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by Romina Marazzato Sparano



the world and start daydreaming?

You get the Spanish Editors Association: the new voice of professional editors of Spanish texts for the United States, whether they work and reside in the US or abroad.

SEA is the brainchild of a group of professionals who love writing, reading, and learning and who value communication as a powerful and delicate tool.

We came together with the common goal of promoting high standards

What happens when two ACES members get together with Spanish-English translators from around

of practice and education and networking in a field that's rapidly growing yet new to the public eye.

On Editing US Spanish

Editing—as the process of preparing written (and other) materials for publication—is perhaps as old as writing itself. But the professionalization of this process is much newer. And even more so for US Spanish.

Spanish has long been an ancillary language in the United States, although it has been spoken in US territories since 1565, long before the birth of this country. Spanish writers and editors have, in turn, been an invisible breed. But in the past 20 years, the growing purchasing power of the now nearly 50 million

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A new editors association in the US

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Spanish speakers living in the US has spurred interest, involvement, and investment in a Spanish-driven market.

Already dozens of jobs are posted every day seeking Spanish editors. Positions range from editing for publishing houses, to localization, to knowledge process outsourcing, to education and in-house content development in every industry.

Already dozens of jobs are posted every day seeking Spanish editors. Positions range from editing for publishing houses, to localization, to knowledge process outsourcing, to education and in-house content development in every industry.

In this landscape, our diverse group of translators and editors—brought together through work and professional development events—felt compelled to take on the challenge of representing the writing professionals who work behind the scenes in Spanish for the US market.

We created SEA to:

- Promote the recognition and advancement of the profession of Spanish language editing
- Encourage high standards of quality, ethics, and business practices for editors of Spanish text for the United States
- Support the training, continuing education, and networking of Spanish editors in the United States.

How It Happened

We started dreaming after a translation conference in Miami one late November morning in 2015. We sat down to start our planning during a conference in Buenos Aires in April 2016. Some of us live in the US; others are seasoned professionals from around the Spanish-speaking world.

We visited the idea of becoming a chapter or branch of an editors' association already established for English. But it quickly became clear that we needed our group to be independent to be able to represent the unique interests and needs of Spanish-speaking professionals.

This said, we are happy to have received the support of fellow organizations with whom we plan to collaborate closely, including ACES, the Editorial Freelancers Association, and Editors Canada.

Editors Canada has also provided us with a template for our own Editorial Principles. As a bilingual organization, they understand the challenges of developing standards in two languages with different origins but with a common goal. Their experience and generosity have been instrumental in our process.

Our Acronym

SEA chose its acronym in the hopes that the subjunctive it alludes to—the verb mood of desire and possibility—will invite its members to think, to dream, to embark on a new adventure with their language. “Sea” translates to the subjunctive “be” in sentences like “We recommended that texts *be* edited by professionals” and “*be* that as it may.”

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Tracking Changes

EDITORS
Samantha Enslin
Christine Ma

EDITOR EMERITAS
Gerri Berendzen

COPY EDITORS
Magi Walker
Molly Gamborg
Kathryn Flynn
Tim Yagle

The Journal of the Society for Editing

ACES' MISSION:

The Society for Editing, the nation's leading organization of editing professionals, educators, and students, is dedicated to improving the quality of communication and the working lives of editors.

We set standards of excellence and give a voice to editors in journalism, government, business, and beyond through top-notch training, networking, and career opportunities.

Winter 2019

FEEDBACK
sam@aceseditors.org

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American Copy Editors Society
c/o Eugene S. Pulliam National
Journalism Center
3909 N. Meridian St.
Indianapolis, IN 46208

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We have also embraced the tidal notes of *sea*'s English meaning. The back and forth of collaboration between authors, editors, and proofreaders makes a better text possible.

Plans in Action

Since our formal launch in October 2018, we have attended professional conferences in the US, Mexico, and Uruguay, and have been accepting new members through a peer review process.

We've also started our blog series, with our first blogs covering [definitions for our clients](#) and a review of [machine translation options](#) (and their uses and

limitations). We are developing our very own style guide to use within the association and to serve as a guide for professionals working on Spanish texts for the US.

