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## President's Message

Hello, Intersteno Friends.

I do hope this Spring message finds all of you in good spirits and full of energy for a season of sunshine and warm weather.

Remember that the registration for the Internet Keyboarding Competition is open until March 31<sup>st</sup>. And good luck to all of the competitors!

The Intersteno board members met in The Hague during the weekend of February 7<sup>th</sup> to 9<sup>th</sup>. The agenda was quite full and included a review of the council meeting and IPRS meetings in Istanbul, discussion of Intersteno presence in social media, the Intersteno Board for years 2019-2021, the Cagliari congress, and location options for the 2020 council/IPRS meetings and the 2021 congress.

In addition to the many hours of meetings, there was also time for relaxation, such as a tour of the parliament building and a visit to the Escher museum. By now, many of you have likely seen photos from these visits which appeared on various social media sites.

As the summer season nears, flights to Cagliari are more abundant. If you are making your travel plans for the next Intersteno congress, you'll find reasonable prices and attractive flight schedules.

In this *e-news* edition, Georgette Sante gives some details about the venue and arrangements for the competitions during the upcoming congress.

Welcome to our new contributors and thank you to our "regulars".

We are a federation dedicated to information processing and communication. Your support and continued exchange of information is the foundation on which we build!

With friendly regards...

**Rian Schwarz van Poppel**  
INTERSTENO president



## IPRS report

The official schedule for the IPRS meetings in Cagliari can be found on the [www.intersteno.org](http://www.intersteno.org) website. The IPRS Social Club will be open again in Cagliari. Place the time on your schedule to join us for a drink and small bites!

## Scientific Committee report

By Dr. Carlo Eugeni

Dear Intersteno friends,

Together with our President Rian Schwarz-van Poppel, I am very proud to announce that this year the Congress conferences are going to be particularly rich and interesting. We have received many requests, because of which we have had to postpone the deadline for submitting abstracts, and we have received more proposals than we could accept. However, some proposals were so interesting that we have had a hard time to decide on a tentative program of both the General Conference and the IPRS Meeting.



As you may remember, we decided that the topic of the Conferences would be the future of speech-capturing professions. Apart from the high number of proposals coming from those countries who confirm an interest in our conferences, let me stress the participation of Spain, who is coming back to Intersteno with 2 speeches; and the presence of topics that have never been touched during our conferences such as audio description, which confirms the common interests the reporting activities and accessibility have.

Given that some proposals were more profession-oriented and some more research-oriented, Rian and I have decided to distribute the speeches as follows:

### IPRS MEETING – Sunday 14 July 2019

14.00-16.00	FIRST SESSION	TECHNOLOGY
	Iulia Mihalache (Canada)	Ethics and Technologies: Do businesses address ethical issues when developing new tools?
	Giulia Torregrossa & Daniele Casarola (Italy)	Italian shorthand machines in the open source era
	Paolo Paravento (Italy)	PerVoice technological solutions in diamesic translation
	Sang Gyu Kang (Korea)	Sorizava Collaborative Artificial Intelligence Solutions
16.00-17.00	SECOND SESSION	REPORTING TODAY
	John Vice (UK)	Official Reports and Body Language
	Eero Voutilainen (Finland)	Everyday linguistic and editorial choices in parliamentary reporting
17.00-18.00	THIRD SESSION	REPORTING TOMORROW
	Joel Snyder (USA)	Audio Description: future perspectives into parliamentary accessibility
	Henk-Jan Eras, Deru Schelhaas, Germ Sikma (the Netherlands)	We have seen the reporting future and its name is...
18.00-18.30	IPRS Social Club	

**GENERAL CONFERENCE – Tuesday, 16 July 2019**

<b>09.00-09.30</b>	<b>Institutional greetings and Introduction to conference</b>	
<b>09.30-11.00</b>	<b>FIRST SESSION</b>	<b>LINGUISTIC ASPECTS</b>
	Carlo Eugeni (Italy)	Diamesic translation: a theoretical framework for reporting and captioning disciplines
	Paula Arenas (Spain)	It's still all about the language
	Eero Vuutilainen (Finland)	Linguistic ideologies and editorial principles in parliamentary reporting
<b>11.30-13.00</b>	<b>SECOND SESSION</b>	<b>LIVE SUBTITLING</b>
	Paolo Michela Zucco & Fabio Angeloni (Italy)	Live subtitling through stenotyping: evolutions of a practice
	Rocio Bernabé Caro, Estella Oncins & Pilar Orero (Spain)	Harmonised training in real-time intralingual subtitling
	Tatsuya Kawahara (Japan)	Captioning Software using Automatic Speech Recognition
<b>14.30-15.30</b>	<b>THIRD SESSION</b>	<b>STENOGRAPHY</b>
	Jorge Bravo (Argentina)	The history of stenographic reviews in the world
	Boris Neubauer (Germany)	Towards the creation of an international library on shorthand
<b>15.45--17.15</b>	<b>FOURTH SESSION</b>	<b>PARLIAMENTARY ACCESSIBILITY</b>
	D'Arcy McPherson (Canada)	Opening doors through legislation, machine shorthand and technological collaboration
	Michiel Haanen (the Netherlands)	Live subtitling of debates in the Dutch House of Representatives
	Tony Minichiello (UK)	Accessibility at the House of Commons
<b>17.15-17.30</b>	<b>Closing Remarks</b>	

I am sure that you are also eager to attend such rich and interesting gatherings, full of food for thought, with speakers coming from all over the world, from East Asia to the Americas, and a consistent group of speakers coming from Europe. On top of this, we have decided that this year speeches are going to be published in our brand-new online journal "Tiro", directed by Scientific Committee member Eero Vuutilainen. I look forward to meeting you soon in Cagliari and share with you all this fantastic program.

## About the Competitions in Cagliari

By Georgette Sante

Dear friends,

This year, Competitions in Cagliari will be organized in a different way as compared to previous years. Thanks to the infrared technology used in conferences, this year all competitors will compete in the same room and will listen to their competition text through their headphones.



*The same room? All of the competitors together? Will others disturb me, or will I disturb others?* These are valid questions. Let me start with the advantages, after which I will concentrate on such concern.



The infrared system allows for competitions not to be scattered in many rooms. This means that competition leaders can manage their competition directly, with the help of a number of people who are all assistants, no longer responsible for competitions in a single language. By doing so, we avoid the risk of many national leaders for each competition who may interpret rules differently as compared to the Competition Leader. Moreover, this system makes sure that each competitor competes in the same conditions as the other competitors: same room, same number of people around them; same possibility to access the text. Finally, there is the huge advantage of having the possibility to adjust one's volume, depending on one's single needs.

As for the concern of being disturbed, I'm not a competitor so it is difficult for me to understand what could be disturbing. For this reason, in June 2018, together with Intersteno Secretary General Danny Devriendt, I asked a group of people (competitors such as Enrico Montanari, Alessio Popoli, and Andrea Farsi; veteran Evi Rossignoli; and Italian delegates Francesca Marchionne and Tiziana Trapani) to organize a test competition in Cagliari.



I sat near Francesca, dictating in a stenomask. This could be considered as "disturbing" but it was not because I was able to adjust my volume, thus being able and concentrating on the competition text only.

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Moreover, we have reflected on the fact that there has always been a concern about possible disturbing factors. I remember in Berlin, tables and chairs were very close to each other. It could also be considered as “disturbing”, but in the end everything ran smoothly. Also, we have agreed not to put voice writers close to pen writers and touch typists because the competition room in Manifattura Tabacchi is large enough to have enough space between each table.

All this being said, I think the adopted solution makes it possible for competitors to enjoy from good conditions: concentrating on dictation, one’s skills and one’s performance. For more information, let me invite you to have a further look at the dedicated page we have prepared for the Istanbul Council where we discussed and voted for adopting this solution for next Congress. I am confident that you will understand it provides you with the best conditions to make the most out of your incredible skills!



## Thank you for ÖSTV

By Bernadett Berencsi and Anita Dobas

Thank you for ÖSTV, thank you Marlis and Leo!

We read on the website of ÖSTV (Österreichische Verband Für Stenografie und Textverarbeitung) that on December 31<sup>st</sup>. 2018 this organization would finish its work.

What did this organization mean to us? We can say on behalf of many people from several countries (e.g. Austria, Belgium, Czech Republic, Germany, Hungary etc.) it meant A LOT.

Whatever happened, the international youth competition in Vienna always took place.

Always a very rich program, e. g. city tour in Vienna, the participants were welcomed also a representative from the town hall, several trips, concerts, shows. It was always really great!

We also had a lot of fun in the Vienna Prater. We enjoyed in Vienna always a great time! It was always very successful events and a small piece of mosaic for the understanding of people from different nations.



In Berlin, opening cocktail

Prater's restaurant (2018)

It was a great honor to us to take part in these competitions during the past years. It's a special honor for us too, that we participated in October 2018 at the Vienna City Hall at the international conference.

Since many years we have received a lot of value in Vienna! Good colleagues, valuable people, helpful friends and challenges in our work! Without Marlis, Leo and ÖSTV it would be impossible to participate at these events.



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We are very grateful to Leo and Marlis Kulb for the huge work, perfect organising, for their wonderful hospitality and unforgettable kindness! All the official and private programs will stay at a special place in our hearts. We are happy and lucky to have spent so many days together with Marlis and Leo.

We hope there will be enthusiastic people to follow Marlis' and Leo's work. We hope also that our good relationship with Austrian colleagues/friends will continue in the future, as well as with ÖSTV!



#### International Youth Competition

We wish all the best to Marlis, Leo, ÖSTV and every Austrian colleagues/friends! We hope the next years will be as successful as the ones during Marlis' and Leo's work.

Dear Marlis, Dear Leo,

We wish you all the best for the future. See you next time, hopefully in Cagliari and/or in Vienna or maybe elsewhere!



Lot of fun with Leo in Prater



Together

We would like to thank you also in German:

Liebe Marlis, lieber Leo,

wir sind sehr dankbar für Ihre unvergessliche Nettigkeit, wunderbare Freundschaft und ausserordentliche Gastfreundschaft! Wir sind sehr glücklich und froh, dass wir konnten Sie kennenlernen! Es ist ein riesige Ehre für uns! Wir erinnern uns immer sehr gern an alle Tage, welche konnten wir mit Sie erleben, besonders viel Lachen mit Leo!

Wir wünschen Ihnen weitere gute Gesundheit und Alles-Alles Gute! Wir hoffen, wir können/werden in Cagliari und/oder in Wien oder irgendwo treffen! Danke schön für Alles!



## Two Vergoni Michela steno keyboards fly to the Museums of Milan and New York

By **Guilia Torregrossa**

Also, this year, between November and December, as always happens during the parliamentary budgetary session, the reporters of the Italian Senate of the Republic spent a lot of time in the Budgetary Committee to take the minutes and then write down the verbatim reports of the related sessions. To my great surprise, however, this year I was able to make an archaeological discovery (or rather, of vintage-pop style modernism): in a corner of the mentioned Budgetary Committee, in fact, I noticed - abandoned in the middle of the folders and the tomes of the many amendments presented to the text of the budgetary law - two splendid Michela steno keyboards, model Vergoni, that had been used in the Senate between the '80s and' 90s.



