

Word Bytes

Word Bytes

Writing in the Information Society

Carolyne Lee

Nadine Cresswell-Myatt, Paul Dawson,
Adam Deverell, Scott Drummond, Jenny Lee,
Winnie Salamon and Lucinda Strahan



MELBOURNE
UNIVERSITY
PRESS

For Andrew

MELBOURNE UNIVERSITY PRESS

An imprint of Melbourne University Publishing Limited

187 Grattan Street, Carlton, Victoria 3053, Australia

mup-info@unimelb.edu.au

www.mup.com.au

First published 2009

Text © remains with individual authors, 2009

Design and typography © Melbourne University Publishing Limited, 2009

This book is copyright. Apart from any use permitted under the *Copyright Act 1968* and subsequent amendments, no part may be reproduced, stored in a retrieval system or transmitted by any means or process whatsoever without the prior written permission of the publishers.

Every attempt has been made to locate the copyright holders for material quoted in this book. Any person or organisation that may have been overlooked or misattributed may contact the publisher.

Text design by Phil Campbell

Typeset by J & M Typesetting

Printed by Griffin Press, South Australia

National Library of Australia Cataloguing-in-Publication entry:

Lee, Carolyne, 1953–

Word bytes: writing in the information society / Carolyne Lee.

9780522856651 (pbk.)

9780522856644 (pdf.)

Includes index.

Bibliography.

English language—Rhetoric.

English language—Style.

Information society.

808.042

Contents

Acknowledgements	viii
Contributors	ix
Introduction: Wordlings in a Web 2.0 World <i>Carolyne Lee</i>	xiii
1. Beginning with the Blank Screen <i>Carolyne Lee</i>	1
2. Controlling the 'Word Bytes': Grammar <i>Carolyne Lee</i>	7
3. Speaking Personally in Print or Pixels <i>Carolyne Lee</i>	24
4. Where 'Word Bytes' Started <i>Carolyne Lee</i>	42
5. Editing in the Information Society <i>Jenny Lee</i>	56
6. 'Word Bytes' for Magazines <i>Winnie Salamon</i>	72
7. Travelling 'Word Bytes' <i>Carolyne Lee</i>	80
8. Opinionated 'Word Bytes' <i>Carolyne Lee</i>	94
9. Reviewing Books in the Information Society <i>Carolyne Lee</i>	109
10. 'Word Bytes' on the Arts <i>Lucinda Strahan</i>	127

11.	Fictional 'Word Bytes' <i>Paul Dawson</i>	138
12.	Corporate 'Word Bytes' <i>Adam Deverell</i>	157
13.	'Word Bytes' for the World Wide Web <i>Scott Drummond</i>	168
14.	Researching and Reporting in the Information Society <i>Carolyn Lee</i>	183
15.	Marketing Your 'Word Bytes' <i>Carolyn Lee</i>	212

Appendices

1.	Personal Narrative Article: 'And Another Thing' <i>Daniel Burt</i>	225
2.	Personal Narrative Article: 'Strangers in the House' <i>Henrietta Cook</i>	228
3.	Personal Narrative Article: 'The Day I Stopped Killing Animals' <i>Andy Drewitt</i>	231
4.	Personal Narrative Article: 'Going Home' <i>Corey Hague</i>	234
5.	Letter to the Editor <i>Michael Long</i>	238
6.	Tribute Essay: 'The World of Soap Operas' <i>Winnie Salamon</i>	240
7.	Magazine Feature Article: 'What Are Your Neighbours Up To?' <i>Winnie Salamon</i>	244
8.	Travel Article: Morocco: as Seen (Not) on TV <i>Tori Cavanagh</i>	250
9.	Travel Article: 'Candle Power' <i>Alyssa French</i>	253

10.	Op-ed Article: 'Hey, Pollies, You're in My Space. Get Out!' <i>Brendan Lawley</i>	257
11.	Book Review: <i>Selected Poems</i> by Les Murray <i>Reviewed by Gus Goswell</i>	260
12.	Arts Review: 'Canon Fodder' <i>Lucinda Strahan</i>	265
13.	Researched Article: 'An Integral Part of Democratic Debate? Talk Radio and the Public Sphere' <i>Carolyn Lee</i>	267
14.	Sample Tax Invoice	282
	Bibliography and Texts Cited	283
	Index	292

Acknowledgements

Several chapters and some of the material in the Appendices of this book appeared in earlier forms in my previous book *Power Prose* (2004).

I wish to thank my (continuing and new) contributing writers Paul Dawson, Adam Deverell, Scott Drummond, Jenny Lee, Winnie Salamon, Lucinda Strahan and Nadine Cresswell-Myatt. I am also grateful to the writers who gave permission for their work to appear in the Appendices—Dan Burt, Tori Cavanagh, Henrietta Cook, Andy Drewitt, Alyssa French, Corey Hague and Brendan Lawley; and great appreciation to Michael Long for having written his hard-hitting and important letter to the editor. I am also very appreciative of the many students whose sentences and other work I have included here as examples: Rachel Gogol, Yuhan Lim, Eugene Lee, Aimee Neistat, Hannah Teoh, David Wollstencroft and Cliff Gay.

Once again, this book could not have happened without the vision and encouragement of Foong Ling Kong at MUP, and the tireless assistance of my ‘in-house’ editor and researcher, Andrew McRae.

As much as possible I have attributed sources of material used, but like many long-time teachers, I have stored in that faulty hard-drive called my memory many files and fragments of material that may be unidentified, and I would welcome claims for acknowledgement for future editions of this book.