And, last but not least, we will be presenting at the upcoming ACES conference in Providence! We will share more about Spanish editing and SEA, plain language, and whole text editing. In addition, we are beginning to plan our very own events. Wish us luck! ●

Romina Marazzato Sparano is a translator, editor, and educator with 20 years of experience in crafting technical, medical, educational, and creative materials for a variety of industries and organizations, including Fortune 500 companies. She is a board member and founding member of SEA.

ACES 2019

23rd ANNUAL NATIONAL CONFERENCE

March 28-30, 2019 | Providence, RI | Omni Providence Hotel

Join us for the 2019 ACES Conference, located in Providence, Rhode Island. Get details on the sessions we have planned [here](#).

	THREE-DAY REGISTRATION	EARLY BIRD BY 1/15/19	ADVANCE (BY 3/7/19)	IN PERSON (ON-SITE)
	ACES member	\$300	\$400	\$575
	Nonmember	\$700	\$700	\$850
	Student member	\$115	\$165	\$180
	Student nonmember	\$170	\$220	\$235
	SINGLE-DAY REGISTRATION			
	ACES member		\$150	\$200
	Nonmember		\$250	\$300
	Student member		\$70	\$90
	Student nonmember		\$110	\$150



4 keys to a successful Spanish writing project

How do you manage to be an author's voice in a new language? By paying attention to the smallest details—without losing sight of the big picture.

SPANISH
feature



by Helen Eby

I generally translate documents from English into Spanish for use in the United States. The original document is usually in English, and I am expected to write an equivalent document that meets the client's needs in Spanish. Since I'm also an

editor, I often ask if I can insert minor customizations for the Spanish audience.

Over time, I've developed these four guidelines for successful translation.

1. Respect the author's voice and intent.

Both editors and translators must respect the author's voice and intent at all times. I take this responsibility seriously.

At the same time, agonizing over this too much can lead to very stilted text that misrepresents the source message. There's definitely a balance!

2. Understand the source text or source materials well.

When I read for personal enjoyment or for information, I'm a casual, relaxed reader. I take off my translator and editor hats and let the writer communicate with me with no filters.

When I'm working, however, I need to keep in mind that the Spanish reader will see my translated or edited Spanish text through my eyes. I need to understand it

from the point of view of the author and pay attention to the impression it made on me as a reader.

Why did the author write this? What was the purpose? What mood did the text create in me as a reader? What cultural nuances did I pick up?

To understand these nuances, translators and editors need to know both cultures intimately. For example, if a Chilean author writes *el golpe* ("the coup"), there is no ambiguity; it is the coup by Pinochet. And in a translation class I taught, we were translating a text on the El Niño phenomenon. It mentioned *la corriente Humboldt o del Pacífico*. In this case, those who grew up in Latin America knew that the ocean current that flows by Peru coming from Antarctica has two names: Humboldt and Pacific. The Spanish *o* means not "or," but "otherwise known as."

The students generally wrote, "The Humboldt current or the Pacific current," as if they were two different currents. The students' reaction when I corrected them: "Wait! Do we also have to know geography?" Yes. I have a Latin American high school encyclopedia that I have perused at least twice just for fun.

3. Write with the reader in mind.

How do I manage to be the author's voice in a new language? By paying attention to the smallest details without losing the context of the big picture. It's certainly not the same as writing the article you're reading now, which is my own! I need to match not just the author's words, but also their style. This is called congruency judgment: I am the judge of whether the original text and its translation are basically the same.

I had an amazing experience reading *1984* in both English and Spanish on my Kindle. I read one chapter in English and the next in Spanish, just for fun. At some point I really didn't notice the transitions because the translator's congruency judgment was amazing. I kept reading just to bask in the work of the translator.

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To know what reader I'm writing for, I always ask the client for a translation brief. Why is this being translated? When translating a flyer for a free document-shredding event, I asked: "Will the readers know what this kind of box is? Could we give the dimensions instead?"

