. Users can enter a credit card number that the business processes manually, or the credit card can be processed in real time through an online merchant account. These options are more expensive: You can plan to spend at least $5000 for the design and programming of the site.

The final level includes all the bells and whistles; this type of Web site tracks users and remembers them when they return. An example of this level site is Amazon.com. It remembers users from one visit to another, as well as those users' purchasing habits. When a user returns to the site she or he is greeted with a list of suggested items based on previous purchases. Catalogs at this level are often much larger. However, the focus is on customer management. These sites are the type that cost $10 000 or more—usually more.

User tracking is a feature of top-level e-Commerce sites.

Hosting an e-Commerce Site

Just like any other Web site, an e-Commerce site needs to be hosted on a Web server. The three levels described require three types of servers, however. The first level can go on any low cost server, with a requirement for secure server access. You can get free space if you do not mind host-company advertising all over your page. Without advertising, you can expect to pay between $20 and $40 per month depending on the extra bells and whistles included, such as domain name service, POP e-mail accounts, tracking information, and so forth. Account setup is usually around $50—a one-time fee.

The second level requires shopping cart service. Most major shopping carts, such as Miva Merchant (*http://www.miva.com*) and Shop Site (*http://www.shopsite.com*), are included with an e-Commerce hosting package, which is an easier way to get the service than buying the software yourself and installing it on your host-company's servers (something most of them will not let you do). Hosting costs run between $50 and $100 a month for these types of service. Account setup is also more expensive because you often pay for a license to use the software. Plan on setup running between $100 and $500, depending on the software and services.

The final level generally requires having your own server. Many companies will co-locate a server for you, meaning you purchase the exclusive right to use one of their servers. You are then given the ability to install software on your own, often with some restrictions. Many companies at this level simply have their own servers and direct Internet connections. Costs here are significantly more, running over $1000 per month, depending on the traffic to your site, server maintenance, and so forth. Sites of this type really need to be undertaken only by someone with a venture capitalist behind them and a strong business foundation in place. We are seeing many of the dotcom companies fold these days because they lack the funding and the business foundation.

Hosting companies arrange deals with online credit card processing companies to make the process quick and painless for Web developers. My advice here is to shop around carefully. Expect to pay between 2.5% and 3.5% of the amount charged plus $0.10 to $0.20 per transaction. The best course of action is to check with your bank to see whether they provide real-time online processing. Cybercash (*http://www.cybercash.com*), for example, provides those services with some level of flexibility also.

Finally, you will want software to track the number of visitors to your site, their domain names, and the pages they visit. This software cannot tell you the specific e-mail addresses of the visitors, but it can give you a pretty good idea of how people are moving through your site. Software packages for this purpose, such as Web Trends (*http://www.webtrends.com*), can range from a one-time $500 purchase to thousands of dollars per month, depending on the size of the Web site and the tracking detail you want.

So, to get back to the original questions:

- *What is e-Commerce?* It's selling something electronically, usually on the Internet.

- *Do I need to spend $10 000?* No, but it's not hard to do.

Elizabeth Weise Moeller is vice president of PCS and chair of the Meetings Committee. She owns Interactive Media Consulting (+1 518 587 5107, http://beth@imedia consult.com*), a World Wide Web and Internet training firm in Saratoga Springs, New York, which provides Web site design and Internet training for businesses in the northeast.*

PEARLS OF CLARITY

VICKI HILL

M y objective is to address real-life audience quests. By "real life" I mean my tales of real works and real audience reactions to those works. In previous tales I found that adapting multimedia techniques from film, the Internet, and creative non-fiction could increase the chance of entrancing audiences. Equating the audience to a magnetic force yielded some interesting results (the farther the writer was from the audience, the more room there was for creativity and delighting the audience with something they never knew they wanted).

In this column I focus on structural clues such as titles, tables of contents, and chapter headings as methods for aligning an audience's level of knowledge and interests with those of the writer. In view of the vast amount of information and knowledge "out there," a writer needs to quickly signal the readers and hook them in. Jakob Nielson referred to Web titles, subjects, and headings as "microcontent." (Jakob Nielson, *Alertbox* for 6 September 1998, *http://www.useit.com/alertbox/980906.html*.) Nielson said that microcontent "needs to be pearls of clarity [because]: you get 40-60 characters to explain your macrocontent."

My fourth tale focuses on the unexpected place I found such pearls, after looking in all the wrong places.

Illustrative Tale 4

Every day I wade through an overwhelming amount of information—for work, for pleasure, for this column. I have begun to scrutinize titles, tables of contents, and blurbs intensively to save time, hoping to accurately intuit the contents before committing myself to a full reading. This week I picked up a book of essays I've had for a while. The book was pretty conventional; it described various types of essays. There were 11 chapters; each chapter title was printed in cursive writing, which made the table of contents take up two pages without adding any additional content clues. Most of this writing I was barely able to decipher.

Structural clues and good graphics design are as important as the content.

I went to one chapter that looked somewhat interesting once I decoded its title. This chapter was as much a muddle as the table of contents, suddenly introducing the idea that an essay could contain most of the essay types all at once. Maybe, with hours of study, I could have made sense of the book. But life doesn't work that way. There is too much out there that is good. Audiences (in this case me) will move on.

And I did move on. In a completely unplanned bookstore trip, I bought *Brill's Content.* Yes, the same periodical that one of my previous tales documented as unappealing to audiences. Maybe Stephen Brill reads my column; anyway, *Brill's* (it now appears)…rocks! The list of articles in the issue was right there on the cover. Nine titles, white, all-caps on a red background, short and informative. No need to puzzle over the contents to see if anything I wanted was offered and whether the magazine had any life to it. The lead-article blurb on the cover was even more arrestingly designed:

"TEEN GURUS" was written across the tee shirt of a somewhat defiant looking boy. The tag line informed me that this kid wore the pants in his family. It turns out that the 13-year-old had founded a Web-design firm.