They were probably lying there for a very long time, in case colleagues from previous generations to mine - normally employed in other activities than stenotyping, like the revision or the annex to the session - had to go back to writing in the Committees to lend a hand to the frontline colleagues like me, during work peaks. But since this has not happened for years now, considering that stenotypy at the Italian Senate is now entirely digital, I thought to take the two Michela steno machines under my protective wing to bring them back to the Reporting Department, in order to enhance them as they deserve.



That's how, when I read on the website of the next Intersteno Congress that there would be an exhibition of typewriters, I thought it was the perfect opportunity to let the public know a model of Michela keyboard dated back to the end of the last century. In fact, in Cagliari it will be possible to see and touch 50 machines coming from many different countries and from different eras, together with a legend about their own history, belonging to the Museum of Typewriter in Milan owned by a passionate collector, Mr. Umberto Di Donato.

The Museum, inaugurated in 2006 with the exhibition of about 200 pieces, including some computational machines, today, after more than ten years, includes 1,800 pieces. Some of them, original and restored, are visible in every detail and can be touched by visitors - with due attention, of course - and are told in great detail. Some are very old (like the Caligraph of 1882, made in the USA); others are historical ones (like the Williams of 1887, which inspired the adventure of Camillo Olivetti in Italy); others have belonged to famous people in the history of Italy (such as Francesco Cossiga or Matilde Serao) or are unobtainable (from the Chinese machine of the Twenties, with an infinity of ideograms, to the Arab one, from the Olympia of the World War II, equipped with a special key for the character of the SS, up to the toy models, like Barbie's pink typewriter).

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<sup>1</sup> <http://www.museodellamacchinadascrivere.org>

The electronic model of the Michela keyboard that the Senate of the Italian Republic has decided to donate for free to the Museum of typewriter - and that will be exhibited also during the 52nd Intersteno Congress of Cagliari - was produced by the Osvaldo Vergoni company of Perugia in the years 80s of the last century (it practically has the age of who is writing this article!). It was equipped with a thermal printer, such as fax machines, and has remained in use at the Senate for about a decade, until the advent of digital stenotyping, still in use. It is with it that many of my colleagues in the past have won prestigious awards in Italy and abroad, including the Intersteno world championships.

The keyboard model sent to the Museum is working, so that visitors can try it, but the question for me - as I have never used it in my daily work - was how, given the impossibility of finding the paper instructions. And so I had to resort to a colleague belonging to the previous generation to mine, Alessandra Caputo, who explained that the keyboard model allowed to stenograph both using the original Michela phonostenographic signs and the plain translation of the syllables with the Michela decritter (giving more syllables on the same line in the Latin alphabet), allowing the reading of the strip even to untrained people. But having been promoted as Committee revisor, she had not been using that machine for a long time either, so she did not remember exactly which key combination would allow us to switch from one mode to another.

Who to contact, then? Luck smiled further, because by chance a colleague of the previous generation of Alessandra, who retired a few years ago, came to see the office to greet us just while we were investigating about that wonderful Vergoni stenomachine, and so we could ask her directly. She is Antonella Serata, who I want to thank publicly here: for a prodigy of memory - that never cancels actions carried forward for years, even if not set aside and unused for a long time, especially if they are combined with the passion for work - after some seconds, Antonella's eyes lit up, and her hands found the right combination on their own. Pressing the red central button and, following, two different combinations of white and black keys (first white key from left, with the left little finger, together with the third black key from the left, with the middle left finger, for phonostenographic symbols; instead, the fourth white key from the left, with the left thumb, together with the fourth black key from the left, with the left index, for the decriter) it was possible to switch from one mode to another. And so, we rebuilt the story! How fascinating it is to discover the long past of the keyboard I use every day ... I've been using it for years, but there's still a lot to learn.

But what about the destination of the other Vergoni machine that was found in the Budgetary Committee of the Senate? Farther away: nothing less than the Gallery of shorthand in New York. For some time, in fact, negotiations were under way to send a Michela keyboard to the Gallery of New York, that had requested it, and finally the favorable opportunity came.



The Gallery belongs to Dominick Tursi, a longtime friend of the Intersteno, who has been a passionate and long experienced official reporter in the New York State Supreme Court, a freelance reporter and principal (with offices on both coasts of the United States, in Hong Kong, and in London) and a federal court reporter in the busy Eastern District of New York.

<sup>3</sup> From the left, Alessandra Caputo, parliamentary stenographer, reporter and revisor of the Senate of the Italian Republic, and Antonella Serata, parliamentary reporter who retired some years ago.

Founded in 2010, the Gallery traces the evolution of shorthand: 5.000 years to the creation of written literacy by the Sumerians, to the first system of shorthand 2.000 years ago, to today's high-speed, high-tech artisans who convert speech to text and simultaneously transmit it worldwide. It celebrates shorthand reporters, who preserve the rhetoric of society from a front-row seat at every day and historic events, and honors those who entrust them with that solemn duty.



<sup>4</sup><http://galleryofshorthand.org>

## The annual assembly of the Aliprandi-Rodriguez Academy in Florence, Italy

By **Guilia Torregrossa and Fabrizio Gaetano Verruso**

The Accademia Aliprandi and Rodriguez of Florence, an institution engaged in the field of multimedia writing and communication, gathered in its historic and prestigious location in Piazza Duomo, under the chairmanship of Professor Carlo Rodriguez, son of Flaviano, professor emeritus of typing and shorthand writing in the Italian panorama of the last century. Recognized with a special ministerial decree of 1992, it includes among its members various professionals in the field of communication and multimedia (including journalists, stenographers, pen shorthand writers, stenotypists, parliamentary reporters, former shorthand writing teachers, respeakers, as well as

professors of prestigious Italian universities in various sectors of communication).



In the picture, panorama from the windows of the Academy: the magnificent Dome of Florence. Photographer: Giulia Torregrossa.

As usual, the Academy has introduced its works with the statutory requirements, including the approval of accounting documents, the formulation of new proposals for training courses for young people and adults and the awarding of the participants both to the competition via WhatsApp both to the well-tested certifications, to which several insiders adhered and that has been decided to renew for the next year.



In the picture, a glimpse of the participants. Source: [The Academy web page](#). Photographer: Marta Riccò.

The certifications, which were carried out both online (real time, audiotranscription and text production), and, from this year for the first time, also being present (speech capturing), are all guided by the same Intersteno competition regulations. They are open to the participation of all fast writing methods in the Italian language (shorthand writing,

stenotyping, typing, respeaking) and are coordinated by Fabrizio Verruso (real time and speech capturing), Carlo Eugeni (audiotranscription) and Marta Riccò (text production and WhatsApp competition).

The speech capturing certification session that was held in the building of the Aliprandi Academy this year was dedicated to the memory of Angelo Maria Quitadamo, died in 2017, who was a milestone of Italian pen shorthand writing: he had been President of EUSI, the Unit of the Italian Secretariat, historic organization that organized the Italian shorthand and typing championships as well as other technical disciplines. The biographical profile of Angelo Maria Quitadamo, wrote by Professor Anna Maria Trombetti, president of the Scripturae Munus Institute of Rome and author of a recent interesting translation of Leone Caetani's shorthand diaries contributed to her commemoration, is readable as an attachment to this article.

This year, for the second year in a row, at the beginning of February it was held a WhatsApp competition, consisting of the forwarding of a text via WhatsApp as soon as possible, in the seconds immediately following its publication on the website of the Aliprandi Academy.

As part of the Academy's cultural session, which took place on Sunday, February 24th, four interesting presentations highlighted the quality of the contributors.

The first presentation concerned «Disney and the Italian language, between cultivated traditions and blooper inventions». Roberto Gagnor, Disney screenwriter, was the protagonist. Remembering that among the first translators of the comic there was the great Cesare Pavese, he took stock of the language of Mickey Mouse, in whose stories a cultivated parody of great literary successes abounds.

Then came the turn of Sergio Barni, who related to «Liquid - Beyond the sign and the word: the dynamic para-alphabets», that was a reflection on how language is an interface that makes us appreciate or alienate someone, because, as in electronics, in the interfaces of each circuit, some pieces are incompatible with others.

Francesca Corrado, economist, has enchanted the academics with «Eulogy of failure: why making mistakes is good» (from the title of the book of the same name, published by Sperling & Kupfer), with the merit of having shown how failure and success are two sides of the same coin and of how the first, generally associated with terms such as discomfort, sadness or frustration, is actually pregnant with great opportunities for growth and development.

Last but not least, came the speech of Maicol Calegari, about «The marketing of experiences: the evolution of the advertisement in the society of the one and of the social networks», which has dealt with a very current topic, although now dating back to its genesis, that is to say the impact of social networks within society and the consequent changes in the communication and product promotion methodology.

Also, this year, at the same time, the orthostenocalligraphic exhibition of selected pieces of Italian literature took place («Christ stopped at Eboli», by Primo Levi; «The ocelot», by Giuseppe Tomasi from Lampedusa; «The betrothed», by Alessandro Manzoni). The participants sent their stenosccripts in the four most common pen shorthand systems in Italy (Cima, Gabelsberger-Noë, Meschini and Stenital Mosciaro) and with the Michela phonographic system, both autographed and printed, using a special font that had been constructed for the occasion.

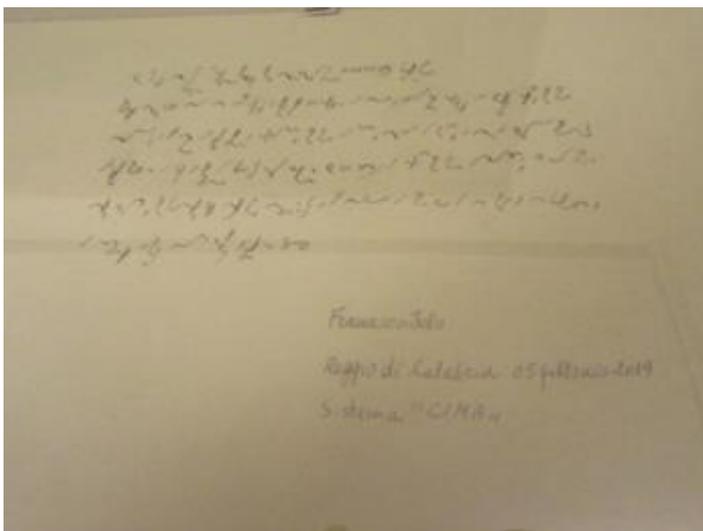


The four speakers. (Photo by Marta Riccò)

Source:

<https://www.facebook.com/503807923080955/photos/a.774456239349454/1895256757269391/?type=3&theater>

The stenotypist Daniele Casarola was also present, who recently appeared as self-taught in the art of fast writing, but already very promising in terms of manual skills and technological and technical innovation, who for personal pleasure captured part of the Saturday assembly, using a «futuristic» model of an American-style stenomachine, adapted to the Italian language with open source Plover software. The occasion favored the meeting with another stenotypist, Giulia Torregrossa, reporter of the Italian Senate - who joined the certification session in presence and the orthostenocalligraphic exhibition - and, consequently, the exchange of ideas and professional projects: an interesting brainstorming was born that led to outline a shared presentation for the next Intersteno Congress about the landscape of Italian stenotypy and open source software.