Our readers do not want to read "translationese." Since I live in the United States, it's very easy to let English affect my Spanish writing. I read Latin American newspapers daily and am always reading a book originally written in Spanish and another book in English. This keeps me up to date with current usage, and I'm able to recognize good writing.

4. Make sure the bilingual editor and translator/writer are from different countries.

Every text intended for publication should be edited. The editor should have at least the same qualifications as the translator.

In my case, I always partner with a reviewer from a different Spanish-speaking country so that together we can produce a better translation. I am from Argentina, and my bilingual editor is generally from Mexico, so I get a different perspective.

Did this translation maintain the voice of the author? Is this new document communicating the same message, without leaving anything out? Will the reader stumble over anything at all? We rewrite anything that doesn't read smoothly, even if it's grammatically correct. Our conversations are fun! ●

Helen Eby has been certified by the American Translators Association (ATA) as translator from Spanish to English and from English to Spanish. She graduated as a teacher for grades one to seven in Argentina, attended secretarial school in Argentina, and worked as a translator, secretary, and interpreter in most Spanish-speaking countries. She was the technical contact for the ASTM Standard Guide for Quality Assurance in Translation, F2575-14. Find her at helen@gauchatranslations.com.

How I apply these 4 principles to the real world

An author who had a previous negative experience with a translator

I recently translated a book. The author came to me because he had already paid another person for the translation, but the result didn't satisfy him. He didn't feel represented by the translated text at all. In my translation, I was careful to consult with the author every time there was ambiguity. I worked with an editor, and we developed a style guide so we could be consistent throughout the book. We went over the translation twice over Skype, asking questions about different parts of the translation, and we shared the style guide with the author. In the end, he was satisfied with the translation.

Editing a bad translation

I edited a translation of a middle school science textbook. Every single time the English said "milliliters," the translator wrote *milímetros* ("millimeters"). In other words, she took a unit of volume and recorded a unit of distance. This was not a good sign. The person who commissioned the review had told me this was a good translator. The errors on other points of science were such that I had to retranslate whole sections of the book. Having a good understanding of the source material is also important! Professional translators and editors specialize in certain fields and should tell clients what fields they are not prepared to work in.

Editing Spanish text with no English source text

I once edited text written by a Spanish employee who received instructions in English. My work involved communicating with the supervisor in English and back-translating sections to verify that the text reflected what the organization wanted to say. I had to review the organization's website, speak to the supervisor, and see what else had been written on this topic in previous years. The Spanish had to reflect the voice of the organization. In this case, the original author had written some text that was not quite accurate. Good thing I checked!



Everything you've ever wanted to know about copyediting in less than 300 words (or fewer than 300 words, if you're that sort of person)

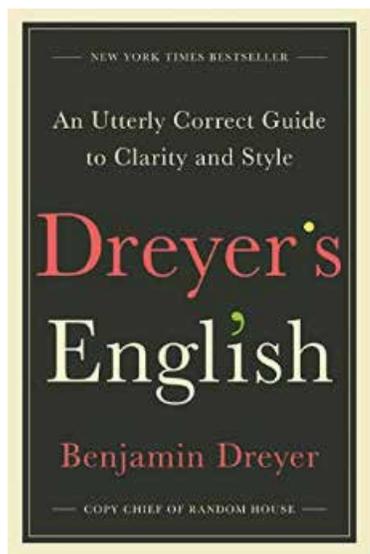
Editor's Note: Join us at ACES2019 for Utterly Correct: A Conversation with Benjamin Dreyer. This session will provide an insider's view of copy editing in mass-market, literary and trade publishing.



photo credit: Gabriel Dreyer

by Benjamin Dreyer

- All you need to know about semicolons is that Shirley Jackson liked them.



- If it starts with a capital letter, look it up.

- People don't need to nod their heads, they can just nod. What else are you going to nod, your elbow?

- (The occasional comma splice isn't going to kill anyone.)

- Odds are good that a character who is lying prone isn't. Query it.

- The typo that makes it most frequently to print is "lead" where "led" is meant.
- The author whose name is most frequently misspelled is Edgar Allan Poe. (Not "Allen," but you knew that.)
- To misspell "misspell" is, to borrow a phrase from Tennessee Williams, slapstick tragedy.