Carolyn Lee
University of Melbourne
May 2009

Contributors

Carolyn Lee is a writer, teacher and researcher who has written for newspapers, books, e-zines, educational curricula and scholarly journals. She has been teaching writing for over twenty years, and in that time has seen many of her students break into print (and pixels), gain good jobs in the media or in other organisations, and even become teachers themselves. She is a lecturer in the School of Culture and Communication at the University of Melbourne. Her previous books are *Who'd Be a Mother?* (co-edited, 1990) and *Power Prose* (2004).

Nadine Cresswell-Myatt is a well-established travel writer whose work has been published in a variety of newspapers and magazines. She has taught journalism and non-fiction writing for the last eighteen years in the Professional Writing and Editing course at Box Hill Institute of Technical and Further Education. She is currently working on a PhD thesis, at the University of Melbourne, titled *Montsalvat, Medievalism and the Arts and Crafts Movement*.

Paul Dawson is the author of *Creative Writing and the New Humanities* (2005) and *Imagining Winter* (2006), which won the national IP Picks Best Poetry award in 2006. Paul's fiction has appeared in journals such as *Meanjin*, *Island* and *Imago: New Writing*. He is currently a senior lecturer in the School of English, Media and Performing Arts at the University of New South Wales where he teaches creative writing and literary studies.

Adam Deverell is a communications professional who has worked in consumer public relations for Ogilvy PR in Ireland, in Victorian local government and with several not-for-profit organisations. His clients have included Marks & Spencer and Elida Faberge. Currently he is working in the communications department of a Melbourne water company and lecturing in public relations at Swinburne Institute of Technical and Further Education.

Scott Drummond has an MA in Global Media Communications from the University of Melbourne, where he has also tutored in this discipline. Until late 2008, Scott was Online Editor of www.marketingmag.com.au, a web content community for professional marketers. He helped design and develop the site, managed the editorial strategy, and nurtured a sense of community on the site for over 10 months. He's now working as the Community Manager for an international sports social networking site called Sports Hydrant (www.sportshydrant.com).

Jenny Lee is an editor, teacher and historian. She co-edited the four-volume *A People's History of Australia* (1988), and was editor of the literary and cultural magazine *Meanjin* from 1987 to 1994. After six years as a freelance book editor, she began teaching editing and publishing at tertiary level in 2000, initially at Deakin University and then as co-ordinator of the University of Melbourne's postgraduate Publishing and Communications program. She is currently doing research into Australian book publishing and writing full-time as an Associate at the University of Melbourne. Her most recent publication is a little book called *Making Modern Melbourne* (2008).

Winnie Salamon is a novelist and journalist. She has written for a wide range of magazines, tabloids, broadsheets and education texts. She is currently completing a PhD about the experience of former reality television participants. She also teaches Professional Writing at the University of Melbourne.

Lucinda Strahan is a writer, editor, arts journalist and media academic. She has reported and reviewed arts and culture for publications such as *The Age*, ABC online, Broadsheet, *RealTime*, *Inpress*, *The Big Issue* and *Harpers Bazaar* as well as for community radio 3RRR FM and 3PBS FM. She holds a Masters degree in Journalism and lectures in communication at RMIT University. She also writes fiction and has been part of creative collaborations with contemporary artists and interactive designers.

Writers of Work in the Appendices

Daniel Burt is a stand-up comedian, writer, presenter and actor who has written for *The Glass House* and *The Einstein Factor*, and was an intern in the writing department of the *Late Show with David Letterman*. He has written a regular column for *The Age*, and received funding for *Three Day Growth*, an interactive comedy series which he wrote and stars in. Daniel has presented on *Sunday Arts* on ABC TV and appeared in *Stork*, by David Williamson, at the Melbourne International Comedy Festival.

Tori Cavanagh worked as an editorial assistant for Australian Tennis Magazine and as a journalist at the Australian Open for two years before beginning the degree in Media Communications at the University of Melbourne in 2007. In 2008 she spent July and August doing an internship at Forbes in New York, and in September 2008 went on exchange to Hong Kong University.

Henrietta Cook is a student of Media and Communications at the University of Melbourne, and works part-time as a journalist for Fairfax Newspapers.

Andy Drewitt is a writer and award-winning photo-journalist, currently working for Fairfax community newspapers.

Alyssa French completed a BA in Media and Communications in 2005. She has had over 50 articles published in *The Sunday Age, MX* and in media journals. Currently undertaking a Masters of Public Policy and Management part-time at the University of Melbourne, she works as a senior policy officer in the Department of Transport.

Gus Goswell is an ABC journalist who tutored in the University of Melbourne's Media and Communications program 2007–08.

Corey Hague spends a lot of time making others sound better than they really are thanks to his work in advertising and marketing. To stay sane he produces music for a variety of labels and tampers with his first novel.

Brendan Lawley studies Media and Communications at the University of Melbourne. His first published piece was an op-ed in the Melbourne *Age* newspaper (reprinted in Appendix 10) about the 2007 Federal election, written in the early weeks of Carlyne Lee's first year subject Professional Writing.

Introduction

Wordlings in a Web 2.0 World

Carolyne Lee

*Being bodies that learn language
thereby becoming wordlings
humans are
the symbol-making, symbol-using, symbol-misusing
animal
inventor of the negative
separated from our natural condition
by instruments of our own making
goaded by the spirit of hierarchy
acquiring foreknowledge of death
and rotten with perfection¹*

Kenneth Burke's definition of what it is to be human²

Wordlings and 'Word Bytes'

I have long loved this definition of us as 'wordlings'. Written around the middle of last century, Burke's view is as true today as ever. It's significant that he took care to include in his definition our 'symbol-making' and 'symbol-using' capacity, 'allowing him to encompass a wider range of phenomena than the purely linguistic ... systems

of dance, music, painting ... [even] symbol systems not usually subsumed under the general rubric of the humanities ... mathematics, computer programming, chemistry ... Burke purposely chose the widest possible term, to include the widest range of human phenomena.³