The orthostenocalligraphic exhibition source: Aliprandi Accademia Fb page



Daniele Casarola

From all the interesting ideas that have emerged, the President tried to summarize an address for the Academy's activities in the immediate future, which aims to explore the

ground for the development of a new language suitable for social networks - as stenography, its cultural matrix, tries to capture all the nuances of a speech - given that today the language is multimedial and interactive.

Aiming at this, the leaders of the Aliprandi Academy, during the meeting, also revealed a very interesting scoop, which was greeted with great enthusiasm by the bystanders, about the contacts recently established with the Accademia della Crusca (the translation of this name in English should be Bran Academy: as the name suggests, it should discern the subtle issues from the coarse ones, such as the wheat from the bran).

Founded in Florence in 1585, the Crusca Academy is in fact one of the most prestigious linguistic institutions in Italy and in the world, which brings together scholars and linguistic and philological experts of the Italian language. In order to develop a new language, the Aliprandi Academy has therefore wanted to make contact with the Bran Academy with the interest for a possible collaboration, also in order to deepen very

present themes, such as the scarcity of proposals for the future and the increasingly frequent acknowledgment of the state of affairs, with the consequent mere validation of some of the more recent neologisms (such as the now famous «petaloso», that means rich in petals, coined by a child from the elementary school, whose teacher asked the Crusca Academy looking for an authoritative voice). So, we will see what the future will bring, thanks to the brainstorming of the professional skills that have recently entered the Aliprandi Academy, coming from the most varied fields of communication.



It was a two-day event rich in cultural ideas, culminating in the traditional guided tour of an artistic destination in the city of Florence, which this year was the Accademia Gallery, which houses the famous David by Michelangelo, as well as numerous paintings of inestimable value signed by Ghirlandaio, Perugino and Filippino Lippi, just to name a few.

[Michelangelo's David, kept in the Accademia Gallery of Florence. Photo by Giulia Torregrassa.](#)

Very pleasant then were the precious moments of informal exchange, which took place both during the final lunch and especially during the social dinner on Saturday night, which found a very fertile ground in the excellent Tuscan cuisine accompanied by more than one glass of Chianti.



Among the others were the pillars of Intersteno Italia (Maria Luisa Corti Crippa, Carlo Eugeni, Francesca Marchionne, Marta Riccò, Evi Rossignoli and Fabrizio Verruso).

[Social dinner Saturday 23 February, at the restaurant «Da Lino». Photo by G. Torregrassa.](#)

The Academy remains available to colleagues who, for various reasons, want to join and participate, also to submit any contributions.

On the admission methods [www.accademia-aliprandi.it](http://www.accademia-aliprandi.it).

Information via email: [info@accademia-aliprandi.it](mailto:info@accademia-aliprandi.it).

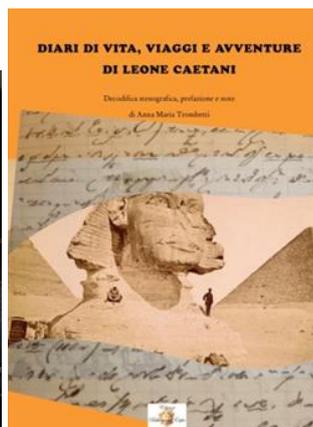
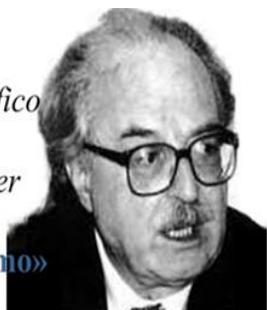
## Angelo Quitadamo (1921-2017). Initium Memoriae

by Anna Maria Trombetti, Scripturae Munus Institute

For some time now, as an Institute and for the sake of personal friendship, we had in mind to honor the life and works of Angelo Maria Quitadamo with one of our official reminders, as he was the co-founder Master of Scripturae Munus Institute. On the occasion of his death, which took place in July 2017, we declared ourselves in continuity of thought with him and with his actions and operational choices. The profound admiration for the Man and the Scholar, who became close to us since the seventies of the last century, and the equally strong feeling of gratitude for the countless contributions received by him in terms of teaching and assistance in every need, push us to break the delays. We therefore evaluated to corroborate with our first memory the initiative of the Aliprandi Academy to dedicate to Angelo Maria Quitadamo a celebratory space within the program of presentations and works that took place at the annual meeting, held last February 23<sup>rd</sup> and 24<sup>th</sup> in Florence.

Let's say as a premise that even before starting it is a failed enterprise to propose to insert conveniently, in a single folder, the overflowing dossier of a personality that, to the fruitful activity of thought expressed with the writings and the oratory and the equally large profusion of skills and commitment in the scholastic, diplomatic and managerial areas, has combined the ability to become the creator and the promoter of important projects and resolutions in the field of «stenographic-business» (just remember the famous championships of Montecatini, Pesaro and Senigallia, in Italy).

*Il mondo  
Stenografico  
italiano  
in lutto per  
«Angelo  
Quitadamo»*



We will talk in turn and in two episodes: we are Francesco Castaldo and Anna Maria Trombetti, depositaries of a legacy of extraordinary vivid memories, which we wish to share in their cultural and sapiential exemplarity. Who will want can join us with its addition of fresh first-hand elements and cooperate to make a magnificent, more detailed, rich and precise life-picture.

## Anna Maria Trombetti writes about Angelo Quitadamo

I met Angelo Quitadamo at the end of the seventies of the last century, on the occasion of a conference he presided over. It was the first opportunity to experience his distinct attitude of acceptance that made him lovable to those who met him. I do not remember *any incident either related to my personal experience nor referred to by others, in which, to talk with him, there was a need to observe formal protocols or to be registered in a list of appointments.* The Professor was always there, in person or in a timely reply, by telephone or by mail, for the requests of those who were looking for him, always ready to listen willingly and to make available the resources of his wisdom.

He was mild, polite and respectful of anyone. His conduct throughout the existential spheres was marked by the canons of absolute consistency and kindness that were never exclusively formal, although marked on the tones and degrees required by the recognition of some hierarchical priorities that were taken for granted, such as the treat, much more what a branch, brought to his father Giuseppe.

As an old acquaintance of mine told me, this feeling was not caused by the family bond, but rather by the shorthand discipleship: «the student» always looked with admiring and humble «submission» to the one who became his cultural and moral guide, had routed him to «stenographic» militancy and had forged its character on the iron fidelity to the values of the Neapolitan school.

The same veneration reserved for those who preceded him in age or held roles and positions of responsibility in the professional contexts of belonging (*ubi maior, minor cessat*).

He has been President of the aforementioned EUSI and of other prestigious bodies, like when he was in the supreme position at the top of the Intersteno, which held with great honor between 1987 and 1989, maintained shorthand writing at top levels. Playing those roles, the «doctor stenographiae» was always dedicated to work with meticulous rigor, privileging the duty in every circumstance. He was therefore always prepared in the topics to be treated and constantly updated on every other question in order to be able to confront, even extemporaneously, on all possible theses.

He was dedicated to work with meticulous rigor, giving priority to duty in every circumstance. He was therefore always prepared in the topics to be treated and constantly updated on every other question, in order to be able to confront himself, even extemporaneously, on all possible theses.

He was measured, attentive and prudent: he never said too many words, nor did he ever adopt a dissonant behaviour with the expressive and characterful sobriety (a quality which he also adhered to without any effort, as accustomed to accepting himself and accepting the others). Consistently, he refused the chameleonisms, the hypocrisies and the moral compromises, which he always tried to avoid, even if in some cases he could not avoid paying in person that form of condescension that was extorted within a friendly relationship, because, despite knowing diplomatic strategies, considered friendship to be sacred.

Even in clothing he remained faithful to the canons of essential decorum, never looking for an appearance deviated from the objective data of age and physical conformation, nor any ridiculous ambition or effort to show a few years less. In my imagination, he will forever remain «photographed» with the anonymous dress of light-gray wool made, the mustache and the white streaked hair, glasses with reflective lenses and the inevitable old leather bag, overflowing with papers, which made his figure a little bent and uncertain. He was not serious in the features and expression of his face, however, that transmitted flashes of benevolent irony with his glance, that was never distracted and always inquiring. I never saw him frowning, unhappy or plaintive: the smile was congenial to him and accompanied him in all that he did, without having anything forced or stereotyped.

Quitadamo was a curious man who inquired about things and people, but without exceeding. Discretion never brought him beyond the threshold of nobility, which had more steps: probably he knew that, instilling trust in his neighbours, he would have inevitably got a return of confidential communication, and there was no lack of positive feedback.

Not loving the controversy, he always tried to overcome any conflict through dialogue and any other modality that would not degenerate relations with those who objected to them. On some occasions, rather rare, in which the direct confrontation was not avoidable, while keeping the point on his ideas, he avoided the strong words and the shifting attitudes. In short, he behaved like a wise man, turning his eyes elsewhere and changing his way in front of an indecorous spectacle. He, who had come back alive from the Russian campaign, knew that human baseness is not fought with duels nor badly for evil and that

moral strength, while requiring prolonged patience, eventually comes to compensate for the sacrifice.

The sacrifice accompanied him invariably in all his days: his was a life of serious and ponderous commitment, which did not spare him even as a pensioner, throughout his old age, and gave him a few burdens, but he was very good at covering up his effects. The punctual answer - marked in tones and in the voice - that gave to my question «How are you, Professor?», when I called him on the phone, was: «I'm ok!» and was immediately followed by his question: «And how are you? What can I do for you?». I never heard him say «I'm busy right now, call me back later».

Dear Professor, you know how much I miss you and how much it moves me the thought of Your collaboration, precious in many of my requests for help. I would do anything to listen to your voice again! Do you remember how much complacency - and torment - we found in dwelling on some passages of the «Caetani Diary», where the signs were difficult to interpret or where we came across some delicate point of the confessions of the Prince that led you to comment «But ... this guy it's a little rascal!»?

There are many memories, many reasons that remind me of him, not only those of the shared joy - like kids use to do - and the spiritual observations that we exchanged. I am proud to have been the discreet confidant of his sufferings too, when some negative events broke into his life.

The deceptions and pitfalls now have lost all hold on him. To me, as a continuator of his work in the Institute, it remains to keep high the torch of his example.