In the table of contents inside the magazine, a picture of a media crowd outside Elian's house (illustrating their Elian article) took up three-quarters of the two-page table of contents. The structural clues were not just add-ons; I found the entire issue to be lively and innovative, making use of graphics and audience-friendly techniques just as I had advised them.

Brill's cover, table of contents, titles, and other structural clues were clear because they were easy to understand and unambiguous. In addition, photographs and graphics design complemented the content. *Don't* think of these types of structural clues and content as nice to have but not as important as the content. When structural clues are confusing, or missing, or pedestrian, most likely the content itself is also lacking. If you cannot create a sound and interesting structure around your

FORUM 2000: AN UNQUALIFIED SUCCESS!

BY RON BLICQ

After over three years of preparation, the organizing committee for Forum 2000 in London was overjoyed to see 327 registrants walk in through the doors and 22 exhibitors set up their stands. The registrants came from 23 countries and all flew home with their batteries recharged and with renewed enthusiasm for the unique Idea Market method of presentation.

Forum conferences are so popular that the interval between them is being decreased to three years from five.

Forum 2000 was held at the Commonwealth Centre 12-14 June and was organized by four INTECOM-member societies: PCS, responsible for conference operation; the Society for Technical Communication, responsible for program development and presentation; the Institute for Technical Communicators in the U.K., responsible for overall administration; and *tekom* (the TC society in Germany), responsible for public relations and marketing.

The Commonwealth Centre is in the heart of Kensington, which, as the Mayor of Chelsea and Kensington announced in his welcoming address, is an ideal location for a conference with such international dimensions. A short distance away is Harrods of Knightsbridge, a famous shopping emporium. And directly across Kensington High Street is Earls Court Road with its intensely international population. Yet, such was the attraction of the very diverse program, the proximity of the external attractions did not cause attendee drift.

Ulf Andersson (left) receiving the 1999 Goldsmith Award from PCS president George Hayhoe

The primary method of presentation at Forum conferences is the Idea Market, in which 10 presenters, known as "activators" in Forum terminology, positioned around a large room each have two flip charts, one on which they list the points they particularly want to make, and the other to record the outcomes and significant points that evolve during the discussion with participants. At times there were as many as 30 participants around an Idea Market stand, all joining in the discussion and exchanging views. [See the companion article on Forum 2000 by Laurel Grove on page 16 of this *Newsletter*.]

The Professional Communication Society was well represented at Forum 2000. More than 20 PCS members took part, either as members of the organizing committee or as delegates attending the conference. PCS president George Hayhoe presented the 1999 Goldsmith Award to Ulf Andersson of Sweden for his contributions to technical communication and particularly for establishing the first Forum conference in 1975 and devising the Idea Market method of presentation.

Three other AdCom members were involved with the conference. Lisa Moretto coordinated the Idea Markets and spent the afternoon prior to the conference helping inexperienced activators develop their flip chart information and their presentations. Nancy Coppola brought the PCS traveling booth and set it up in the exhibition hall, where many delegates stopped by for information about our society and many picked up an affiliate member application form. And, as conference operations chair, I tried to anticipate and deal with potential difficulties.

Students from the Arts Institute in Bournemouth videotaped the conference and in August assembled their eight hours of tape into a 30-minute program. The cost of this activity was generously covered by DaimlerChrysler of Stuttgart, Germany.

NOTES FROM FORUM 2000

BY LAUREL K. GROVE

As many readers of this *Newsletter* know, Forum 2000 was the latest in a series of conferences held every five years by a consortium of professional societies in the field of technical communication, including the Professional Communication Society. The conferences feature what are known as Idea Markets, which are rather like poster sessions without posters. [See the companion article on Forum 2000 by Ron Blicq on page 15 of this *Newsletter*.]

Attendees went to London in June from throughout Europe, North America, the Middle East, and the South Pacific. Although they spoke a wide range of languages, the official language of Forum 2000 was English. I was especially impressed to hear Henrik Wigestrand of Norway not only give his plenary talk in English but also sing, a capella, a song he had written in English some years ago.

Attendees represented a wide range of careers within technical communication. Although high tech dominated, many academics were present, as was a woman who facilitated public involvement in the environmental sciences in Germany. Likewise, "word people" dominated, but one especially popular activator, Patrick Hofmann of Canada, showed his work on word-free documentation of electronics products. Even the indexes of his documentation were wordless. This was part of his company's efforts toward globalization, and globalization was a major topic among the Idea Markets. Discussions ranged from finding and hiring good translators, to creating documentation that would need minimal translation, to identifying potential intercultural marketing problems in early product development.

Among the academics, a major topic was the design of technical education degree programs. Despite a consensus that ties to practice are necessary, the form those ties should take was problematic. The gap between educators interested in offering principles and practitioners interested in hiring employees trained in cutting edge tools is a constant. Educators have found that they have to create any such ties on their own; the universities do not reward and barely support such efforts, which are seen as tending toward the vocational rather than the scholarly.

A third major topic was career development, seen from the perspectives of both employee and manager. In discussions ranging from "In what direction should a manger push an employee who has been there five years?" to "How should I prepare for my next job?" and covering the notion of certification in-between, two themes came across strongly: What used to be condemned as job-hopping is now the norm, at least in high tech, and individuals must take responsibility for their own careers and development.