It is with the symbol system of words, as the title *Word Bytes* suggests, that this book is concerned. Principally, it is about the two ways in which humans use this system—writing and reading—and how best to fashion the former to make the latter experience as rewarding as it can be. For although we now live in what is irrevocably an information society, where ‘information technologies based upon computer logic have networked our world’,⁴ the written word has defied all predictions and refuses to become obsolete, even in a world which now seems to many to privilege the image. We continue to need words, and always will, because as Don Watson observes, ‘Pictures rule: but words define, explain, express, direct, hold together our thoughts and what we know. They lead us into new ideas and back to older ones. In the beginning was the Word.’⁵

Following Watson, it is my view that the written word—whether in print or pixels—is still of great importance to us ‘wordlings’, despite many of the contexts in which it is offered and received not having existed before, or having changed in radical ways in the last few years. The major change in our lifetimes—the internet—has caused the proliferation of information on all facets of human existence—yet much of this is still disseminated via the medium of words. As a teacher in the Humanities, I might wish that much of this dissemination was more eloquent, or more logically argued; but as a citizen of a democratic public sphere, I applaud the ever-expanding range of voices that now see the light of (pixilated) print. Of course, making it into print is one thing, gaining readers for our words is quite another. Increasingly, words that want to be noticed, I argue, need to be ‘word bytes’.

‘Word bytes’ is a term I have coined to describe a certain type of writing, or rather to describe a quality possessed by writing that can get itself noticed, read and retained by readers in contexts of information overload. The very phrase ‘word byte’ is a term that has a meaning which could only be possible in our current world—the information society. Most of us are now familiar with the term ‘sound

bite’—signifying a short pithy phrase or sentence that is attention-grabbing and will stay in people’s minds, competing successfully against the million-and-one other pieces of information that now bombard us during most of our waking lives. ‘Sound bite’ is also often written as ‘sound byte’, a spelling that in turn evokes one of the major elements of our lives now—the data that transmit information to our computers, made up of zeros and ones in sequences. These sequences are usually counted in groups of eight, called bytes. The word ‘byte’ is short for binary digit eight. As I type these words on my keyboard, each stroke requires one byte of information (that is, eight bits). A three-letter word like ‘bit’ requires three bytes of information. So the term ‘word byte’ is a play on words since, in one sense, all words we write onscreen are ‘word bytes’ because in composing them we are required to transmit multiple bytes, even if we don’t realise that’s what we’re doing.

Those of us who write because we need to or want to—for our education, for pleasure or creative expression, or for our work (and most occupations now require writing of one sort or another)—hope that our words will stand out from the vast array of competition. We hope that when readers’ eyes scan over the material we have written, it will function in much the same way as ‘sound bytes’ do. This means it needs to be first noticed and to demand attention. Then it needs to be retained in the reader’s mind, amid the plethora of other stimuli. If it can do this, it will be functioning as a ‘word byte’.

It is true, however, that some ‘word bytes’, as with ‘sound bites’, can be catchy simply because they are glib, not because they tell us anything new, or are crafted in subtle and interesting ways. But these will not stay in our minds, they will slip through in seconds, taking little foothold. The ‘word byte’ quality for which I am arguing is one where a great deal of meaning is condensed into few words, or at least a certain economical structure of expression. Writing that takes fewer words to express its meaning is not necessarily inferior. Poetry is a case in point. Poems are language often distilled to an essence, and are not considered inferior to longer works. Nor do they automatically require a simpler vocabulary, although a simpler vocabulary in itself does not have to mean a simpler message. Think of William Carlos Williams’ famous poem, ‘The Red Wheelbarrow’: ‘so much depends/upon/a red wheel/barrow ...’⁶

Depending on the physical situation in which our words are read, they often have to compete with multiple and multiplying items of information from many other media. The television or radio might be playing in the same room as the reader, or she might have iPod earphones in her ears. If she is reading the words on the computer screen, at any time an alert might sound, or a 'bubble' might briefly appear in the bottom of her screen, or both at once, informing her that a new email has arrived. Her mobile phone could buzz or ring, and even the old-fashioned landline could join in the cacophony. This is no exaggeration, it happens to me on a regular basis. The other day it happened while I was talking to someone in a different state, using Skype (internet telephony), complete with headphones, and webcam.

So not only do our words have to garner attention in the first place, they have to retain a foothold in the minds of readers when so much else is clamouring for their attention. This is a reality of life in the information society. We can lament it. We can recognise that it brings as many problems as rewards. We can even dub it the too-much-information society. But it is not going to go away. It is likely that in future we are going to become even more overloaded with information. And as every society brings forth certain specific skills for survival and success within it, the skills of gaining access to information, judgment and evaluation of it, management and production of it, are the key skills in the information society.⁷ Even those people who produce words only for paper media still need to do their writing *in the context* of the surfeit of information and communication with which their words must now compete for attention.

As Scott Drummond says in his chapter on web-writing in this volume, 'we live in a Web 2.0 world.' What is meant by this is the rapid and ongoing development of technologies that have taken the web to a whole new level of interactivity, enabling users to respond to content on the web, and then to create their own, or to present the words of others in a new format.

Let's take a look at some of these new forms of communication made possible by the information technologies in general, including Web 2.0: email, chat and chatrooms, newsgroups, special interest groups (on, for example, photography), wikis, social network sites, blogs, discussion forums, internet telephony and text-messaging via mobile phones. Most of these communication forms involve the use

of language forms that already existed before the internet—in many cases the language of oral and even colloquial expression. While special abbreviations may be used, and even certain specific in-group vocabulary, as well as emoticons (for example : -) or ☺), most language on the internet simply mirrors the type of in-group language that occurs in face-to-face groups (the exception to this might be the conventions of mobile phone text messaging abbreviations). In addition, many of these media groups display language use that is every bit as stylish, rich and compelling as writing previously valorised for these qualities in books and magazines. It is the best of this writing that can qualify for the term ‘word byte’.