Anna Maria Trombetti, *Scripturae Munus*

<sup>1</sup> Anna Maria Trombetti, born in Rome on July 26, 1936, and resident there, has completed her studies at the Theological University «Ecclesia Mater», then dedicated herself to the public teaching of pen shorthand writing in high school. Poet, stenographer reporter, author of articles for the magazine "Civiltà della Scrittura", she cultivates interests in the field of literary and linguistic studies and is the author of a thousand little Italian poems. Her father, Mr Ugo Trombetti, the stenographer of Benito Mussolini, was a strong man, who was able to stand up to the Duce, so much so that if, when the Duce asked, «Who wrote this piece?», the reply was: «Trombetti!». His excellence ordered to publish it without censorship. Professor Anna Maria Trombetti, unique for her evergreen passion, is one of the few in Italy to have dealt with shorthand at all latitudes, from historical to teaching ones, from cultural associations to artistic forms (stenotattoos and stenographed decorative panels). She is currently co-president of the «Scripturae Munus» Institute of Research and, with sincere enthusiasm and enviable design skills, she pursues a plan of new shorthand literacy, creating a distance course in one of the stenographic systems considered to be of considerable complexity, but of a rational compendium of the Italian language, namely the Gabelsberger-Noë.

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## The “tiflológico museum” in Madrid and the stenotype machines

By Jorge Bravo

On the occasion of the recent visit to Spain, in which we had the opportunity to have interesting meetings with colleagues from the Senate and the Diputates. There we talked about the development of the profession in Spain and Argentina, about INTERSTENO and about joint projects.

On the other hand, we also visited the “Tiflológico Museum”.

This museum was inaugurated in Madrid on December 14, 1992 by the National Organization of the Blind of Spain (ONCE). There their cultural heritage is exhibited and there are temporary exhibitions of blind or visually impaired artists.



With colleagues Javier Núñez Hidalgo (Senate of Spain) and Encarnación Ramos Vallejos (Congress of Deputies of Spain)

The Tiflológico Museum is a space conceived so that visitors can see and touch what is exhibited there, although what really makes it original and unique is the fact that it is a museum that was born by decision of its users and designed by these tailored to your needs. It has three rooms: one, dedicated to the exhibition of models of architectural monuments; another, dedicated to the exhibition of the paintings and sculptures of blind and visually impaired artists; and a third room dedicated to the exhibition of typological material and to the tools with which historically the group of blind people has had access to culture and work.

In this room you can see machines of the different writing systems, previous or contemporary to Braille, the mechanization of this system and its application to the different fields of teaching (reading and writing, mathematics, music) as well as shorthand machines or Stenotype machines.

### Stenotype machines

In Spain, the Congomar system was used for shorthand writing since 1935, the date of the first method of this system for seers. This system, as well as others that existed at that time, have their origin in the work of Francisco de Paula Martí who, in 1803, introduced in Spain the first method of shorthand, translation of Samuel Taylor's English system.

In 1946 a version appears, for blind people, that uses the Abreu Shorthand.

Stenography and typing historically constituted one of the more widespread occupations among blind people. At the moment the Braille used in the different stenographic systems, mechanized or not, use the seventh and the eighth points, in order to increase the speed in the transcription of the verbal expression.

In the adapted stenotyping machines, the cart was replaced by a paper strip transport device. The blind user can write without interruption without having to stop to change lines or paper.

In one of the rooms of the Museum the visitor will see two shorthand machines: The Matrix stenotyping machine and the Piscis stenotyping machine.

## Matrix stenotyping machine

It is a machine for Braille stenotypy, feeding by tape.

It has a standardized keyboard (six keys and one of intercharacter spacing) and uses paper rolls of 2,381 centimeters in width. A buzzer warns the user when it is necessary to change the roll. The paper feed mechanism is located on the left side of the machine. This device advances the paper through the movement of keys or the space key. It is accompanied by a wooden box that serves as a case and protection.



It is a particularly silent machine, which follows the model of the Stinsby Shorthand Writer, model G of North American origin. It weighs approximately 4.5kg. This type of portable shorthand machines appeared in the market in 1910 and has its farthest antecedent in a German pocket typewriter that was manufactured around 1890 and that used a paper kineto, instead of sheets, for the annotations in Braille.

## Piscis stenotyping machine

It is a stenotyping machine made mainly of plastic. It has twelve keys, each of which corresponds to a sign or letter of the alphabet in visual characters.

It was from the 1930s and, possibly, it was the machine with which blind students were examined in the School of Shorthand for Seers.

Its keyboard system allows entering the information with a specific code and presents the results in visual characters in ink so that teachers can correct the writing.



The exhibited works have titles in Braille and are provided with QR codes in the works of the temporary exhibition hall, with information accessible to people with blindness or visual impairment through mobile phones. In addition, they have Beepcons, intelligent guide beacons designed to make it easier for people with visual impairment to identify and locate nearby objects, through a mobile application. This tool, developed by ILUNION Technology and Accessibility, provides the visually impaired person with information about a specific point in the building or about the exhibited works, easily locating them through a sound.

The Tiflológico Museum of the National Organization of the Blind of Spain is located in Madrid, Spain, 18 La Coruña Street.

Special thanks to the staff of the Museum for the excellent attention both in the days prior to the visit and on the day of the tour through the different rooms.

## Stenographic collections in the national library of Spain and in the municipal historical library of Madrid

By Jorge Bravo, Azat Ambartsoumian, Diana Campi

In a recent visit to Madrid, with the colleague Javier Núñez Hidalgo, of the Spanish Senate, we had the pleasure of visiting two important Spanish libraries, who were interested in joining the ISA project (International Shorthand Archive), of INTERSTENO. we had the pleasure of visiting two important Spanish libraries, who were interested in joining the ISA project (International Shorthand Archive), of INTERSTENO.

## National Library of Spain

One of these is the National Library of Spain, founded in 1711. Today it has approximately 1,000 Taquigrafía books and magazines. 87 of these works are digitized and can be consulted from the web page. We especially thank Mrs. Isabel Bordes for the detailed report provided.

The other library is the Municipal Historical Library of Madrid, which has almost 400 Taquigrafía books and magazines. In this case, we especially like Mrs. Ilda Pérez García for her willingness to provide information.

We can also mention the Deutsche Digitale Bibliothek, a network of cultural and scientific institutions from all over Germany, who has also been interested in the project that we are carrying out in INTERSTENO.



## Stenographers in the exhibition "artists of the senate" in Argentina

By Jorge Bravo

From December 3 to 14, a new edition of the exhibition "ARTISTS OF THE SENATE", organized by the General Direction of Institutional Communication, took place in the Argentine Senate.

The colleague stenographers Marina Fons and Clarisa Balbi, from the General Direction of Stenographers of the Senate were selected and participated in the exhibition with their works.



Clarisa Balbi

Marina Fons

Marina Fons, as we published in the previous issue of ENEWS, has exhibited not only in Argentina but also in Paris, New York, Madrid, Miami and Egypt, too.

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INTERSTENO

International Federation for Information and Communication Processing

## Shorthand courses and for the improvement of stenographers in Argentina

By Jorge Bravo

In the month of March, different courses will begin for the training of new stenographers and for their improvement. Among them, the following:

Deliberating Council of Escobar, province of Buenos Aires, dictated by the stenographer Patricia López (You can read more details in another article of this issue of the ENEWS)

Province of Catamarca. 2nd year of the course dictated by Agueda Lezcano, designated for personnel of the Senate of the province and the staff of the deliberative councils of the Central Valley of the province.

In the Le Fou Foundation, province of Misiones, the stenographer Ilda Zoraida, former director of Stenographers in the Legislature of the province of Misiones, will dictate a new course in Shorthand.

For his part, the stenographer Claudio Araujo (of the Legislature of the City of Buenos Aires), who has been carrying out an outstanding training of new stenographers and dissemination of shorthand, will continue to teach shorthand courses.

In the Litterae Foundation, City of Buenos Aires, a shorthand course will be given by stenographer Jorge Bravo, from the Senate of the Nation. Duration: 6 months

In the Litterae Foundation will also take place the "Chair of Spanish Language for Stenographers", dictated by the teacher María Julia Briante. Duration: 8 months. The Litterae Foundation is chaired by Dr. Alicia Zorrilla, vice president of the Argentine Academy of Letters and Corresponding Member of the Royal Spanish Academy.

Other courses are planned in Santa Cruz, San Juan, Tierra del Fuego, among others.

## Stenography course with tablet and internships for shorthand students in Escobar, Argentina

By Patricia López

After four consecutive years of constant confirmation of public interest, the Escobar Council endorsed a new inscription cycle for the Parliamentary Stenography Course. This 2019 edition will be my personal undertaking as Chief of Tachygraphy or Stenography and Information Technology in that body.

The course will be dependent on the Council and will start this coming March 18th, so far having had fifty people sign in. Said cycle will last until late November.

The program consists of two levels. The first being used for teaching the symbols, rules and philosophy of the Martí-Escobar method. The second is instead a series of practical exercises that have the goal of making students catch up with the rhythm and speed of a professional, so that they can reliably capture in real time what a speaker is expressing.

By my estimation, it's necessary that both levels also receive a solid foundation in language comprehension, grammar, redaction and office computer tools. Among these tools, we employ what is known as a pen tablet and work digitally, which is an ecologically friendlier alternative to paper.



This new approach to the job is one that apart from being part of the course, I've been making use of myself since 2017. What this digital workflow allows is to not only move on from paper, but also keep all parts of the job in one environment alone. Transcription, audio recording or footnotes that are exclusive to each speech.

It's worth noting that from this point in time onward, graduates of past cycles will be given the opportunity to take internships inside the Council of Escobar, as a final formation stage prior to participating in an internally held contest to choose those adept for the occupation. On the side, the required steps are being taken towards the inclusion of this cycle in the university context that's handled by the P.E.S (Polo de Educación Superior, or Superior Education Hub).

Within the scope of this program, we include extracurricular activities, such as making a group trip to Congress and its library, where they house a special section for tachygraphy or stenography; or its session room. We've also participated in the live radio show "Palabras Dibujadas", or "Drawn Words", the program about the Stenography and the profession of the stenographers made by Jorge Bravo, Azat Ambartsoumian and Diana Campi on the radio of the Argentine Library of Congress ([www.bcnradio.com.ar](http://www.bcnradio.com.ar))

Back in 2018 we had the pleasure of receiving Jorge Bravo as a guest, who is the director of the body of tachygraphers of the National Senate. He offered a speech titled "The relevance of today's stenographers".

I personally want to bring attention to the support given to this big undertaking that the authorities of the Council of Escobar provided, and attribute big part of previous cycles being successful to it. This new iteration is no different, still upholding the goals of providing society with new professionals in a domain that's severely lacking in formation entities, but also upholding the belief in innovation of approach through the use of digital tools, hoping to move this field forward.