- I waited decades to encounter (in a manuscript) a terrorist wearing a baklava, but it was worth the wait.
- DEFCON runs from 5 (a hangnail) to 1 (you're already dead). There's no such thing as DEFCON 12.
- I hate grammar as much as the next person, but sooner or later you're going to have to learn how "lie" and "lay" work, so you might as well get it over with now.
- To paraphrase what Mark Twain never said: Rumors of the death of the word "whom" have been greatly exaggerated.
- Nine times out of ten, "and then" can be neatly trimmed to "then."
- Eleven times out of ten, "suddenly" can be deleted entirely.
- If you meet an "actually" on the road, kill it.
- "She thought to herself ..." Oh please don't.
- Good copyediting, I'd say, leans conservatively. When the word "penultimate" finally comes to mean "like, dude, totally ultimate," don't come crying to me.
- Good copy editors keep in mind that they are the tail, not the dog. ●

Benjamin Dreyer, author of the New York Times bestseller Dreyer's English, is vice president, executive managing editor and copy chief of Random House. He began his publishing career as a freelance proofreader and copy editor. In 1993, he became a production editor at Random House, overseeing books by writers including Michael Chabon, Edmund Morris, Suzan-Lori Parks, Michael Pollan, Peter Straub, and Calvin Trillin. He has copyedited books by authors including E. L. Doctorow, David Ebershoff, Frank Rich, and Elizabeth Strout, as well as Let Me Tell You, a volume of previously uncollected work by Shirley Jackson. A graduate of Northwestern University, he lives in New York City.



Hispanic vs. Latino?

How do you know whether to describe people as Latino or Hispanic? The short answer: Both terms work, and neither is best.

SPANISH
feature

by the writers at CommunicateHealth

First, let's clarify what each term means. (Special thanks to [@terryblas](#) and his comic [You Say Latino](#) for breaking this down for us.)

Hispanic refers to language. It describes people from primarily Spanish-speaking places, such as Puerto Rico, Mexico, and Venezuela.

It's a personal preference, not a general rule.

Latino refers to geography. It describes people from Latin America, which includes Mexico, Central America, South America, and some of the Caribbean Islands.

Now, as with any question of naming and identity, we believe the "right" answer comes down to how individuals want to identify themselves. It's a personal preference, not a general rule. [Polling in recent years](#) shows a pretty even split between people preferring (for themselves) Hispanic or Latino.

So about that simple answer ...

We recommend avoiding both terms whenever possible and getting specific instead. Many people are likely to identify as Mexican-American or Salvadoran or Peruvian (or maybe just American) before they identify as either Latino or Hispanic.

If you're writing about an individual or smaller group, ask them which term they prefer. But if you can't be that specific, rest easy—Hispanic and Latino are both OK terms to use.

And finally, if you choose Latino over Hispanic, use Latino if you're referring to only men or to men and women. Use Latina if you're referring exclusively to women. Or you might want to look into whether your audience prefers [the newer term Latinx](#). ●

CommunicateHealth was founded by Stacy Robison, MPH, MCHES, and Xanthi Scrimgeour, MHEd, MCHES. This story originally appeared on the CommunicateHealth website and is reprinted with their permission.

Quote of the quarter

“

“As a writer, finding inspiration, a muse, a deity, or energy source, is not much appreciated in the general culture—although writers find them all the time. I look upon this rotund figure [on my desk]—Ganesha is round, like me—lying on its side, as if in contemplation, and I think about where writing comes from, the deep and often choppy ocean all writers swim in, draw from, and dwell. The statue's brown metal skin connects to my indigenous Chicano skin. And even if I'm not Hindu, I can immerse myself in its myriad images, symbols, and stories. [For] he is believed to be the author of the Mahabharata, one of Hindu's major works, and as such a protector of writers.”