From User-generated Words to Shakespeare’s Sonnets

Below is an example of text that functions as a ‘word byte’ in the form of an extracted piece of user-generated writing from a communal photography site called Trekearth (www.trekearth.com), which has as its mission, ‘Learning about the world through photography’; to this site, members can upload their photos, as well as explain the technical aspects of the photography, give a brief description of the depicted scene, and they may if they wish comment on the photographic qualities of others’ photos. Words or phrases from within pieces of text can be hyperlinked from one photograph to another, or to external sites—one of the best features of text on the web. The following description accompanies a photograph of a very elderly man and woman on a street near a market, taken in June 2008 in the small town of Domme in the south west of France.

I first saw them while walking around the old covered market hall in Domme. There was something about their manner and earnest gesticulations which suggested they were not a married couple; their conversation seemed too animated, too urgent, somehow, and sure enough the gentleman eventually went on his way. I noticed the strong colour of the motorbike, echoed by the flowers in front of the window and beside the man, and decided to include these elements in the picture. The corner of the market wall on the right seemed also to give a suggestion of my eavesdropping on them, which is, I suppose, exactly what

I was doing as I followed them for several minutes with my camera.⁸

This is a good example of a word byte. The verbal descriptions of the photographs on this website have to compete against the frequently compelling photograph for the reader's attention, and not all will win. I chose this excerpt because it starts in the middle of the action, a device—called *in medias res*—said to have been recommended by the first century BC Roman poet Horace, and always a good method for gaining attention. The prose's informal, almost confiding, yet low-key tone gives a clear sense of a certain identity behind the words, and is an example of what Scott Drummond refers to as 'personality-infused communication', an essential feature of successful web 2.0 writing. The vivid visual descriptions in this piece, too, and the interesting word choices (earnest gesticulations, animated, urgent, echoed, eavesdropping and so on), all add to its appeal.

As well as such purpose-written material, we also have access to excerpts through to entire oeuvres of the world's most acclaimed writers. To find a copy of Kenneth Burke's poem, with which I began this chapter, I typed 'Kenneth Burke' and 'wordlings' into the Google search engine; up came the results pages, and two clicks of the mouse took me directly to the poem, all achieved in under 10 seconds. Similarly, I typed into Google—Shakespeare + complete + works, and clicked on one of the links that appeared, and found myself at the Open Source Shakespeare Site (www.opensourceshakespeare.org).

This site was constructed by an American marine reservist Eric M. Johnson, while serving in Kuwait in 2003, and later formed the basis of his MA in English at George Mason University. Johnson says his site 'attempts to be the best free Web site containing Shakespeare's complete works. It is intended for scholars, thespians and Shakespeare lovers of every kind. OSS includes the 1864 Globe Edition of the complete works, which was the definitive single-volume Shakespeare edition for over a half-century.' Between typing the word Shakespeare and reading Sonnet IV, which contains one of my all-time beloved 'word byte' lines—'nature taketh nothing but doth lend'—around 10 seconds elapsed.

It took me a little longer—maybe three minutes—to find in electronic form a long-remembered poem, 'Living in Sin', from my

favourite poet, Adrienne Rich, to read it, and then to copy and paste a few lines of it below:

She had thought the studio would keep itself:
no dust upon the furniture of love.
Half heresy, to wish the taps less vocal,
the panes relieved of grime ...⁹

I have gone to some lengths here, although without needing to expend much time on it, to show examples of beautiful, target-hitting language—one of the main qualities of a ‘word byte’—all taken from the web. True, two of these excerpts existed before the web’s invention, but one (from the Trekearth website) was created especially for it, and was in fact typed directly into a box on the website, as is much language that is put on the web by its users, who are often dubbed ‘prosumers’ because they are both consumers and producers of web content. So while it’s true that the internet’s stock-in-trade is language,¹⁰ because of the enormous variety of language that we can find there, the internet is not a homogenous linguistic medium, and the term Netspeak (following George Orwell’s ‘Newspeak’¹¹) that we see bandied about, is not a very useful term. If we are talking about all internet language, then we would have to include the semi-literate or even ignorant ravings of some personal blogs, as well as the digital versions of Shakespeare. I don’t believe a term exists that can meaningfully encompass these two extremes as there are many different genres of internet language, each specific to its own discourse community, as there are genres of pre-internet origin.

Netlingo as ‘Word Bytes’?

We could, however, use the terms netspeak or netlingo to refer to words that have come uniquely from internet or information technology usage, and have now entered common parlance. The word ‘Photoshop’, for example, while denoting a type of computer software for manipulating images, has recently been included as a draft entry in the Oxford English Dictionary.¹² But even earlier I came across ‘Photoshop’ being used as a verb in the following sentence (in an article discussing Photoshopped images on newsgroup websites specifically constructed to express hatred for Osama bin Laden):

Newsgroups probably helped a lot of people deal with the stress of September 11. But unless we want to add a whole host of other dreadful dates to our “perpetual calendar of human anxiety” (Focillon), then we should spend less time demonising the enemy, and more time Photoshopping a future we can all actually live in.¹³

It’s interesting how the authors of this sentence actually used Photoshop in a metaphoric, or connotive sense, whereas the draft dictionary definition, or denotation is: ‘To edit, manipulate, or alter (a photographic image) digitally using computer image-editing software.’¹⁴ Its metaphoric form in that sentence, in which I first encountered it, is a good example of a ‘sound byte’, something that has remained in my memory for four years!