The format of the Idea Market encourages attendees to get involved in discussing (and arguing) topics, not to sit quietly and receive someone else's supposed wisdom. There were many Markets that I did not participate in, often because there were already so many people crowded around that I was unable to hear the central discussion. I hope to catch up on those when the Forum *PostHarvest* comes out a few months after the conference.

Laurel Grove has been a technical communicator since 1985. She was a member of the PCS AdCom 1994-1996, is a member of the Editorial Advisory Committee, and is chair of IPCC 2002 in Portland, Oregon. E-mail: l.grove@ieee.org.

"History teaches us that men and nations behave wisely once they have exhausted all other alternatives."

— *Abba Eban*

MAKE YOUR CONFERENCE PLANS PRONTO!

2000

ipcc | sigdoc

Technology & Teamwork

There's still time to register for IPCC/SIGDOC 2000 to be held 24-27 September in Cambridge, Massachusetts. You can register online at *http://www.ieeepcs.org/2000/.*

This site also lists each day's tutorials, panel sessions, speakers, and special events. (You can register for a tutorial, a single day, or for the entire conference.) To give you the flavor of some of the sessions, here is a sampling:

Developing Single-Source Documents

On Sunday, 24 September, Pamela Kostur of the Rockley Group will lead a half-day tutorial on "Building Information Models for Single Sourcing." This session is intended for people who want to develop documents that can accommodate different audiences, media, and platforms. Participants will learn how to use an information modeling process early in their document development to identify information requirements and incorporate them into a single-source file. This process enables developers to effectively reuse information elements over and over again. Pamela describes the process this way: "The information model uses a building block approach; it lists all possible information elements required in a project, then shows which element is required in which output."

Implications of the Wireless Web

On Monday, 25 September, in a panel session on wireless technologies for technical communicators, Neil Perlin of Hyper/Word Services will explore the field of wireless Web access, asking whether this technology represents the "next big thing" on the electronic landscape. He lists his session topics as including "market forces; underlying standards, technologies, and tools; and effects on how we plan, design, and write contents."

Using Handheld Devices

Also on the wireless technologies panel, Michael Albers and Loel Kim of the University of Memphis will explore how people use Palm handheld computers (also known as personal digital assistants) to search Web sites for specific information. They state the goal of their presentation in this way: "To provide practitioners with an understanding of how PDAs affect information retrieval and to identify the factors that should be considered to maximize information retrieval speed and efficiency." Michael and Loel will report on their research in progress, looking at searching behaviors as they support complex problem solving. They will also distinguish between desktop and PDA searching behaviors.

These are just three of more than 70 tutorials and presentations you can participate in at IPCC/SIGDOC 2000. See our conference site for a full listing of sessions that can help you meet your professional challenges with new technologies, management issues, and continuing education: *http://www.ieeepcs.org/2000/.*

AUDIENCE QUEST

work, don't expect the audience to make allowances, because they probably won't.

Vicki Hill (vgh1@erols.com) *is a consultant in the areas of business process improvement,* *software life-cycle processes, and telecommunications applications. Special interests include the presentation of complex technical information, the magazine scene, biographies, films, and Web surfing.*

G O O D   I N T E N T ,   P O O R   O U T C O M E

Mind Your Own Business!

JEAN-LUC DOUMONT

Many users are unaware of automatic corrections; they are often puzzled by the end result.

Artificial intelligence, once no more than a dream, now pervades our life: We have intelligent cars that know when to switch on their headlights, intelligent microwave ovens able to weigh meat and hence defrost it optimally, and intelligent agents searching for the precise Internet information we need. Moreover, we are promised a whole new array of such devices, not the least the much hyped Internet refrigerator that will order the required food items online, as we consume them.

Professional communication, too, benefits from the wonders of artificial intelligence. Word processors intelligently correct not only our spelling but also our grammar, Web-based software translates our English texts into dozens of other languages, and countless wizards jump out to guide us step by step through even the most difficult formatting tasks. What a good idea… yet not without unintended consequences.

Though well meant, "intelligent" actions, such as automatic corrections by a word processor, may fall short for at least three reasons, as developed in the following paragraphs. Their very nature may easily make them confusing to their users. Yet less knowledgeable users usually welcome them as a blessing and may well learn the wrong principles as a result of using them. More knowledgeable users, by contrast, more often become frustrated and simply turn them off.

All forms of automatic action rely on a set of rules. Those rules, however, are usually impractical to learn and are thus little known or understood by users. Consequently, many actions appear unpredictable and are, therefore, irritating. Because the rules cannot possibly encompass all cases, some actions turn out to be inappropriate, causing confusion. Moreover, many users are unaware of automatic corrections, either because they do not know such mechanisms are present at all or more simply because they cannot trace the changes; they are often puzzled by the end result ("Uh? Did I type this?").

Less knowledgeable users may err by trusting the intelligent application blindly, out of ignorance or sheer laziness. As an example, the final-year engineering students I was coaching last February all had a space before each apostrophe on their overhead transparencies—a most unexpected error. As it turned out, this space is inserted automatically by Microsoft PowerPoint in French text, for reasons I cannot imagine. Some students did not notice the incorrect spaces; some did but did not bother to correct them; some, amazingly, thought there shouldn't be a space there but figured that, hey, if the computer puts one there, it must be right. None seemed ready to accept responsibility for the spelling error; in their minds, it's "the computer's fault."

Even knowledgeable users are often frustrated by the irreversible or undoable character of automatic actions. You may not notice at first that your word processor is changing what you type or how you format it. When you do, it's too late. Restoring the text to what you had specified it to be may be a tedious, time-consuming process. Most people I know turn off all forms of automatic decision-making in the applications they use—from software to vacuum cleaners. "Mind your own business!" they say (sometimes out loud) at the address of their appliances.