”

— Luis J. Rodriguez, in *How I Write: The Secret Lives of Authors*, 2007



One secret to overcoming writer's block

Sometimes being blocked means your spirit wants you to write something else. Here's what to do.



by Jevon Bolden

For many of us, writing has been a part of almost everything we do. Just like you, my time in school and work has been consumed with writing. I've been editing books for more than 15 years, but I've also written books, articles, marketing pieces, blog posts, essays, research papers, and

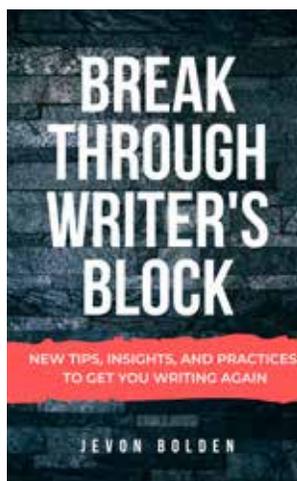
the like for twice as long.

Along the way, I've had my share of encounters with writer's block, and I'm sure you have too.

To put it plainly, writer's block is a group of issues, concerns, or conditions that cause you to feel like you can't write what you need to write when you need to write it.

To put it plainly, writer's block is a group of issues, concerns, or conditions that cause you to feel like you can't write what you need to write when you need to write it. One of the issues I have with naming or identifying something is that sometimes we do little to remedy it. For me, it's never OK to complain and then throw your hands up, especially if writing is your moneymaker.

In my book, *Break Through Writer's Block*, I list 10 general causes of writer's block — things like fear, perfectionism, boredom, and information overload. Here, I want to share a revelation of sorts that has come to the surface of my writing experience.



Write your way out

Sometimes it's not so much that you are blocked, but that your spirit is wanting you to write something else and you won't allow it. Many writers get into this place where we think we must write this or that. After all, we have a deadline, or we took all that time developing an outline. We must write on a rigid, unforgiving schedule or to

a prescribed method that works well for someone else.

But sometimes something has come up in our soul that needs an outlet, and writing is the only answer. Sometimes this thing comes in and interrupts all your writing prescriptions and techniques. And sometimes you're blocked because you need to give in and write that thing.

A journal and Evernote

This is why I have a journal with me all the time—as well as a shortcut to Evernote. I think of writing as a flow of words, ideas, and emotions, and sometimes they get stopped up. You can break the dam by freewriting in a journal and releasing whatever ideas are welling up in your soul.

What I've seen and experienced is that once you write that, you'll be free to write what you're supposed to write.

Good luck! ●

Jevon Bolden is a book editor, writer, literary agent, and CEO of Embolden Media Group, a boutique publishing consulting firm in sunny Florida. Her ebook, Break Through Writer's Block, is available at jevonbolden.com/shop.



Bringing más to CMOS

SPANISH
feature

The *Manual de estilo Chicago-Deusto* is a full adaptation—not just a translation—of the 16th edition of *The Chicago Manual of Style*. Javier Torres Ripa of the University of Deusto led the editorial team and talks about what it took to bring más to CMOS.

Q First, tell us a little about yourself. How did you become the editor on this project?

I have been working as director of the Publications Service at the University of Deusto since 1985, so I have been able to act at different levels and stages in the publishing field. When at the Frankfurt Book Fair in 2011, I came across the 16th edition of *The Chicago Manual of Style*; I immediately realized that it was a great and unique opportunity. I was fully aware of the huge challenge of its translation and adaptation to a Spanish

language audience, but I was also convinced that the effort would be worthwhile.

Q Can you take us through the process of creating this adaptation? It seems like a very daunting task.

Oh, yes, it was! There have been very difficult moments, for example when some of the members of the team withdrew from the project or were not up to the challenges. We had to be flexible and quickly reorganize our work. A task like this requires much perseverance.

Creating a reference such as this entails the involvement of many people with, at times, different views on the same issue. When you take on such a project, you have to assume the role of referee with a view to choosing the best option. We faced the additional challenge of meeting the criteria established by the Royal Academy of Spanish, even if tradition or *The Chicago Manual of Style* indicates otherwise.

A work of this kind is quite a process because once translators and experts have done their task, then follows a long period of review, revision, proofreading, double-checking—the many stages of monitoring and supervision require patience and ongoing attention.