Google is another word that has entered the OED as a draft entry, in June 2008, ‘in recognition of our increasing reliance on the popular search engine for ferreting out information about people, places and things.’ As Scanlon further notes, these computer terms have been transformed by common usage from noun to verb, something that not many technical nouns have done, perhaps only those that ‘introduce unprecedented cultural changes’. Of course, the phenomenon of proper noun-to-verb is not new. I’m reminded of the brand name of a popular vacuum cleaner that first became available in the fifties—Hoover; it was common to hear women (yes, in those dark ages, it was mostly women) speaking of ‘hoovering’ their carpets. Perhaps such machines also represented an ‘unprecedented change’ from earlier, more laborious methods of cleaning floors, and the word eventually appeared in the OED.

There are other new words spawned by the information and communication technologies, or which are used by certain specialist online communities—be it in denotive or connotive forms—such as hardwired, B2B, javascript, jpps, Mac, hardwired, mainframe, hacker, portal and so on. A staggeringly comprehensive list, including abbreviations used in text messaging, can be found at www.netlingo.com. Many netlingo terms can be used in ways that function as ‘word bytes’. Text messages, too, can be ‘word bytes’ of quite a different order from both specialist computer language, and the more common forms of written language. While there’s a view that the abbreviation

involved in texting is impoverishing the language, and lowering literacy skills, this is not borne out by the latest research from Coventry University in Britain. On the contrary, texting improves literacy because ‘before you can write and play with abbreviated forms, you need to have a sense of how the sounds of your language relate to the letters.’¹⁵

As David Crystal argues, wordplay involving abbreviation is not a new phenomenon. He cites the example of a well-known riddle from at least the first half of the twentieth century: YY U R YY U B I C U R YY 4 ME (= ‘Too wise you are, too wise you be ...’). From much earlier, 1711 in fact, English writer Joseph Addison complained about how some words were being ‘miserably curtailed’, such as ‘pos’ (for positive) and ‘incog’ (for incognito); and ‘cos’ has been in the OED from 1828, and ‘wot’ from 1829.¹⁶

Earlier, I mentioned the concentration or distillation of meaning into fewer words, the main quality of a ‘word byte’. Haiku, for example, is an extremely condensed form. Drawing on this idea, and no doubt intending to demonstrate that texting is not restricted to inane exchanges, for World Poetry Day in 2007, a UK mobile company ran a competition to find the best romantic poem in SMS. Entrants could use abbreviated and non-abbreviated words. The winning entry, by Ben Ziman Bright, was as follows:

The wet rustle of rain
can dampen today. Your text
buoys me above oil-rainbow puddles
like a paper boat, so that even
soaked to the skin
I am grinning.¹⁷

But in a strange commonality with eras prior to mass literacy, much communication in the information society now relies on visual media, surpassing text-based communication of any kind. Whether we consider modern hardcopy mass media, or the world wide web, it can often seem that pictures dominate, to the extent that words may even be seen as ‘parasitic on the image’.¹⁸ But only in certain communication situations, I would argue. The Trekearth site, for example, is more about images than words, so it is unlikely that all

of the descriptions of the photographs are read. With online newspapers, even those of us who are avid readers would view far more images illustrating articles than we would read the actual articles. There is evidence that when we do read on the web, it is often done in quite a different fashion from how we read books or other hardcopy (see Chapter 13 on web writing for more on this). But the web would be much less interesting and informative without words. We are all wordlings, albeit in differing degrees, and our world's conversion to an information society has not changed this.

Deathly Words?

Watson believes, however, that words are in danger. This is the central thesis of his book *Death Sentence*:

While English spreads across the globe, the language itself is shrinking. Vast numbers of new words enter it every year, but our children's and leader's vocabularies are getting smaller. Latin and Greek have been squeezed out of most journalists' English and 'obscure' words are forbidden unless they qualify as economic or business jargon. You write for your audience and your audience knows fewer words than it used to and hasn't time to look up unfamiliar ones. The language of politics is tuned to the same audience and uses the same media to reach it, so it too diminishes year by year. ... Like a public company, the public language is being trimmed of excess and subtlety.¹⁹

Watson terms this resultant, impoverished form of English 'managerial language' and argues that it 'may well be to the information age what the machine and the assembly line were to the industrial',²⁰ in other words, a form of monotonous enslavement. He calls the worst examples of this type of language 'weasel words'. Said to have originated in nineteenth century American politics, weasel words suck the meaning out of sentences in the way that 'a weasel sucks an egg dry, leaving its shell intact.'²¹ President Roosevelt apparently used it to describe President Wilson's use of the term 'universal voluntary training' for 'conscription'. The concept of 'weasel words' has been used, too, by media critics, notably Stuart Hall and Norman

Fairclough. For example, Fairclough argues that the British Labour Party's change of name to New Labour 'wasn't just reflecting a shift in political ideology, it was manipulating language to control public perception ...'²² He sees this as a new type of centralised control modelled on business, a form of control that involves language, especially the selection of 'particular wordings, that will be most effective in achieving consent.'²³

Similarly Watson argues that this 'managerial language', emanates from business and from politicians, before being reproduced in all forms of the media.

This reproduction is of course inevitable because the media, including the web, 'offer a home to all linguistic styles within a language ...'²⁴ And within this home we will find 'word bytes' as well as their opposite, 'weasel' words—examples of language that has had all meaning sucked out of it. As Crystal makes clear, there are many varieties of English in use, each governed by its own set of conventions; for example, legal English, religious English, academic English, in addition to the managerial English described by Watson. We certainly do encounter far too much badly crafted language in many media, but I'm not sure that the causes for it can all be attributed to the information society. I grant, however, that one might be tempted to think otherwise after reading some unmoderated, free-for-all, or even personal, weblog, full of badly spelt inchoate ravings. Then again, why should such material be denied an existence, providing its content does not contravene our society's laws? No one is forced to read anything. If the content of any media does not seem useful to us, we can move on, selecting other material that is. The long centuries of elite gatekeeping, when only those with power or resources controlled what material was granted the oxygen of exposure, are thankfully over. And for every narcissistic rave couched in idiosyncratic spelling, or vast tract of managerial 'weasel' writing, there is available carefully styled, well-researched, reasoned discussion on the vital issues of the day, often by unknown writers, which could not have been available to a mass audience in any other era.