## Plain language in Argentina and Latin America

**By Fernando Rocca**  
**Argentine Plain Language President**  
**General Director of Research and Training Programs**  
**Argentine Senate**

Last November, the Argentine Senate held the Second International Plain Language (PL) Day in the City of Buenos Aires. Experts from Argentina, Chile and Colombia were gathered with the support of the Organization of Ibero-American States for Education Science and Culture (Spanish acronym: OEI). The International Plain Language Federation (2011) states: "A communication is in plain language if its wording, structure, and design are so clear that the intended audience can easily find what they need, understand what they find, and use that information." It is about the citizens' right to understand and the duty of the Government and public officers to make that happen by all possible means.

Minimizing the misinterpretation margin lowers the chance of future legal proceedings. PL does not aim at a universal listener but at a diverse audience depending on the interactions each communication entails. This differs from the concept of "easy language" that involves a reader with understanding difficulties for several reasons: the reader is a foreigner, has cognitive problems or is illiterate. Thus, there are two versions of documents: a "true" and an "adapted" version. PL proposes a unique version where the person who is speaking or writing is responsible for making effective communication.

This implies an Open Government concept, both in essence and practice for all Government efforts.

It was noted that an open government course of action has been taken: The Argentine Plain Language Network founded by the Argentine Senate, the Legal and Technical Secretariat of the Argentine Presidency and the National Ministry of Justice and Human

Rights. These bring together representatives from several public entities of the three branches, private entities, universities and Law and Language experts.

This is an Open Government action because it implies transparency, participation, cooperation and accountability. The purpose is to promote the use of PL in all areas, situations and interactions where the Government takes part. It is committed to generate knowledge in the area and train different institutions and interested persons.

On this day and after a year of hard work, advances in all areas were presented. The Legislative branch produced samples of resolutions in plain language granted by a National Judge, the national "Close Justice" program and the "Simple Law" program of the Province of Buenos Aires.

The development initiatives are gaining ground and encourage academics and experts to build a new path in their fields. There was also a chance to explore "Plain language in Legal-Administrative Discourse. Definition of standards and criteria."

The Argentine Plain Language Network will participate in the International Spanish Language Congress (Spanish acronym: CILE), that will take place from March 27 to 30 in Cordoba. The Plain Lenguaje Latin American Network, sponsored by OEI will be launched together with similar networks in Chile and Colombia.

## III congress of parliamentary integral administration

By Jorge Bravo

On March 28 and 29 will take place in Ushuaia, the southernmost city in the world, in Argentina, the III Federal Meeting of Integral Parliamentary Administration, organized by the Association of Legislative Administration of the Argentine Republic (ASALRA) and by the Legislature of the Province of Tierra del Fuego, Antarctica and South Atlantic Islands.

The main objective of this Congress will be to promote continuous improvement in the legislative function. It will have the participation of national and international experts and will be assisted by representatives of several provinces and municipalities.

The conference program includes, for example, the following topics:

- "Evolution in the function of the stenographer",
- "Legislative process, clear language and legislative technique",
- "The stenographer's role and new horizons in the profession",
- "The processes selective personnel at the service of Parliaments: best practices and transparency ",
- "Legislative academic production: a tool to educate and qualify legislative agents ",
- "Trends in innovation in the Parliamentary Administration ",
- "Evolution and efficiency of services of parliamentary information: challenges to the future ",
- "What is and what a parliament should be ",
- "The role of the Legislative Power in the citizen's life ", et cetera.

## "Day dreaming" poetry ... and stenography

By Jorge Bravo, Azat Ambartsoumian, Diana Campi

Thanks to "Palabras Dibujadas" ("Word Drawings), our radio program in Argentine, we had the honor of meeting Marta Baonza Jerez. In the program we read his emotional story about his father's relationship with shorthand and how shorthand was the system he used to communicate in the last days of his life.

The shorthand was always present in the life of Marta and her family. Her parents met when they were shorthand students and then Marta also studied shorthand, which she used to take notes when she was a student at the university.

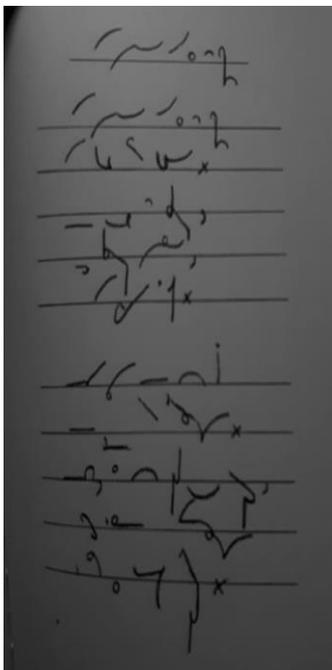


Today Marta Baonza Jerez has a degree in Economics and a Master in Translation and Interpreting. For over two decades, she has been subtitling and translating film scripts, TV shows and documentaries.

Along the way she has received recognition for her work. For example, she has been the winner of the ATRAE award in the category of Best Subtitling of a movie premiered in cinema thanks to her subtitling work by the Dallas Buyers Club. He was also a finalist in the II ATRAE Awards for the subtitling of the first season of Masters of Sex, Marta has just published a bilingual poetry book ("Soñando despiertos / dreaming day") with the peculiarity that one of the poems is written in Spanish, in English ... and in Shorthand, with the peculiarity that one of the poems is written in Spanish, in English ... and in

shorthand, with the Larralde system, which is the most used system in Argentina.

It was an honor to meet her personally in Madrid and be able to talk about her book, about the shorthand in her life and about her work as a translator and subtitler.



Texte en Stenography: Jorge Bravo

## New project in Uruguay

By Graciela Cabrera

I am Graciela Cabrera from Uruguay. I would like to inform you about a project to present to the Justice of Uruguay on the incorporation of the stenographers in the hearings in the Office of the Attorney General.

A new Code of Criminal Procedure was approved and in said articles it was established that the trials will be oral using tape recorders in the hearings and then the tape would be recorded which would be



cumbersome and would take a long time to take the paper to the said hearings

My project consists of employing stenographers in pilot form in some courts in an experimental way where oral trials are processed in order to have quickly the shorthand version of the hearing which would benefit both the prosecutor and the defense attorney.

It is currently under study in the public office and soon I will have news of whether my pilot project is approved and, in the future, extensive to the rest of the criminal courts of the republic.

## **BIVR awareness week - Announcement from BIVR president Nicole Harrison**

Dear Intersteno Colleagues,

Where has the time gone? It's been two years since our last BIVR Awareness event and Nicole Harrison, as the current President, is delighted to announce that it's back again this year! The dates you need to tell your friends and family you won't be available are **Tuesday, 9 July to Thursday, 11 July 2019**. Even though it is only three days, we have kept the name *BIVR Awareness Week* because we will be running an extreme social media campaign throughout the entire week alongside the actual event.

Just as a polite reminder, the Institute is the leading organisation for verbatim reporters in the UK. We promote the profession and the interests of our members, whilst also promoting training as well as professionalism, and insisting that each individual abides by our Code of Ethics.

BIVR members work in varying arenas (both legal and non-legal) wherever a verbatim record is required, even after the event of digitisation in most jurisdictions. Our members regularly cover assignments all over the country in the higher courts, Crown Courts, at the International Dispute Resolution Centre, also covering press conferences, public inquiries, meetings, conferences, and US depositions. Some members also provide communication support in the form of speech-to-text reporting (sometimes referred to as captioning or CART) for Deaf and Hard of Hearing clients.

Throughout this initiative in the summer, we shall be hosting events and activities, as well as holding the usual London Exhibition in central London. We will once again be offering exhibitor opportunities with both large and small spaces, as well as advertising in our BAW2019 brochure, all on a first-come, first-served basis. As always, there will be an Early Bird rate.

The final touches on the agenda and venue are being put in place as I type, so if you would like to be involved, be an exhibitor, perhaps give a presentation, or maybe just advertise or sponsor, do let us know and keep checking your inbox for more updates. In the meantime, if you have any queries please email any of the dedicated BIVR Awareness addresses below.

- President (Nicole Harrison): [bivrawareness.nicole@gmail.com](mailto:bivrawareness.nicole@gmail.com)
- Vice-President (Leah Willersdorf): [bivrawareness.leah@gmail.com](mailto:bivrawareness.leah@gmail.com)
- Secretary (Mary Sorene): [bivrawareness.mary@gmail.com](mailto:bivrawareness.mary@gmail.com) or 020 8907 8249

Meanwhile, we wish you a successful 52nd Intersteno Congress on 13-19 July in Cagliari.

Regards

Mary Sorene (for President)  
[sec.bivr@gmail.com](mailto:sec.bivr@gmail.com)

BIVR - Secretary

FIPS, MBIVR, CRI

## STENOFEST – a quick roundup

By Leah Willersdorf

Vice President, BIVR  
British Institute of Verbatim Reporters  
(British National Group of Intersteno)  
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Did anyone else stay up until crazy o'clock attending the first ever virtual reporting convention? I did and it was out of this world! Marc Greenberg's brainchild, StenoFest had a line-up of steno-celebrities from around the world for 24 hours spread over two days. Here I list the speakers and give highlights of the seminars, webinars, presentations, whatever you want to call them.

The event opened at 4 p.m. (GMT) on Saturday, 9 February with the inimitable **Dom Tursi** from the Gallery of Shorthand, and a speed champion himself, doing a seminar on the history of the steno machine and how it's evolved into the Luminex/Lightspeed/Passport of today. He also included some machines from around the world, including the Palantype machine.

We then had steno icon **Ed Varallo** telling us how to pass a test even though you are nervous. My biggest take-away both times I have heard Ed speak is to never use the asterisk in an exam. Whilst in the real-life on-the-job environment there are pauses, however brief, for documents to be passed around or to allow a witness to compose themselves, if you hit the asterisk key to delete and correct, you invariably have time to catch up. In an exam situation, the dictation is constant and there is no let up. Basically, when an exam is imminent you should practise not using that asterisk key to delete strokes because rarely will you be able to catch up.

Ed's talk was followed by his fellow speed champion, **Melanie Sonntag**, whose seminar was entitled "Your Wide-Ranging Ripples – and the benefits thereof." Melanie spoke about keeping up with the times in the profession, both socially and technologically. She spoke of the pluses and minuses of being in online user groups and joining associations, and advised, as we all should already know, not getting involved in the drama which sometimes happens in social media groups. You never know who is watching, be it a potential client or a colleague who was thinking of passing you some work. Whether in the virtual world or real world, remain professional and surround yourself with like-minded people.

**Nancy Varallo** was up next, and she spoke about the trends in court reporting and why there is still a reason to remain positive about this profession. Nancy spoke about her involvement with Project Steno, an initiative to recruit more people into this profession through the NCRA's Discover Steno A-Z Program. Take a look at <https://projectsteno.org/> for more information.