Automatic translators exemplify to me the status of "intelligent" applications. Some people believe that they will soon suppress the need for human translators; others just laugh at the idea. Indeed, automatic-translator output is at the same time most impressive ("How do they do that?") and so disappointing ("Not quite right, is it?"). So close…and yet so far.

Dr. Jean-luc Doumont teaches and provides advice on professional speaking, writing, and graphing. Over the last 15 years, he has helped audiences of all ages, backgrounds, and nationalities structure their thoughts and construct their communication (http://www.JLConsulting.be).

INTERFACING *NEWSLETTER* READERS WITH THE *TRANSACTIONS*

BY ALAN D. MANNING

I f you get the PCS *Newsletter*, chances are good that you also get the *IEEE Transactions on Professional Communication*. There's no guarantee though, if you're reading my words right now, that you'll just as closely read articles and features in the *Transactions*. At last year's IPCC quite a few of you told me that you read the *Newsletter* right away. Meanwhile, you put the *Transactions* on a shelf or in a box to be read "later" (translation: maybe never).

No mystery here. *Newsletter* articles are quick reads, concrete, and personable. *Transactions* articles are (or have the reputation as being) longer, more involved reading tasks; abstract, impersonal academic research. If I didn't do editorial work for the *Transactions*, I'd probably put it on the "later" shelf pretty often myself.

But because I do work on the *Transactions*, and also enjoy reading this *Newsletter*, I'd like to talk about possible bridges between these two publications. More of you may find reasons to read both of them sooner, instead of "later."

Kim Sydow Campbell became the *Transactions* editor-in-chief in 1998. Beginning with that year's March issue, she introduced two features:

- **Profiles:** Brief Q&A interviews with people working as day-to-day technical communicators. How they came to have the jobs they do, what they do, why they do it that way, etc.

- **Interfaces:** Brief summaries of one theoretical concept, usually from a recent article or book, *with* a concrete application of that theory to a practical technical communication problem.

Transactions Profiles are quick reads; they are concrete and personalized. In other words, they have the same kind of appeal as *Newsletter* articles. I invite everyone to have a look at those. If you know of

Interfaces can be fun, accessible introductions to different kinds of useful theories.

someone who'd make a good subject for a Profiles interview, let one of the *Transactions* editors know.

The Interfaces require a little more explanation, but they are likewise designed to be read quickly by all readers involved in the hands-on business of communication. If your back issues of the *Transactions* aren't hidden too well in your attic, I invite you to have a quick glance at some example Interfaces:

- A theory of comic-book art points to ways of choosing between photos and diagrams in a document (March 1998).

- A theory of statistical error points to ways of justifying a technical communicator's role on a design team to minimize product defects (June 1999).

- A theory of personality types points to ways of adapting software documentation to different audiences (June 2000).

- Edgar Allen Poe's *Purloined Letter* points to ways of editing and improving a technical document (June 2000).

These four (out of many good ones) illustrate the range of knowledge areas that can be drawn on to address practical communication problems: from comic book art to rigorous statistical analysis, from psychoanalysis to detective fiction.

I know that most of you have interests outside technical communication, and I'm sure many of you could write a good Interface article yourselves. Here's how it's usually done:

First, look at some recent articles or books in a theoretical area you enjoy (anthropology, statistics, philosophy, psychology, etc.). Keep a list of interesting concepts and ideas.

Second, work as a technical communicator. (If you're stuck in the ivory tower of university work, as I am, look at recent techni-

cal communication publications or go to conferences like IPCC/SIGDOC 2000.) Keep a list of puzzles, nagging problems, or issues in communication that aren't quite solved.

Third, sooner or later you're sure to find a connection between one of your concept ideas and one of your problems. Now all you have to do is tell the rest of us about that connection. The first person to talk to might be the Interface editor for the *Transactions.* That's me.

For readers, Interfaces can be fun, accessible introductions to different kinds of useful theories. For writers, they can be a good way to get something published in a refereed professional journal, especially for those who don't have time to put into traditional, full-blown research projects.

Now that you know the trick for writing them, I invite you to submit an Interface. When it comes out in the *Transactions,* I guarantee you won't be filing that issue on a back shelf.

Dr. Manning is a linguistics professor at Brigham Young University; alan_manning@ byu.edu, *+1 801 378 2974. His main "language" of study is technical communication.*

GOODBYE, DEAR GUERNSEY

AdCom member Ron Blicq, who is known best for his textbooks on technical and business writing, has recently authored a semi-biographical book called *Au Revoir, Sarnia Chérie.* ("Sarnia" is the old Norman name for Guernsey.) It depicts the idyllic life Ron and his two brothers lived on the beautiful island of Guernsey in the English Channel until on 20 June 1940 they were unceremoniously herded, with their school, into the hold of a Dutch cattle ship and transported overnight to an English seaport to avoid being captured by the approaching German army (the island was too close to France, and too far from England, to defend).

Ron wrote the book at the request of his children and grandchildren, who wanted to know more about that aspect of their heritage. He decided to give it wider publication when he realized there are many books describing the five years the German army occupied the Channel Islands but very little has been written about the hurried evacuation.

He returned to Guernsey this summer to launch the book on the 60th anniversary of the evacuation. Its North American launch occurred in Winnipeg, Canada, where Ron now lives, at McNally Robinson Booksellers on 3 August. The book is also available through Amazon.com.

FORUM 2000

Readers who would like a copy of the tape can contact me: *r.blicq@ieee.org.* The cost is U.S. $35 including shipping.