Significantly, as Watson demonstrates, the most deathly examples of English writing are produced by at least some of those with the most power and resources in society. Emanating first from business, and seeping into politics, the media, and 'all kinds of

institutions', it is, Watson asserts, the idiom of managerialism that has now become our public language.²⁵ But has it really? As a media researcher, I immediately want to do some empirical testing to see if he's correct; so I go to the homepage of *The Age* newspaper online and click on the link 'Today's coverage'. I then click on two stories at random, and copy and save the first ten lines of each, to examine them in detail.

The first article, 'US Climate Debate May Be Sidelined' begins with the lines:

An inconvenient truth, rarely mentioned in Australia's climate change debate, is that the effectiveness of any stated response to the greatest challenge of the 21st century rests in the hands of two countries: America and China. Unless the two powers, which together contribute almost half the world's carbon dioxide emissions, can reach agreement on obligations to slash their emissions, there is scant hope that the international community will be able to stabilise atmospheric concentrations of greenhouse gasses at a level that will avert disastrous consequences.

In recent statements of their respective China policies, both US presidential candidates have expressed a welcome willingness to work with China to cut emissions. However, the obstacles to achieving such agreement are large.²⁶

The author, Fergus Green, has begun his article with a double wordplay. The first is to echo the title of a recent and famous documentary about climate, *An Inconvenient Truth*, made by Al Gore. This is a most appropriate echoing, given the similarity of the subject matter. The second wordplay involves a much-emulated syntactic mirroring of an opening sentence first made famous by Jane Austen, which begins 'It is a truth universally acknowledged ...'²⁷ from her novel *Pride and Prejudice*. Although the tone of the article is one of objective 'hard news', Green employs strong verbs (slash, stabilise, avert) where he can, as well as the interesting adjective 'scant'; there is also the alliteration of 'welcome willingness'. All in all, just in these eleven lines, I see an attention to detail that makes this piece of prose

full of ‘word bytes’ with the capacity to capture attention. The argument has a strong chance of remaining in the reader’s mind for some time, mainly thanks to the wordplays at the start. This is not prose ‘trimmed of excess and subtlety’, and neither is it the language of managerialism.

We find a very different style, however, in the opening lines of the second of the three stories, “‘New Generation Housing’ Can Open Doors for the Marginalised’:

A key element in any strategy to alleviate homelessness must be an increase in the supply of safe and affordable housing. While federal and state governments are working to improve life for the marginalised—a federal white paper is due in October and a national affordable housing agreement is expected later in the year—there must be wider acknowledgement that it has become almost impossible for people who are homeless to find safe and affordable accommodation.

Agencies whose mission is to help the poor often have no alternative but to place people in private rooming houses where a couple must pay up to \$370 a week for a room no bigger than a standard lounge room—with no toilet, no kitchen and no money left at the end of the fortnight to even start to get your life back together.

This means people remain homeless for longer, and the longer you are homeless, the harder it is to get back on your feet.²⁸

This opens with the dull uninspired type of syntax often found in government or business press releases, and of which Watson complains—there is very little in the way of active verbs, and no actual ‘characters’ in the grammatical subject positions in the first paragraph. ‘While federal and state governments are working ...’ is the nearest we get to ‘characters’ but they are cast in a dependent clause, not as the main characters in the subject position of the sentence. Indeed, there are no characters, as the main part of the sentence is ‘there must be wider acknowledgement that it has become almost impossible ...’ I will discuss in Chapter 2, following Williams (1995),

the increased readability of prose constructed in a 'character + action' structure.

At first glance it might appear that the initial part of the article has emanated from a government media release, since a few days earlier the Federal government had introduced legislation to establish the National Rental Affordability Scheme. But while I found several press releases on this topic, I did not find one that could be clearly identified as the basis for this paragraph. I did, however, find the following on a government website:

In March 2008 the Council of Australian Governments agreed to the key elements of a ground breaking new Intergovernmental Agreement on Commonwealth-State financial arrangements, which will be finalised by the end of 2008. The new financial framework will lead to a significant change to Specific Purpose Payments (SPPs)—which are payments made to the states and territories by the Commonwealth to pursue national policy objectives. The Supported Accommodation and Assistance Program (SAAP) is currently funded through an SPP. (Department of Families, Housing, Community Services and Indigenous Affairs)²⁹

Although it is difficult to work out any clear meaning from 'managerial' prose like this, it does seem that this unnamed government writer is trying to provide information on a new initiative. Characters of sorts have been constructed in this prose: 'the Council of Australian Governments', 'the new financial framework', and 'the supported Accommodation and Assistance Program'. But these characters are insufficient to save the piece from turgidity. The prose tells of a world of agreements, arrangements, frameworks and programs, with not a human being, nor a 'word byte' in sight. This is an example of business language that Watson argues 'has spread through the pursuit of business models in places that were never businesses. ... It is the language of all levels of government ... They speak of *focusing on the delivery of outputs* and matching decisions to *strategic initiatives*. Almost invariably these strategic initiatives are *key strategic initiatives*'³⁰ (emphasis in original).