**Mirabai Knight's** seminar was entitled "Steno in the Future". Mirabai, a super-duper captioner who thrives on the extremely tough stuff, spoke about how stenographers need to not only keep up to date with technology but also strive, and continue to strive, for excellence to keep our skills honed to perfection. As mentioned in Mirabai's bio, "Mediocrity will cause other technologies to seep in." Mirabai is also the founder of the Open Steno Project and was instrumental in the development of Plover, an open source steno and palantype program. For more information on that - <http://www.openstenoproject.org/>

Here's a quick snippet from the website:

*"To learn stenography in the early 2000s, an individual had to purchase or rent an expensive steno machine, attend college, and pay hundreds yearly for software. Imagine if, to learn piano, you had to purchase one and take out a student loan! Mirabai hired a developer to write Plover and worked tirelessly with a growing community to break down barriers so that everyone who wanted to learn stenography could. Today, the Open Steno Project has enabled thousands to explore stenography without any upfront cost."*

Next up, former steno reporter and now voice writer extraordinaire, and a very familiar face to our Intersteno family, **Tori Pittman** filled us in on what an Intersteno Congress entails, from the opening ceremony to the closing. Not only that, but she imparted invaluable information on the competitions - which can take some getting one's head around - how they are graded, and the time allowed for transcribing 15 minutes, which, by the way, is 2 hours 30 minutes. [Congress is just around the corner <https://www.intersteno2019.org/> ]

Following Tori was **Kensie Benoit** whose seminar was entitled "Being the Best Version of You". Kensie spoke of her journey (including her own life struggles) to get to where she is today. A remarkable young woman, Kensie, in the face of adversity, was able to find a way to overcome the hardships which she faced and now uses her life experience thus far to motivate and inspire others that if she can do it, then anybody can do it. She encourages us all to be a better version of ourselves but not compare us to the person next to us. Be you. Do you. And Go You!!

The last speaker of the day (early hours of the morning for us) was **Dee Boenau**, whose seminar was entitled "Dee-Mystifying the path to improving your realtime and competing to win." Taken from the StenoFest bio, "*Dee placed 2nd in the National Speed Contest and 2nd in the National Realtime Contest in 2013 and won the National Realtime Contest in 2010, 2016, and 2017. She placed 2nd in the 2011 World Competition held in Paris and has a total of 32 medals from competing in the NCRA Speed and Realtime Contests.*" With all of this under her steno belt, Dee shared her experiences of competing, told us how to confront the fear of testing/competing, and imparted the importance of practising.

To end the first day, StenoFest showed the **For The Record** documentary. BIVR was honoured to provide the first ever viewing of the documentary on this side of the Atlantic during our BIVR Awareness Weekend 2017; hence, I didn't stay up to watch this until 4.30 a.m.!

Opening Day 2 was none other than the Guinness World Record champion for "fastest court reporter" **Mark Kislingbury**. Mark's seminar, "Write Short – Write Fast", focused on just that. Some things are easy to grasp and some not so easy. When I first heard Mark speak live at a seminar, he himself said that for some of the concepts he uses to write short you need to see his seminar more than once. "Phewy," I thought, "because it was barely registering the first time." So I was eager to hear Mark speak again. And, again, I was blown away. He truly is outstanding, to say the least.

Next up was **Heidi Thomas** and her "Vicarious Trauma" seminar. Throughout our careers we hear some pretty nasty, negative, upsetting, perturbing content. Do you let it affect you emotionally or are you able to switch off and let the words flow from ears to fingers and remain unaffected by what you are hearing? Heidi told us what Vicarious Trauma looks like, how to recognise it and be aware of strategies to help deal with it.

"Giving up the computer keyboard for steno" was the name of **Ted Morin's** seminar. This was really interesting because he uses a steno machine to write source code. Huh? Yep. Due to the technical nature of most of Ted's talk, I'll include the theme of his seminar here, taken from the StenoFest website:

*"From prose to emails to code, there's so much more we can do with our steno machines. I stopped using a keyboard as much as I could years ago, replacing it full-time with my steno machine. I share the wonders I discovered and the challenges I faced while going 'cold-turkey.' I'll share some necessary briefs to help get around your computer and navigate documents, solutions to common problems, the joy of being unchained from one-hundred-odd keys, and some future-facing ideas that could help power a new type of computer user."*

Ted shared his steno shortcuts for simple Word commands like Ctrl+C for Copy and Ctrl+V for Paste. I thoroughly enjoyed this seminar. Oh, and Ted is also instrumental in maintaining the Open Steno Project I spoke of earlier re Mirabai Knight.

**Anissa Nierenberger** then spoke on "No More Transcripts – say YES to CART captioning". Anissa runs a very successful programme, Learn To Caption

(<https://www.learntocaption.com/>), and also is the founder of the Dictionary Jumpstart, a realtime dictionary-building software. Anissa showed us how to improve our dictionaries to be realtime-ready for captioning.

“Speak up NOW: the art of interruption” by the lovely **Ana Fatima Costa** was next up. Ana, a former court reporter but now an author, certified coach and speaker, gave us ideas on how to have confidence when it comes to speaking up. Speaking up in our job is an art; there are ways to do it and most certainly ways not to do it. You’ve done it loads of times before but the first time you have to do it on a given job can be a little daunting. Ana guided us through a process of how to feel positive and speak up for what you need.

**Ron Cook’s** “The Mirror Method” was explained in the next seminar. Boy oh boy, I just cannot get my head around it. I was fine for the first five to ten minutes and then I got lost. The Mirror Method is about mirroring finger placement on both sides of the steno keyboard rather than the actual sounds of the words. I won’t say any more because I only understood the most basic outlines which can be mirrored, i.e. not phrases.

Getting to the end now and we have **Joe Strickland** for a 60-minute Q&A session. I’ve met Joe many times and he always has a story to tell. Joe became the Chief of the Office of Official Reporters in the House of Representatives in Washington, DC, in 2005, having joined as an Official Reporter in 1993. Joe left the House in 2015 and the seminar showed us the farewell speech thanking Joe for his tireless work in the House. Joe now covers depositions but in his previous role as Chief, Joe reported the State of the Union speeches of Presidents Clinton, Bush, and Obama. You can find pictures on the internet of President Obama shaking Joe’s hand; Joe says President Obama was the only president to do this. The interview with Joe was insightful, entertaining and a pleasure to watch.

StenoFest ended with my fellow Aussie, friend and stenolebrity, **Jade King**. Jade’s seminar was entitled “Steno in a Strange Land”, which is utterly befitting as Jade has steno’ed in many lands across the globe. We were taken on an armchair journey around the world of places where Jade has worked, whether that be captioning the Asian Film Awards, covering an international arbitration in Dubai, US depositions in Japan, and so many other wonderful assignments. Living in Hong Kong for just over a decade, Jade has picked up the nuances of the Asian languages and gave us examples of how she differentiates between Cheung, Chung, Cheng, Chen, as well as Tseung and Tsung. That’s a feat in itself. Jade also gave us insight into the machines used by the Korean and Chinese stenographers, as well as a brief look at those which are used outside of the States, including the Palantype machine.

So there you have it: the inaugural **StenoFest**. There were five-minute breaks in between each seminar and two longer breaks (1 x 45 mins and 1 x 50 mins). This allowed you time to visit the virtual Exhibitors Hall, take part in competitions – yes, with real prizes, not virtual ones – answer your quiz questions to get CEU/CPD points, and perhaps put your dinner on! Our very own Mary Sorene had written an article about her trip to the Gallery of Shorthand in New York State back in 2015, and it was actually featured in the virtual exhibition of the Gallery!

All in all, this was a fabulous event and has made steno history; of that, I have no doubt. It has set the bar high in not only the quality of the speakers but the content they brought to the virtual table. And all for \$65 (\$45 if you were an Early Bird). These speakers attend events throughout the United States speaking at both state and/or national conventions which can be notoriously pricey to attend. StenoFest has catered for everyone’s budget with this showcase and has opened up a new world of conventions. Could it become the convention of the future? Time will tell, although you can’t replace good old-fashioned, real-life, face-to-face get-togethers. And don’t forget if you do go to a real-world one, it is all a business expense!

The final thing to say on StenoFest is that if you were unable to catch it the first time round, it was also available with on-demand access a week later for three days! Fingers crossed next year that three days will be extended to allow folks time to watch absolutely everything. Hats off to Marc Greenberg for this outstanding achievement!



We have secured a venue and full details of the agenda will be announced very soon! You can find us on Facebook and on Twitter (@BIVR\_TWEETS). If you wish to be kept up to date via email, please do contact any or all of the following:

- Nicole Harrison, President - bivrawareness.nicole@gmail.com
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## Oh, The Places You Will Go!

By Leah Willersdorf

When I was a stenography student back home in Brisbane, Australia, in 1990-1991, I was told “This career can take you anywhere in the English-speaking world.”

Boy oh boy, has that been true. And not just the English-speaking world!

When the lovely Patti Calabro approached me a few weeks ago and asked if I would write a piece for Intersteno’s e-news about my travels, I was only too happy to oblige.

Where it all began: I moved to London from the sunny shores of Australia in March 1995 on a Working Holiday Visa and began steno’ing my way around the Northern Hemisphere almost immediately, covering courts-martial, US depositions, international arbitrations, courtroom, conferences, public inquiries, press conferences, and



the list goes on. After two years, my visa was due to expire, so I was sponsored by a court reporting firm for a few years. This proved to be invaluable; if it weren't for them, I probably never would have been able to stay here.

And so, it was around the year 2000 I became freelance and began spreading my proverbial wings, not only travel-wise but with the UK firms as well. With the advent of social media, this meant the world was able to be more connected than ever before and so I took full advantage of that.



Nowadays, the majority of my work is providing realtime for US depositions and international arbitrations all over Europe and the UK, and even beyond. I also provide captioning services through the UK at big events and conferences. I've worked on an Aboriginal Reserve in the Australian Outback. I've driven through heavy snow to get to an assignment being held in a castle in England. I've travelled with my equipment on the Grand Canal in Venice. I've had electricals confiscated in Abu Dhabi. I've blown power sockets at the infamous George V Hotel in Paris. I've provided captions at a live concert for London Pride in Trafalgar Square as well as The Queen's Gallery next door to Buckingham Palace. I've had a wet, polystyrene ceiling fall on me whilst steno'ing at a public inquiry held at a Premier League soccer club. I've covered depositions in a converted windmill-cum-hotel, which turned out to also be a naturist venue! And so, it goes on.

I thank my lucky stars every day that I knew what I wanted to be when I grew up, but I'm even more thankful for the places I get to go, the people I get to meet, the cultures and customs I get to experience, and the air miles I get to accumulate (Gold tier in the British Airways Executive Club certainly has its advantages!).

In January one of my client court reporting firms asked if I could cover a deposition in South Africa. Well, it just so happened that I was due to land in Cape Town on deposition day for a holiday with my family who were over from Australia. The location was a short distance from Cape Town; and not only that, but I had hours and hours to kill whilst I awaited my family's arrival. This had the potential of working out well, since the deposition was only to go for four or five hours. I figured I could take all my backup equipment rather than the everyday kit and everything could all work out swimmingly. Alas, the stars were not aligned, and the deposition didn't go ahead, but I did have THE most wonderful two weeks in South Africa, with the Kruger National Park safari being one of the highlights of my travels around the world.