Q What were some of the more challenging sections to adapt and why?

Throughout the process we found that in our initial planning and forecasts, based on the face value of the original text, we were not able to anticipate the depth of adaptation required. As we worked on the

Throughout the process we found that in our initial planning and forecasts, based on the face value of the original text, we were not able to anticipate the depth of adaptation required.

translation of each section, we discovered small details throughout the text that differed from the Spanish and Latin American publishing culture; for example, the management of copyright (Chapter 4), since here in Spain intellectual property has different characteristics depending on the cultural context of the author and publishers.

We did anticipate the changes required to the sections on style and linguistic usage. We had to replace several chapters or sections and organize the new content while following the structure of the original paragraphs. We did place a new emphasis on the peculiarities of the Spanish language, both in terms of its linguistic usage and its punctuation, spelling, and typographical syntax.

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Q Besides “English” appearing in the foreign language section, what are some ways that the *Manual de estilo Chicago-Deusto* edition is different from *The Chicago Manual of Style*?

Most of the examples in the chapters have been adapted into Spanish and revised to fit the culture of the language. The most notable changes are in chapters such as the one on numbers, in which, for example, decimal scoring is different in Spanish. There are cases, like “one billion” which is “one million million” in Spanish but in Anglo-American is “one thousand million.” These cases are explained in the new version of the *Chicago-Deusto*. Another interesting change relates to the typographical rules for writing about music since the English system differs from the Latin system.

Q Why did you decide to take on such a project?

In Spain there are many guides for good writing (Deusto University even has a book about writing and editing), and many organizations and journals have their own respective manuals for the preparation of manuscripts. But no single manual addresses in such depth and detail the technical aspects of editing and publishing as does *The Chicago Manual of Style*. It is becoming increasingly necessary in the Spanish university environment to have a common standard that will help the editorial staff efficiently and effectively carry out their production responsibilities and tasks. ●

*Javier Torres Ripa is director of the Publishing Department at the University of Duesto. Besides Manual de estilo Chicago Deusto, his recently edited collections include *Los jardines en la Antigüedad* and *Historia de las plantas en el mundo antiguo*.*

This article was originally published on the CMOS Shop Talk website and is reprinted with permission.



SMALL CHANGES, BIG DIFFERENCE

June 20, 2019, 4–5 p.m. Eastern

Presenter: Lisa McLendon. Free for members, \$20 for nonmembers

One often-overlooked aspect of editing is the small “cleanups” editors do to make copy smoother, clearer, and more concise. Many of these microlevel changes—such as changing phrasing to eliminate words, being aware of “secret handshake” words and words in the midst of change, and not being a slave to style—will never be noticed by either the writer or the reader, but they can make the writing shine just a bit more and give readers a more enjoyable, informative reading experience.

[Sign up here.](#)



Science editing: So that's what you're doing with your PhD ...

If you want to unchain yourself from the lab and still keep your toe in the research waters, give science editing a go.



by Tamira
Butler-Likely

Science editing is one of those “alternative” careers that isn’t really advertised to science PhDs. When I was a graduate student, I just knew that I would spend the rest of my days in a lab doing research. But after 15

years of working in the lab, I decided to change course to editing.

Here are a few things to consider if you’re interested in science editing.

What’s your specialty?

In addition to identifying spelling and grammatical errors, science editors have the responsibility to decide what is appropriate to publish and whether it’s interesting, cutting-edge research that people would want to read about. In order to do that, you have to understand the science behind the work, which usually means having a PhD in that area (also known as being a subject matter expert).

Some positions require you to have a background in different subject areas and biological systems, so attending seminars or presentations outside your field of study is also valuable.

What’s the required format?

There are two common styles in science writing: American Medical Association (AMA) for medical research and American Psychological Association (APA) for social sciences.

Before starting to edit any science piece, be sure of what format is required. While there are some similarities between the styles, there are definite nuances to pay attention to, especially when it comes to citing references.

Where can I learn more?