The writer of the newspaper article I chose has actually commenced by referring to the government's initiative, using similar language to that of the government: 'A key element in any strategy to alleviate homelessness ...', but by the time he reaches the last two lines of his first paragraph, it is clear that he is saying that this new strategy is not enough to deal with the problem. The sentences in his second and third paragraphs are structured quite differently. There are no literary devices (it wouldn't suit this subject matter), but there are characters and actions: agencies ... have ... to place people ... people remain homeless ... The writer now uses a lucid, unadorned but graceful style, to give readers a clear sense of the struggles of both the agencies and the homeless people. There is far more chance of such sentences functioning as 'word bytes' and having some impact on readers, than there is of the 'managerial' style prose quoted above (significantly, the writer of the article, Michael Perusco, is chief executive of Sacred Heart Mission in Melbourne, one of the agencies to which he refers in his article). It is difficult to understand why the writer began his article in 'managerial' language. Perhaps in his agency role he has to read a great deal of such language; or perhaps he wanted to begin in the terms of the government before going on to make a very strong argument that the initiative proposed is simply not enough. It's a pity, though, that he did not commence with 'word bytes', because in its published form it would not invite busy, information-overloaded readers to proceed much beyond the first couple of lines, and therefore his important argument would be missed.

This is obviously not a representative sample of newspaper prose, but it does show that we can find examples of 'word bytes' quite easily, even though 'weasel' words are all too common. But while managerial language may be a modern phenomenon, lack of clarity has existed for a long time, perhaps as long as humans have been stringing words together.

Words in the Information Society

Turgid writing, for example, has been around for centuries. Williams quotes the following sixteenth-century example:

If use and custom, having the help of so long time and continuance wherein to [re]fine our tongue, of so great

learning and experience which furnish matter for the [re]fining, of so good wits and judgments which can tell how to [re]fine, have griped at nothing in all that time, with all that cunning, by all those wits which they will not let go but hold for most certain in the right of our writing, that then our tongue ha[s] no certainty to trust to, but write all at random. (Richard Mulcaster, *The First Part of the Elementary*, 1582)³¹

Equally, writers have been producing clear prose for a long time, as well as giving advice *against* turgidity. The following example (also from Williams), is from 1553:

Among all other lessons this should first be learned, that we never affect any strange inkhorn terms, but to speak as is commonly received, neither seeking to be over-fine, nor yet living overcareless, suiting our speech as most men do, and ordering our wits as the fewest have done. Some seek so far for outlandish English that they forget altogether their mother's language. (Thomas Wilson, *Art of Rhetoric*, 1553)³²

Clearly, anxieties about how we should best put words together are not new. But Watson's argument, that the present turgidity, and the 'death' of subtlety and beauty in written English is largely the result of the spread of 'managerial' language, deserves to be heeded. Why has managerial language proliferated? Earlier, I quoted Watson as saying that this type of language has virtually taken the place of the machine and the assembly line that were the important elements of the industrial age.

This idea is congruent with the view expressed in Robert Hassan's book *The Information Society*, in which he states that 'Information, in the form of ideas, concepts, innovation and run-of-the-mill data on every imaginable subject ... has replaced labour and the relatively static logic of the fixed plant and machinery as the central organising force in society.'³³ In particular, he argues that in our economic system (of neoliberal globalisation, or late capitalism), every aspect of our lives has been 'financialised'.³⁴ By this he means

that financial knowledge is the main currency. In other words, the total dominance of the buying and selling of, as well as gambling with, money—paper capital that is not based on manufactured products or on anything real. Such a hollow economy would need its own type of language to try and justify its existence—to cite just a few of Watson's examples: innovative and forward-looking; continuous improvement; growing (as transitive verb), as in growing your business, or growing the economy; stakeholders; bottom-line; productivity-driven; embedded, collateral damage; attrited; deconflicted. Unfortunately, these words certainly do resemble the hollow shells of eggs sucked dry by weasels, the name of the animal functioning as the metaphor Watson uses for business language—a 'word byte' if ever there was one!

It's likely that this type of business language has spread its tentacles into all areas of society. Even if writers don't want to use it themselves, if they want to debate an issue with government or business they find themselves debating in the terms of their interlocutor, as did the writer of the article I examined earlier. The writer was not from business, but running a charitable mission, and therefore probably needing to deal with businesses regularly. In addition, as the 'financialisation' of the world has increased in pace, the proportion of financial news in the media has grown. This has not necessarily been generated by journalists. Banks will offer to supply a news program with some expert commentary, and will fund the cameras and equipment necessary for the news crews to make this happen, complete with the bank sign or logo in the background.³⁵ For newspapers, they will send press releases—as do all businesses and anyone who wants to get material into the media—written to resemble news stories. In busy, short-staffed newsrooms, many of these press releases will go into print with minimal editing.

But as Adam Deverell reminds us in his chapter in this book on corporate writing, for every press release aimed purely to drum up business for a commercial enterprise, there is also one doing something that is helpful to the community. And I would add that for every sentence in the media written in 'weasel' words, we find one that is stylish and nuanced. These are the words that will attract readers, no matter how much dross and distraction surrounds them, and that will stick in readers' minds.

Watson may well be correct in asserting that managerial language has infected every aspect of public language in the globalised information society, that managerial language has seeped almost everywhere, into:

both private and public sectors ... McDonald's, your financial institution, your library, your local member, your national intelligence organization. It comes through your door and down your phone: in letters from public utilities, government departments, local councils, your children's school, banks, insurance companies and telephone companies ...³⁶

But with Hassan I want to argue strongly that 'pessimism in theory as in life is a form of powerlessness.'³⁷ Language is who we are, and we are language—wordlings indeed—and we *can* fight against its death by infection. In this case, the microbes come from neoliberalism, but they can derive just as easily from totalitarianism, as George Orwell showed long ago in his famous novel *Nineteen Eighty-Four*, which was as much about language as about society.

Industrial Action—for 'Word Bytes'

Allies in this battle are not hard to find. Try talking to people who are influential in large enterprises; ask them—as I have—what they think of the language use of most of their colleagues, or of the public language of their company. See if they are happy with it. Usually they are not. But often they don't know how to change it (perhaps present them with this book!).