The conference was sponsored by INTECOM—the International Council for Technical Communication—which is an umbrella society with 15 member groups (PCS being one). At its annual general meeting on 16 June, the INTECOM delegates agreed to shorten the time between Forum conferences, feeling that with the increasingly rapid changes in communication technology a five-year interval is too long. Consequently, the next Forum conference will be held in the fall of 2003, with a location in central Europe being considered. Watch for future announcements.

Ron Blicq is PCS's delegate to INTECOM and also INTECOM president for 1998-2001.

WORKING FREELANCE

THE QUESTION OF MONEY

JULIA LAND

Predictability of total cost is usually a factor in choosing a rate structure.

Part of every freelance job is establishing the fee. For each project the freelancer and the client must agree on some standard measure for the work, and then they must agree on a rate associated with that measure. The measures can be based on time: an hour, a day; or they can be based on the work itself: words translated, documents completed.

Time-based Fees

Time-based fees are straightforward and easy to administer. A common billing unit is the hour; the freelancer and the client agree to an hourly rate. If the freelancer is working through an agency, the fees are almost always based on time worked.

The freelancer records the hours spent on the client's work and submits invoices to the client (or the agency), usually once or twice a month. An advantage to the freelancer is that it's easy to predict and control income. The income for a given period depends entirely on how many hours are worked during that period.

The actual rate is set during negotiations with the client, but the freelancer usually has a rate in mind that she wants to earn. This rate is based on a number of objective and subjective factors. Objective factors include what the market rate is, what income the freelancer wants to maintain, the type and complexity of the work, and the percentage of working time she must devote to non-billable administrative tasks.

The subjective factors the freelancer may consider include how interesting the work is, whether it is for a new or existing client, whether the client requires the freelancer to work on site, what new skills the freelancer can develop on the job, and the length of the contract.

From the client's perspective, the rate is contingent on the current market rate, the amount of experience the freelancer has, how much they want that particular freelancer, and their budgetary constraints.

There can be disadvantages to fees based on an hourly rate. The freelancer must keep up with the hours worked for each project. If he is working for multiple clients, record keeping can be a burden. In the United States, many employees are paid by the hour, so an hourly rate of pay is reminiscent of an employee-employer relationship and may contribute to problems with taxing authorities.

Some clients are nervous about paying by the hour when the freelancer is not under their direct supervision, fearing they may be cheated. Another disadvantage of hourly rates to clients is that they do not know in advance how much a project will cost. To compensate, clients frequently want an estimate of the maximum time that will be required to complete the project, which they then treat as a project rate.

Another time unit used for billing is the day. Some freelancers charge a rate for each day they spend working for the client. The advantage is that there is no need to keep up with individual hours. A disadvantage is that the freelancer can really only work for one client at a time using this method. Trainers frequently work for a daily rate, as do technical writers working on the client site. The client and the contractor specify how many hours constitute a day, but there may be minor fluctuations in the actual number worked from day to day.

Project-based Fees

Some freelancers object to the notion that they are selling their time. They feel that, as professionals, they are selling their knowledge and expertise, not their time. In addition, by charging a fee based on a quantity of work, they have incentives to work more efficiently. They can increase their earnings without increasing the cost to the clients.

For these freelancers, some form of project-based fee is more appropriate. They may negotiate a fee that covers the entire project or some component of it. In freelance journalism, for example, payment by the word is common. Editing and translating are frequently done for a page rate. A page is usually defined as a typical manu-

script page of 250 words. Translators also sometimes base their fees on the number of words or on the number of lines translated. A line is a predefined number of characters, currently 50 to 60.

For a freelancer to quote a rate for an entire project, she must have a very clear understanding of what the project entails. The freelancer estimates the time the project will require and then factors in what she wants to earn for that time. Many freelancers have an hourly rate that they want to earn for any project, so they multiply the time they expect the project to take by that rate to arrive at the fee for the project. The freelancer must also be sure that the details of the project are spelled out in the contract so that if the scope of the project changes, the fee can be renegotiated.

Project-based rates can be risky, because if the freelancer underestimates the time the work will take, he can end up earning less per hour than expected. This can work the other way, too, of course. The work may go faster than anticipated, so the freelancer completes the job in less time, but still collects the same fee, and so ends up earning more per hour than expected.

Some clients like project-based fees, because they know that no matter how long it takes the freelancer to complete the work, their cost remains the same. Project rates frighten other clients because, especially for large projects, the fees can be quite large. These clients may feel they have more control over their expenditures if they are paying an hourly or daily rate.

Other Situations

Trainers sometimes charge a specific fee for a training course, letting the client decide how many attendees there will be. Other trainers charge a fee based on the number of attendees.

Every freelancer has preferences for the types of rate they set. Some freelancers use different types for different clients or even for different projects for the same client. Some freelancers prefer hourly rates for larger tasks or while working on the

The freelancer usually wants to develop new skills on a job whereas the client usually wants experienced help.

client's premises and project-based fees such as page rates when working on smaller tasks.

Hourly rates with a specified maximum number of hours can be a useful compromise if a writing project is not defined enough to allow for project-based fees. For example, the initial release of software frequently changes significantly from its original design. The freelancer can prepare an estimate of the number of hours to write the user manuals and help systems based on the original design. If the product is built to specification she should be able to stay within that number of hours. However, if the design changes, the maximum number of hours can be revised using the required rewrites to justify the increase.

Ironically, justifying the increase in a specified maximum number of hours can be more difficult in projects that are even less well defined. For example, if a client wants a brochure of a given length, it may be relatively easy to estimate the time to actually write the text. It is much harder to estimate the time required to extract the information from the client and to estimate the review and revision time.