Yes, we travelling stenographers fly here, there and everywhere, and sometimes it is actually what my fellow travelling expat stenographer Jade King refers to as FIFO – fly in, fly out, and literally sometimes on the same day – but we are also human beings, and so it’s wonderful to sometimes be able to take some time in a foreign country to do a spot of shopping, dining, sightseeing; anything



which takes your fancy (I once went to a diamond factory in Antwerp!). This couldn’t be more true than my assignment for a US affiliate last week in Abu Dhabi, which turned out to be one of my Top Three jaunts abroad. My videographer, Wendy Viner of Legal Multi Media Services, landed in Abu Dhabi at 1.45 a.m. local time. We had the day to spend as we pleased and so after a morning of lazing by the pool, we went for a bite to eat just off the Yas Marina F1 circuit, amongst luxury yachts and F1 grandstands. The afternoon was spent donning a traditional abaya as we visited the Sheikh Zayed Grand Mosque and bathed in its serenity, its peacefulness and its enchantment. Simply beautiful and awe-inspiring.



The next few days we did what we do best – stenography and videography; after all, that’s what we were there to do, right? The witnesses’ accents were somewhat challenging at first, but I soon tuned into them. The attorneys were lovely and friendly, and the content of the job itself was interesting. With our outbound flight being at 2.05 a.m., we figured we would extend our stay (at our own expense, of course) and go on a desert safari the next day. What an unbelievably exciting day that was! It involves dune bashing – WOW! – for 45 minutes, with a short stop at a camel camp. Then it’s on for some more dune bashing, until you arrive at camp where there’s a myriad of activities, including camel riding, sand boarding down the dunes, quad biking, dressing up in traditional costumes,

experiencing shisha, all of which is followed by a delicious traditional dinner, with a belly dancing and tanoura dancing for entertainment. Simply put, it was out-of-this-world fabulous!



Because the stenography profession has given me so much in so many ways over the last almost three decades, I believe it is important that I give back to the profession. I personally strive to advocate and champion stenography on my socials, but, more importantly, I am able to give back by being heavily involved with a professional organisation and have been since 2011. The British Institute of Verbatim Reporting (BIVR) promotes the verbatim reporting profession and continues to raise the bar for standards regarding all things verbatim reporting in the UK. I was honoured to have served as President for three terms (2015 – 2018) and now, as VP, I am able to take a little bit of a back seat, whilst still having a hand in by being on Council.



It is important that stenographers around the world join their local and national reporting associations and organisations.



Some countries don't have an overarching organisation and that's where I believe Intersteno can help with keeping one's finger on the pulse of not only the stenography profession but other professions as well. Also, some organisations have international membership, so that might be something worth looking into if you don't have an organisation in your country.



Check out the National Groups page of Intersteno, it's all about putting the spoken word into text, using a variety of methods. Attending conferences and conventions, and of course congresses, is key to networking and keeping up with advancements in our professions. You will also make lifelong friends, I promise you!

I have twice attended an empowerment conference in Washington and have three times attended the NCRA Business Summit. These sorts of events are truly invaluable. My second promise to you is that you will walk away feeling invigorated, motivated, inspired and energised. And don't forget, the cost is a business expense, so that's a bonus!

From Paris to Prague, from Sweden to Switzerland, from Amsterdam to Abu Dhabi, the world truly is your oyster. As I type this, I should be in Paris, but my ongoing arbitration cancelled; however, with my travels over the last three months, I'm happy to be right here...

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## 'SCORAPICE': English Shorthand

By Anatole Fiodorov

The present course called Scorapice<sup>1</sup> is the adaptation of the Russian shorthand system which was elaborated and popularized by Professor Nikolai Sokolov (1900–90) [1]. It became the Unified national system of shorthand which had been taught as a correspondence course [2, 3].

Time has no hold on shorthand as on the culture of mental arithmetic, fine arts or hiking. Speedwriting is a creative and fascinating hobby that helps to train your memory, reaction time or may serve as a ready tool for hiding your scripts from the uninitiated. And the paperless office will never exist – you can't beat a pad and pencil.



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<sup>1</sup> *Scorapice* sounds like the Russian word for *speedwriting* – скоропись.

Although shorthand is not a very easy skill to acquire, it is a crucial aspect of training to become a journalist in the United Kingdom. In some countries any recording gadgets, including mobile phones, are forbidden, for example, during most proceedings in UK courts and oral press briefings in Belarus.

Nikolai Sokolov had thoroughly studied various cursive shorthand systems of that time. He built up his system on the biomechanics of the hand movements in writing which was based on the law of harmonic oscillations. He found that handwritten letter deformation was due to the disruption of rhythmic oscillations. That is why the most frequent letters and outlines for words and sounds were assigned optimal graphic elements. His system features graphical ease with sweeping curves and neat rounded shape of outlines [4].

The scientist undertook a statistical study of the Russian language in terms of letter frequencies as well as consonant clusters, morphemes, prefixes, endings, etc.

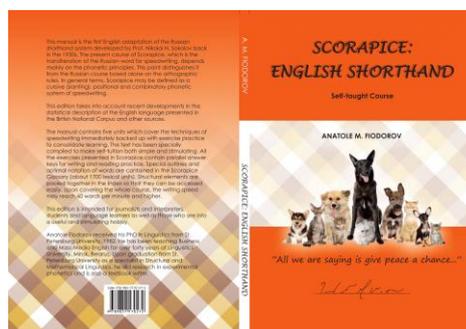
When creating his shorthand system for the Russian language, N. Sokolov sought to adhere to the following principles:

- 1 simple and easy theory;
- 2 linearity of graphics similar to the longhand cursive writing;
- 3 allowance for letter frequencies in Russian and letter occurrence within a word – initial, middle or final position;
- 4 word-sign tolerance to speed distortion;
- 5 standard (unified) word outlines assigned by the theory and glossary;
- 6 retention of the reference features of a word outline to facilitate readability.

Sokolov's shorthand, having originated as an aural system of writing, evolved from phonetic (sound form) towards morphemic and orthographic format. This transition was motivated by the fact that phonetic shorthand might have caused spelling problems with schoolchildren who were widely taught shorthand at that time.

The system had been changing all the time. It was modified and improved by his followers and was adapted for a number of languages. In Vienna, 2018, Nora Berezina, our colleague from Moscow, presented a thorough overview of shorthand systems in Russia (see [intersteno.ru](http://intersteno.ru))

The first attempt to adapt the system to English was undertaken back in the 1940s. N. Sokolov revealed a sufficient correlation between Russian and English consonants distribution. Far less agreement was found with the system of English vowel phonemes<sup>2</sup>.



Unlike the Russian version which is based on spelling rules, Scorapice rests mainly on the aural or sound form of speech. It had been shown that consonants are more informative than vowels for lexical access. As demonstrated in reading, sentences without any consonants are highly unintelligible [5; 6]. That is why in the present system most consonant phonemes are defined by a specific sign (Table 1).

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<sup>2</sup> The *phoneme* is a minimal speech unit capable of distinguishing the meanings of words within a certain language.

**Table 1:** The signs for consonant phonemes in *Scorapice*

[p]		[k]		[ð/θ]		[m]		[n/ŋ]	
[b]		[g]		[tʃ]		[h]		[w]	
[t]		[f]		[ʃ]		[s]		[r]	
[d]		[v]		[dʒ]/[ʒ]		[z]		[l]	

As shown in Table 2, certain signs for consonants have received verbal expressions apart from their alphabetic meaning.

**Table 2:** Fragment of a list of basic common words represented by initial letters

Letter	Meanings	Letter	Meanings
	last / like		good / girl / go / get
	be / but		have / high / how / who
	do / day		must
	can		on
	for		say / so
	general / gist / job / just		shall / show

The selection of affixes, i.e. suffixes, prefixes, etc. and sound / word combinations were assigned on the basis of the British National Corpus and language statistics [7].

Many common words are represented by initial characters above, on, or below the line of writing. As the data of Table 3 suggest, alphabetic signs may acquire new meanings due to the altered position as to the line of writing. As any other system, Scorapice cannot make do without polysemantic of some characters which is eliminated by context.

**Table 3:** Some common words denoted by a single sign raised above the base-line or written through the line

Letter	Meanings	Letter	Meanings
	about / or		machine / mechanic
	necessity / necessary		techn(ique) / term
	due / duty		knew / new / neo / non-
	to / too		fact
	pose / post / past		are / anti-

Frequently occurring clusters of consonants are indicated by special symbols – *blends*, e.g.

fast, ask, hunt, suave. Blends are also used for denoting certain words: state, school, Sweden.

The phonemes [A – R – q – al] are ignored within word-signs, and the consonants are written on the base-line, as if the vowels were not there. The close front vowels [J] and [I] raise the following consonant above the base-line; the central vowels [E: – e – eI] and [x] leave the following consonant on the line but move it to the right, while back vowels [P – L – OI] and [V – H – jH] lower it half-size (but signs for L, R, S) and move it to the right:

At the same time, there are special characters for the diphthongs [əʊ] , [aʊ] , [eə] , [ɪə] . A dash above a syllable signifies long vowels while an apostrophe marks diphthongs with [ɪ]-glide – [eɪ – aɪ – Oɪ]. Diacritics for vowels play only a subordinate role to exactly specify the true pronunciation of a rare term or proper name. In common speech diphthongs and triphthongs are reduced, more often than not, to simpler vowels, and that has found its way in this system.

**Table 4:** Some techniques to render vowel phonemes in *Scorapice*

Vowels	Examples	Vowels	Examples
[ɑ:], [ʌ], [ə], [aɪ] – omitted between consonants	facade  hut  write  chart 	[ɒ], [ɔ:], [ɔɪ] – writing the following sign through the line or shifting L, R, S one-size	nock  gone  soil  boring 
[i:], [ɪ] – raising the following symbol half-size	it  beat  ticket 	semivowel [w] – indicated by the sign for vowel [u]	wage  water  with 
[e], [ɜ:], [æ], [eɪ] – shifting the following big sign to the right or lifting half-size the small ones and L	lack  jet  berth  leg  sail 	[ʊ], [u:], [ju:] – writing the following sign through the line and shifting it to the right	took  suit  tube  juice 

The semivowel [w] may be expressed in two ways – either by a sign for [u] or by an extra-long vertical stroke:  work,  wish,  within,  what,  when.

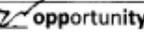
Some suffixes and terminations are given special attention such as  -tion/sion,  (t)ute,  -ance/ence/nounce, e.g.:  attention,  gratitude,  assistance,  chance,  denounce.

There are special signs for prefixes which make up a most numerous array:  under-,  inter-,  over- in such words as  understand,  interface,  overcharge, et al.