Another thing you might try, when you need to get a point across to someone, and especially if it's a someone in a large organisation, is to write a letter. Write it in a way that is well-judged and elegant, that has taken careful thought and time to craft each sentence, that constructs ethos, pathos and logos, appropriate to the writer and the purpose (see Chapter 4). You can send it by email or snail-mail, but snail mail is best as it's now become quite a novelty. I always picture my recipients holding my letters in their hands, having to give them more attention than they would normally give an email, with all the other things on the screen distracting them. Fewer and fewer people

write or receive these sorts of letters now. The dominant view is that we must respond to almost everything by dashing off a quick email (which can then too easily be ignored, anyway), or not stop to write anything at all, because there will always be something else to do that is more pressing. Very little should be more pressing, I argue, than using language with care and passion, except perhaps talking to one's partner, friends, or children—but that often *is* about using language with care and passion too.

When I have good reasons, I write these sorts of letters—to mayors, colleagues, bosses, people high up in large enterprises. I don't always get the response I want, but I almost always get a response that shows the recipient has given my letter considerable thought. People are wordlings, after all, and will respond to words that have been put together with care, that have been crafted to entice their intended reader to switch off from all the other information for a moment, and take the time to read these words. I have termed such words and phrases, that hit their targets, 'word bytes', not because I want such words to conform to the information society, but because I want language—stylish, sharp, carefully constructed—to do battle with the 'decayed' language usually dashed-off in this speeded up world,³⁸ to take it on even on its own terms, and to win.

This endeavour need not be limited to personal or work-related letters: an email letter to an editor can also be a vehicle for well-crafted 'word bytes'; so can a comment or a post on a blog (see Chapter 13, 'Word Bytes on the World Wide Web'), or even your own regular blog; a contribution to a special-interest site, of which the Trekearth example I quoted earlier is but one example.

We can also stop and question 'weasel' language whenever we hear it, as I describe radio presenter Jon Faine doing in my article in Appendix 13. As Fairclough showed in his book to which I referred earlier, it was a particular 'weasel' use of language by politicians and certain business leaders that presented 'neoliberalism' and 'globalisation' as inevitable forces against which humans were represented as powerless. As Burke has described in his poem with which I began, and elsewhere, humans are wordlings, we invented language. And it is language that constructs our reality: 'We cannot look to reality to know what a word means; instead we must look at language to see what reality means. Words impose knowledge on us—they create a

reality for us.³⁹ Not all words we write or read can be ‘word bytes’, but we can certainly aim to eradicate ‘weasel’ words in our own writing, and to object to them strongly in the writing of others.

This, then, is the philosophy behind this book. *Word Bytes* is not a ‘manual’, offering ‘utilitarian doctrine’ which, as Watson says, is not much help⁴⁰ in the battle against ‘weasel’ language, but instead it tries to break up a very large undertaking into small, manageable chunks, using current media genres in which to teach the necessary philosophy, knowledge and skills.

The first two chapters, as well as Chapter 5, deal with beginning, controlling and editing the ‘word bytes’; Chapters 3 and 4 explain pathos, ethos and logos—how to reach out to your reader, drawing on language arts that have survived over 1500 years, to shape a piece of writing that will reach out to readers in a personal way. Chapters 6–11 explain how to shape words into specific and popular genres that appear in many different types of media—magazine features, travel stories, op-eds, reviews of books, arts and culture, and different types of fiction. Chapters 12 and 13 show how press releases and other corporate writing can be crafted as ‘word bytes’, as well as blogs and other types of web-writing. In Chapter 14 I focus on researching, an activity that has changed almost beyond recognition in the information society, and which now requires very specialised skills if it is to be done with maximum efficacy. And in Chapter 15 I present the skills for those of you who wish to take your writing one step further—as many of my former and current students do—and send it off to be considered for publication. In the 14 appendices you will find a range of examples of each of the genres with which the chapters deal. Most of these examples have been published elsewhere; so they are examples of public language, and all of them have been crafted with thought and skill, but especially with passion and with care. They are testimony to the view that living in an information society or a Web 2.0 world does not mean that we should forget we are first and last ‘bodies that learn language’, the only thing that makes us human, that makes us ‘wordlings’.

Notes

- 1 Burke, 1989, p. 263.
- 2 Ross.

- 3 *ibid.*
- 4 Hassan, 2008, p. vii.
- 5 Watson, p. 65.
- 6 The Poetry Archive.
- 7 Livingstone.
- 8 McRae.
- 9 Rich, pp. 9–10.
- 10 Crystal, 2006, p. 271.
- 11 Orwell.
- 12 Scanlon.
- 13 Clemens and Pettman, p. 91.
- 14 Scanlon.
- 15 Crystal, 2008.
- 16 *ibid.*
- 17 *ibid.*
- 18 Barthes, 1978/2000.
- 19 Watson, p. 4.
- 20 *ibid.*, p. 8.
- 21 Woodhouse.
- 22 Fairclough, 2000, p. vii.
- 23 *ibid.*, p. 12.
- 24 Crystal, 2006, p. 229.
- 25 Watson, p. 2.
- 26 Green.
- 27 The full line is: 'It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife', the first sentence of Jane Austen's *Pride and Prejudice*.
- 28 Perusco.
- 29 Australian government: Department of Families, Housing, Community Services and Indigenous Affairs.
- 30 Watson, p. 13.
- 31 Williams, p. 6.
- 32 *ibid.*, p. 7.
- 33 Hassan, 2008, p. 23.
- 34 *ibid.*, p. 28.
- 35 Radio 774 *Morning Program*.
- 36 Watson, p. 16.
- 37 Hassan, 2003, p. 128.
- 38 Hassan, 2003.
- 39 Foss, p. 183.
- 40 Watson, pp. 23–4.