In my next few columns I will discuss estimating and writing job specifications to help address those issues.

As before, several other freelancers have helped by telling how they deal with the issues in their city or country. Many thanks to Jane Aronovitch, Ian Blythe, Michael Brady, Jean-luc Doumont, Carrie Estill, Nigel Greenwood, Mick Harney, Ruben Oren, Kim Shaw, and Tom van Loon. Together, we have lived and worked in Austria, Belgium, Canada, France, Germany, Israel, the Netherlands, Norway, Switzerland, the United Kingdom, and the United States.

The author has been a freelance technical writer for seven years and a member of PCS for five. She lives and works in Houston, Texas, and would especially like to hear from freelancers working in Asia and along the Pacific Rim. E-mail: julia_land@ieee.org.

GUIDELINES FOR ENGLISH-LANGUAGE INTERNATIONAL TECHNICAL DOCUMENTATION?

BY RON BLICQ

Summary

At Forum 2000 I was the activator for an Idea Market session in which I asked conference delegates whether they felt INTECOM should establish standards for English-language international technical documentation. INTECOM—the International Council for Technical Communication—is an umbrella society with 15 member groups (the Professional Communication Society being one).

I have combined the delegates' responses with those from technical communicators attending other conferences and meetings around the world. The results show that:

- Over three-quarters of technical communicators recommend that INTECOM do so.

- Most prefer that INTECOM establish guidelines or recommendations, rather than set standards.

- There is considerable uncertainty whether INTECOM should recommend adopting British or American spelling and word choice practices.

I recommend that INTECOM set up a working group to further research technical communicators' preferences and then establish guidelines.

Intecom should study English-language problems for international technical communicators.

Background

For many years technical communicators whose native language is not English have had difficulty deciding whether they should use British or American standards when spelling words such as *analyse/analyze, centre/center,* and *colour/color.* As Anneli Haini wrote from Finland when she heard about INTECOM's proposed study:

I have been struggling at my office to get someone to understand the importance of a decision to use either British or American spelling, and stick to that decision.

The response I hear most often is simply: "If the product or software is being sold in America, then use an American dictionary; if it's being sold in the U.K., use a British dictionary."

That's valid if the product is being sold only in one of those two countries. But if it will be sold worldwide, what dictionary should technical communicators in countries such as Finland, France, Italy, Spain, and Sweden choose? The problem also applies in predominantly English-language countries such as Australia, Canada, and New Zealand that, culturally, are influenced by British standards but—especially Canada—are affected by their proximity to or working relationship with the U.S.

The delegates attending INTECOM's 1998 annual general meeting discussed whether INTECOM should establish a "language research project," which would be carried out in two stages:

1. Stage 1 would be research to determine whether there is a need to set standards.

2. If the initial research shows there is a need, Stage 2 would be a follow-on study to identify which spelling and word choices INTECOM should recommend to its member societies.

Stage 1 of the project was assigned to me in mid-1999. In this document I am reporting the results of my research.

Research Approach

My research started in September 1999. To obtain as broad a response as possible, I planned a three-prong approach, which would involve:

1. Publishing a short article and questionnaire in *TC-Forum* and this *Newsletter* (March/April 2000 issue)

2. Presenting short information sessions at conferences and meetings of technical communication societies in Australia, Canada, Germany, New Zealand, Norway, and the U.S., each time eliciting members' views.

3. Presenting an Idea Market session at Forum 2000 in London and eliciting responses from delegates.

Steps 1 and 3 drew opinions from technical communicators in many countries, particularly from those in Europe. Step 2 targeted specific groups.

At each meeting I discussed the difficulties technical communicators are facing, and gave those present a short questionnaire:

1. Should INTECOM be researching spelling and word choices, and then establishing standards?

Table 1: Conducting a Study and Making Recommendations

Should INTECOM…?	Total (%)	European (%)	Commonwealth (%)
Yes*	79	91	87
No	14	6	7
Not decided or unsure	7	3	6

*Conditional: "Yes" if establishing guidelines or making recommendations; "no" if setting standards.

Table 2: Selecting British or American Practices and Dictionary

Guidlines Based On…?	Total (%)	European (%)	Commonwealth (%)
British	34	42	51
American	26	37	12
Not decided or unsure	40	21	37

Table 3: Spelling Preferences

Word	European (%)	U.S. (%)	Canadian (%)	New Zealand and Australia (%)
Grey (Br.)	79	29	50	77
Gray (U.S.)	18	57	35	12
Undecided	3	14	15	11
Sulphur (Br.)	73	41	83	86
Sulfur (U.S.)	24	55	10	7
Undecided	3	4	7	7
Spelt (Br.)	21	4	8	37
Spelled (U.S.)	73	94	78	53
Undecided	6	2	14	10
Caulk (Br.)	43	89	85	79
Calk (U.S.)	39	9	7	9
Undecided	18	2	8	12
Recognise (Br.)	45	7	24	79
Recognize (U.S.)	49	89	68	14
Undecided	6	4	8	7

2. If so, should the standards be based on British or American practices?

3. Which way should the following words be spelled:

- Grey or gray?
- Sulphur or sulfur?
- Spelled or spelt?
- Caulk or calk?
- Recognise or recognize?

I chose those words because some are clearly spelled differently between the U.S. and the U.K. (*grey/gray*, for example), while others are sometimes spelled both ways within a country. For example, *sulphur/sulfur* and *caulk/calk* are spelled both ways in the U.S. Similarly, in recent years there has been a trend in the U.K. to spell *recognise* with a *z* and to choose *spelled* rather than *spelt*. For that reason alone, those words pose a problem for technical writers in European countries and Asia.