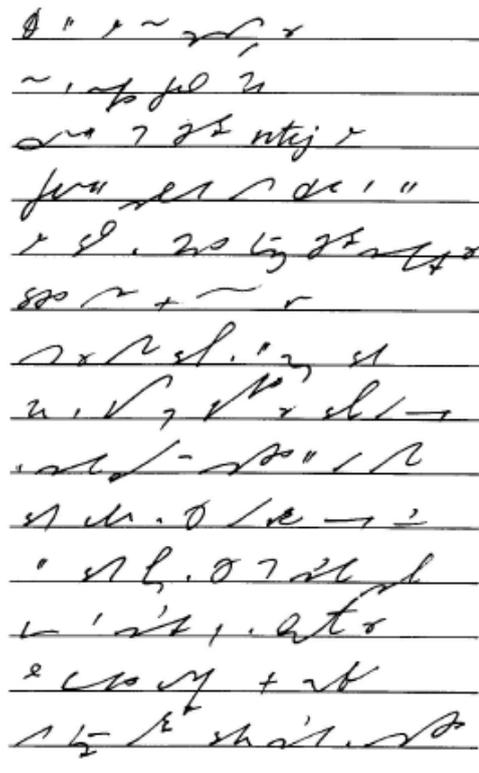
Certain frequently used roots have also received special expression:  i-ject,  -prov/proof,  -tain in the following words:  object,  approve,  obtain. As seen from the latter example, signs may intersect each other as an expedient for a new word-sign formation.

Table 5 illustrates several contracting techniques widely used both longhand and in *Scorapice*.

**Table 5:** Abbreviation techniques applied in *Scorapice*

Abbreviation by:	Examples		
word's beginning	 candidate	 colleague	 literature
initial and final signs	 opportunity	 manager	 method
conventional symbols	 Christmas	 surround/circle	 from my point of view
signs for prefixes, roots, suffixes, and word terminations	 precious  pretext	 analogy  harmless	 circumstance  dispute
joining two or more words	 full-time job  as much as possible	 social work  as a matter of fact	 year-round  once a year  global crisis





believe shorthand is now outdated. Now, the National Council for the Training of Journalists (NCTJ) is campaigning to make it clear that shorthand is still a vital part of the journalists' toolbox. Strangely, it's more necessary than ever. If you have a shorthand note you can find the quote very quickly. You go in with a tape recorder, or a digital recorder, and if you've spent an hour in there with your recorder you've got an hour of tape to go through, that takes quite a long time. There are practical situations - most notably in the courts where you cannot take a digital

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## The Czech national association INTERINFO ČR celebrates 20<sup>th</sup> anniversary

By Jonáš Vala

The Czech national association INTERINFO ČR is celebrating the 20<sup>th</sup> anniversary of its founding. Members of the association are mainly teachers of schools and individuals who deal with text processing. We cooperate with state institutions on improving the education system and we co-organize the state exam which guarantees skills in text processing for employers. Organizing competitions for all age categories is a big part of INTERINFO activities, as well as looking for new talented competitors in schools together with Internet School ZAV and preparing them for world championships.

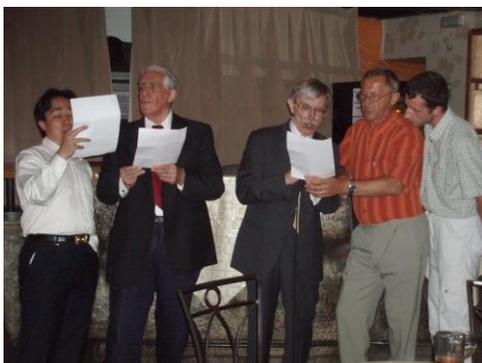


In February 1999, our association was officially registered. First meeting had been held in the town of Hodonín during autumn 1998 and the main ideas of the association had been formed. Since the new millennium, many competitions have been successfully organised. INTERSTENO friends from Slovakia, Austria, Germany, Poland, Hungary, Turkey, Italy and USA have participated in ZAV Olomouc (previously ZAV Hodonín) and we will be glad to see them again!

The year 2007 was in sign of the INTERSTENO Congress Prague that attended more than 500 participants. For the first time, an unofficial hymn of INTERSTENO (chorus of the song Beer Barrel Polka translated into 18 languages) was sung during the opening ceremony in the presence of the Minister of the Interior Ivan Langer. A new Czech record in typing in one room was reached with help of



friends from Germany and Austria. Recently, we have been organising new competitions and modernizing existing. For example, two years ago, we successfully tried a real time on-line contest in ZAV Minutes which attended INTERSTENO competitors from the Czech Republic, Slovakia, Germany, Poland, Belgium, Turkey and Russia. We would like to repeat this competition as a celebration of our anniversary – everybody is invited, date and time will come soon!



Three years after foundation of INTERINFO, I was born. As well as INTERINFO I celebrated my 17<sup>th</sup> birthday in February. I met typewriting when I was ten and was at primary school. My teacher offered us an opportunity to learn typewriting with the ZAV method. Several

months after, I attended my first regional competition with the participation of Helena and Jaroslav Zaviačič. Helena's typewriting exhibition fascinated me so much that I started training regularly and in 2013, I took the third place in the INTERSTENO Internet Contest. Since then, I have been attending most INTERINFO events. Besides unforgettable experiences I have met a lot of great people and our friendship and the same passion have joined us. I see a big benefit of INTERINFO and INTERSTENO – to join people of all nations. Besides that, the impact of our association on education system is noticeable. My classmates that are equipped with text processing skill – typewriting or word processing - are better than others. I am glad that we can in INTERSTENO cooperate among many countries and exchange our experience.

INTERINFO, happy anniversary!

## Award giving ceremony for 2019 Ihsan Yener Turkish typing championship

05.03.2019 By Emrah Kuyumcu



Award giving ceremony for 2019 Ihsan Yener Turkish National Typing Championship was held in Istanbul on 26<sup>th</sup> February, by Intersteno Turkish National Group. Besides, "F Keyboard Symposium" was presented extensively after the ceremony.

## 2019 Ihsan Yener Turkish national typing championship

At the beginning of every year it is organized by Intersteno-Turk via internet with the participation of college, high school, elementary and even primary school students from all around Turkey, as well as interested individual seniors.



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**Kayıtlar: 1 - 30 Aralık 2018**  
**Finaller: 2 - 19 Ocak 2019**



# 2019 Türkiye İhsan Yener Klavye Şampiyonası

This year the competition was organized via internet between 2<sup>nd</sup> – 19<sup>th</sup> January 2019 with an exceptional participation, **totally 787 persons from 175 schools and from 53 cities**. The names of Turkish champions in each category shown as below.

**Mother Tongue Competition:** Nisan Maya Tunçoğlu (88wpm - Pupils), Efe Abdullah Taner (89wpm - Students), İlyas Pamukçu (126wpm - Juniors), Celal Aşkın (140wpm - Seniors).

**Multilingual Competition:** Nisan Maya Tunçoğlu (8 languages - Pupils), Ahmet Yasin Akmeşe (15 languages - Students), Zehra Taşkale (14 languages - Juniors), Celal Aşkın (16 languages, Seniors).

### **Award giving ceremony**

The award ceremony was held in Fatih Municipality Zübeyde Hanım Conference Center with the participation of more than **200 students and teachers**.



Istanbul National Education Director **Mr. Levent Yazıcı**, Fatih Mayor **Mr. Hasan Suver**, Turkish Language and Literature Association President **Mr. Ekrem Erdem**, Intersteno Turkish Group Executive **Mr. Seçkin Köse** and Board Members, Şuhut - Afyonkarahisar District National Education Director **Mr. Hüseyin Eroğlu**, besides students, teachers and executives who participated in the competitions were attended to the ceremony.

Immediately after the official welcoming speeches, students from all ages performed a typing show. Especially performances of the youngest competitors were amazing. The achievements of our students were reflected on the stage.

Then during the award giving ceremony totally **24 medals** were granted to the best 3 competitors in 8 categories.

## Photos from award giving ceremony



## F Keyboard symposium

Following the distribution of the medals, the F Keyboard Symposium was launched.

In the symposium, the following presentations were made:

### Ümit SERBEST

Intersteno-Turk F Keyboard Teacher and  
Former National Competitor,

**Presentation:** 10-Finger F Keyboard Use and Methods to Simplify the Learning Process.

### Emrah KUYUMCU

Intersteno Board Member,  
President of F Keyboard and Information Processing Association,

**Presentation:** Turkish and World Typing Championships by Intersteno.



### Mehmet KURT

2019 Ihsan Yener Turkish Typing Championship Mother Language Juniors Category Second Place,  
Student in Middle East Technical University,

**Presentation:** Teaching 10-Finger F Keyboard in Primary Schools

Full article and photos: <http://www.interstenoturk.org/2019/02/2019-turkiye-ihsan-yener-klavye-sampiyonasi-odul-toreni-ve-f-klavye-sempozyumu/>



## 150 Jahre Deutscher Stenografenbund

By Gregor Keller

“Lange bevor die Kurzschrift ordentliches Schulfach wurde, verbreiteten begeisterte Stenografen die sogenannte Kunst der geflügelten Feder in Vereinen. Schon 1846, noch zu Lebzeiten des Begründers der kursiven deutschen Stenografie entstand schon in Leipzig der erste Gabelsbergersche Verein. Nach und nach bildeten sich neue Stenografenvereine, die sich am 12. August 1868 in München zum Deutschen Stenografenbund Gabelsberger zusammenschlossen. Der wurde zur stärksten Säule der Kurzschrift in Deutschland und konnte die Schaffung und Gestaltung der Deutschen Einheitskurzschrift nachhaltig beeinflussen.

Franz Xaver Gabelsberger, 1789 in München geboren und 1849 dort gestorben ist Erfinder der deutschen kursiven Kurzschrift und Stammvater auch unserer heutigen deutschen Einheitskurzschrift...”



*[From Google Translate] Long before the shorthand became a neat school subject, enthusiastic stenographers spread the so-called winged feather art in clubs. As early as 1846, during the lifetime of the founder of the cursive German shorthand, the first Gabelsberger club was founded in Leipzig. Gradually, new Stenografenvereine, which merged on August 12, 1868 in Munich to form the German Stenografenbund Gabelsberger. This became the strongest column of the shorthand in Germany and could influence the creation and design of the German unitary shorthand lastingly.*

*Franz Xaver Gabelsberger, born in Munich in 1789 and died there in 1849, is the inventor of the German italic shorthand and progenitor of today's German unitary shorthand...*

We thank Mr. Keller for his contribution.

The complete document, in German, may be requested from Gregor Keller:  
Email:Gregor.Keller@t-online.de



## Event Calendar

**A special note:** The deadline to submit articles for the June **e-news** is 31 May. Thank you to all contributors – past, present and future – for keeping us informed and connected!

March 4-31, 2019	Registration 2019 Internet Keyboarding
July 9-11, 2019	BIVR Awareness Week
July 13-19, 2019	52nd Intersteno Congress – Cagliari, Sardinia
August 15-18, 2019	NCRA convention - Denver, Colorado (USA)

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Internationale Föderation für Informations-und Kommunikationsverarbeitung

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