The Responses

I received 198 completed questionnaires from technical communicators working in six countries or areas: Australia, Canada, Europe, New Zealand, the U.K., and the U.S.

Their responses are shown as percentages in Tables 1, 2, and 3, and Table 4 shows the responses as numerical quantities. (To compare the responses, it was necessary to convert them into percentages because the groups had different numbers of returned questionnaires.) The responses are summarized as follows.

Question 1: Should INTECOM conduct a study and make recommendations to establish standards for English-language international technical documentation?

The most significant answers are presented in Table 1. Overall, 79% of technical communicators said "Yes." However, many commented that, although they would welcome INTECOM's establishing guidelines and making recommendations, they would be unhappy if INTECOM were to try to set standards.

The response from Europeans for whom English is not their native language was even more positive: 91% said "Yes."

I also decided to identify the responses from technical communicators in Australia, Canada, and New Zealand who, although their natural language is English, also have to decide which dictionary and practices to follow. These are the people identified as "Commonwealth" in Table 1, 87% of whom said "Yes."

Question 2: Should such guidelines be based on British practices or American practices?

The responses to this question are much more scattered (see Table 2). Although U.S. technical communicators, who are almost 25% of the respondents, stated they predominantly preferred American practices, the combined response from all delegates showed that 34% preferred the British dictionary and 26% the American dictionary. A significant 40%, however, said they were undecided, thus underscoring technical communicators' worldwide difficulty in dealing with this question.

Unexpectedly, large proportions of American respondents preferred some British spellings.

Within the Commonwealth group the results are surprisingly diverse. New Zealand technical communicators, particularly, favored British spelling practices (74%), whereas Australian technical communicators were less sure (50% for British, 10% for American, and 40% undecided). The Canadians have a division of opinion within their own community, with 38% of *practicing* technical communicators—but only 10% of technical communication *teachers*—preferring British spelling; yet 82% of the teachers stated they were undecided rather than say they preferred American spelling practices.

Because there were only five responses from the U.K., plus one from Eire, their responses formed too small a group to be considered representative of the views of technical communicators in that area. One can, however, predict reasonably confidently that technical communicators in the U.K. would favor British rather than American spelling practices.

Question 3: Which way should the following five words be spelled?

Table 3 contains a summary of the primary responses. For simplicity, for each word in the table, the preferred British spelling appears first and is followed by the preferred, or alternative, American spelling. (This differs from the questionnaire, in which I intentionally chose not to have a predictable sequence so that respondents would have to search for their choice.) Here is a summary of the responses for the five words, plus some comments on anomalies that became evident.

Grey/Gray The European and Australia-New Zealand respondents clearly preferred *grey* (79% and 77%, respectively). Predictably, most American respondents preferred *gray*, but at 57% this was not the great majority I had expected; surprisingly, 29% of the Americans selected *grey* and 14% were undecided. The Canadian respondents, affected by their cultural heritage with Great Britain but influenced by their close geographical proximity to the U.S., were middle-road: 50% chose *grey* and 35% chose *gray*.

Sulphur/Sulfur Here, Australians, Canadians, Europeans, and New Zealanders all preferred *sulphur*. Again surprisingly, 41% of American respondents also chose *sulphur*, against 55% preferring *sulfur*.

Spelt/Spelled This was the most predictable word: All groups preferred *spelled*.

Caulk/Calk With one exception, respondents from all countries clearly preferred the British-based *caulk*, the exception being the Europeans, 39% of whom reported they preferred *calk* (compared to 9% of Americans).

Recognise/Recognize The European vote was split almost evenly. There was also a clear difference between the Americans and Canadians, who preferred *recognize*, and the Australians and New Zealanders, who preferred *recognise*.

These variations show that there are more differences than one would expect. They also support the answers to Question 1 (that nearly everyone would like INTECOM to conduct a study and make recommendations) and Question 2 (that everyone feels unsure about which dictionary to rely on).

The Next Step

The information gathered so far leads me to recommend that INTECOM continue with Stage 2 of this project. I suggest that INTECOM set up a working group to research language practices and prepare guidelines (rather than standards) for technical communicators worldwide who have to prepare international English-language technical documentation.

I have welcomed carrying out this study, for it has brought me into contact—sometimes in person and sometimes by e-mail—

with technical communicators in numerous countries, from whom I have learned a lot about the different cultural and work conditions that affect them. Taking part in the Idea Market at Forum 2000 was like finding icing on one's cake, for it drew a stream of conference delegates to my session, from whom I received many personal comments that echoed the delegates' frustration when having to decide how to choose and spell particular words that differ between British and American usage.

Ron Blicq is PCS's delegate to INTECOM and also INTECOM president for 1998-2001.

Table 4: Responses of Technical Communicators and Technical Writing Teachers

Question Number	Response or Word	European TC's	U.S. TC's	U.S. Teachers	Canadian TC's	Canadian Teachers	N.Z. TC's	Aus. TC's	U.K. TC's	Total
	Total	33	26	18	29	29	19	38	6	198
1	Yes No Undecided	30 2 1	23 1 2	14 4 —	22 2 5	10 14 5	18 1 —	35 3 —	4 1 1	156 28 14
2	British U.S. Undecided	14 12 7	4 12 10	1 14 3	11 6 12	3 2 24	14 2 3	19 2 17	2 2 2	68 52 78
3a	Grey Gray Undecided	26 6 1	8 16 2	5 9 4	14 13 2	15 7 7	14 2 3	30 5 3	4 2 —	116 60 22
3b	Sulphur Sulfur Undecided	24 8 1	12 14 —	6 10 2	26 2 1	22 4 3	16 1 2	33 3 2	4 2 —	143 44 11
3c	Spelt Spelled Undecided	24 7 2	24 2 —	17 — 1	25 3 1	20 2 7	9 8 2	21 13 4	4 2 —	142 39 17
3d	Caulk Calk Undecided	14 13 6	23 3 —	16 1 1	25 3 1	24 1 4	15 1 3	30 4 4	3 1 2	150 27 21
3e	Recognise Recognize Undecided	15 16 2	1 24 1	2 15 1	10 18 1	4 21 4	14 3 2	31 5 2	4 2 —	81 104 13

Legend: TCs = Technical communicators
Teachers = Teachers of technical writing
N.Z. = New Zealand
Aus. = Australia

For Question 3, in each case the generally recognized British spelling is listed first, and the generally recognized or an alternative U.S. spelling is listed second.

> "While one person hesitates because he feels inferior, the other is busy making mistakes and becoming superior."
>
> — *Henry C. Link*

CALL FOR PAPERS

INTERNATIONAL COLLOQUIUM ON PROFESSIONAL COMMUNICATION
—— PROBLEMS, TECHNOLOGY, AND SERVICES ——
SUZDAL, RUSSIA • 15-16 AUGUST 2001

Be part of a dynamic gathering of scientists, engineers, and professional technical communicators from around the world to discuss current and future techniques of professional communication. We will particularly explore the problems with and trends of modern communication. Participants will include representatives from research institutes, information centers and libraries, educational institutions, and industry.

The organizing committee suggests the following topics for papers and presentations (and additional topics will be considered):

- Information Design
- Information Resources
- Information Systems and Databases
- Inter-society Cooperation
- Internet: Technology and Services
- Web-site Development
- The Art of Communication
- Technical and Business Communication
- Teaching Technical Communication
- Education in Professional Communication
- Electronic Libraries: Technology and Services

—— THE GOLDEN RING OF RUSSIA ——

LOCATION

Like a necklace northeast of Moscow, the Golden Ring comprises 11 ancient Russian towns with 12th-to-17th-century architecture; one of these is Suzdal, about 200 km from Moscow. Art and architecture from the early years coexist there with modern conference facilities. Suzdal is to be the site of our colloquium.

ITINERARY

Arrive in Moscow, 12-13 August 2001
Bus ride to Suzdal and settle in there, 14 August
Colloquium presentations, 15-16 August
Return to Moscow, 17 August
Leave Moscow, 18-20 August

Additional information and details will be posted regularly on our Web site: *http://www.ieeepcs.org/Suzdal/.*

—— HOW TO PARTICIPATE ——

Proposals are due by 15 December 2000 and response will be given by 30 January 2001.
For more information about the program or to submit a proposal contact:

Dr. Henrich S. Lantsberg
(for the East)
Phone: +7 095 203 4985
Fax: +7 095 203 8414
E-mail: h.lantsberg@ieee.org

Dr. Lantsberg is a member of the executive board of the Russian Popov Society, vice chair of the IEEE Russia Section, and chair of the PCS Russia Chapter.

Ms. Lisa Moretto
(for the West)
Phone: +1 716 461 3617
Fax: +1 716 461 3617
E-mail: rgi_lisa@compuserve.com

Ms. Moretto is a senior consultant with RGI International, a member of the administrative committee of PCS, and chair of the PCS education committee.

Contributed papers will be published in a contemporary colloquium proceedings and a select few papers will be included in a later issue of the *IEEE Transactions on Professional Communication*.

If you are interested—that is, if there's at least a 50-50 chance you'll go (no commitment yet)—send an e-mail message to r.joenk@ieee.org and we'll include you on a distribution list for further information as it develops. An early indication of interest will help drive the planning forward.

—— THIS INTERNATIONAL COLLOQUIUM IS BEING ORGANIZED BY ——

- IEEE Professional Communication Society (PCS) and its Russia Chapter
- IEEE Russia Section
- Professional Communication Section of the Russian Popov Society for Radio Engineering, Electronics, and Communications
- All-Russia Institute for Scientific and Technical Information of the Russian Academy of Sciences
- International Center for Scientific and Technical Information (Moscow)

The colloquium will mark the 10th anniversary of IEEE PCS and Popov Society cooperation.

Suzdal Update

Fortunately for all, Lisa Moretto, *rgi_lisa@compuserve.com*, has stepped forward to handle the reins for the Western world's participation in our proposed Suzdal colloquium with the Russian Popov Society's Professional Communication Section next year. In other words, she's co-chair (with Dr. Lantsberg) of the event.

Shopping arcade and the Church of the Resurrection (18th c.)

Lev Boguslavsky

Lisa is a member of the PCS AdCom; she was a major player in the organization of IPCC 98 and Forum 2000; and she participated in our 1991 colloquium in Moscow with the Popov group.

Also changed are the dates, to provide more separation from the annual STC conference in May and, we hope, to be more convenient to more people, based on a sampling at Forum 2000.

12-13 August 2001: Arrive in Moscow
14 August: Bus ride (200 km) to Suzdal and settle in there
15-16 August: Colloquium presentations
17 August: Return to Moscow
18-20 August: Leave Moscow

Visas to visit Russia are generally issued only upon an invitation from Russia for specified events. Thus the schedule leads to a "one size fits all" invitation; variations will be investigated.

Finally, see the **Call for Papers** on page 27 of this *Newsletter*. Current information will always be on our Web site: *http://www.ieeepcs.org/Suzdal/*.

**P
C
S**

IEEE
Professional Communication Society
N E W S L E T T E R