The [Council of Science Editors \(CSE\)](#) serves “editorial professionals in the sciences by providing a network for career development, education, and resources for best practices.” CSE is a great resource for training and for gathering information from other science editing professionals.

If you’re just starting out or want a quick, informative introduction to the style guides mentioned above, the [Purdue Online Writing Lab \(OWL\)](#) is an excellent resource. They give detailed examples and instructions for several formats.

While I’m no longer in the lab, and I do miss it a tiny bit, editing science articles satisfies my curiosity and helps me keep my ear to the streets in the research world. So if you want to unchain yourself from the lab and still keep your toe in the research waters, give science editing a go. ●

Tamira K. Butler-Likely is the owner and operator of Likelly Write Editing. She has a PhD in biology and biomedical sciences, with a concentration in biochemistry. Her editing background ranges from scientific writing to urban fiction. Find her at likelywriteediting@gmail.com.



Style haiku

magnetic moment
radiant intensity
relaxation time

joule per mole kelvin
candela per square meter
meter per second

— from *The ACS Style Guide: Effective Communication of Scientific Information*, third edition, published by the American Chemical Society



Preparing your copy for translation: 7 tips for success

Want a great translation that portrays the spirit of the original message, not just the words themselves? Follow these guidelines.

SPANISH
feature



by Madalena Sánchez Zampaulo

The sign of a great translation is one that does not *appear* to be a translation—it reads as though it were originally written in the reader's primary language. This is why, although many stellar translators can translate into their

non-native language, the industry standard tends to be that professional translators translate only into their native language(s). This is your best chance for creating a text that reads smoothly and without any trace of influence from other languages.

Perhaps this is the first tip in preparing your text for translation. Find a professional translator who translates into his/her native language and who specializes in the type of content you plan to write. Yes, that's right. Just as copywriters specialize in niche areas or fields, so do professional translators, editors, and proofreaders.

The sign of a great translation is one that does not *appear* to be a translation—it reads as though it were originally written in the reader's primary language.

You might think it's best to write your source text first and then find a professional translator. But I'd like to suggest that if you do the opposite, you can actually gain some insight into the target language (i.e., the language into which your copy will be translated) and how certain topics or nuances in a text might be tricky to translate. After all, a great translation should always portray the spirit of the original message, not just the

words themselves. This is why automated translation is not, and will probably never be, good enough for a professionally written text. An automated tool cannot comprehend the nuances of language. Humans can, and do.

Here are seven tips to consider when preparing your translation team and your copy for translation:

- 1. Tell the translation team about the purpose/goal of the copy.**
- 2. Discuss the ideal reader of the copy.**
What is his/her background and previous knowledge that might affect how he/she receives or comprehends the text?
- 3. Give the translation team a style guide to follow and be prepared to discuss anything that might not work as well in the target language once translated.**
For example, you'll want to consider punctuation that might be different in the target language. What might be considered a run-on sentence in English is often quite acceptable in Romance languages.
- 4. In addition to—or perhaps included in—the style guide mentioned above, discuss any words, terms, or phrases that are never to be used.**

For example, I once had to translate a text for a center for domestic abuse victims. We came up with a glossary of terms that were best practice to use when writing copy *about* domestic abuse *for* a domestic abuse victim.

- 5. Consider active vs. passive voice in your text.**

If you have a strong preference, discuss this with the translation team. In Spanish, for example, passive voice tends to be used much more than in English. If this could affect the spirit of the message in your copy, discuss this beforehand.

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6. Also consider the use of formal vs. informal language, especially with pronouns.

To give another example in Spanish, copy written with the Spanish *tú* (you, informal) is often seen in marketing texts or in very informal situations, whereas *usted* (you, formal) is used in more formal copy.

7. Work closely with the translation team before it begins the translation process and make yourself available for questions during the process.

A great translation team will ask questions about the copy, so don't be alarmed if this happens. It's better to answer questions during the process itself than to have them get (literally) lost in translation.

Once you discuss your goals with the translation team, it's time to prepare your copy. Think about the ideal reader of the translated text and whether the reader is demographically the same as, or similar to, the reader of your source language text. Make edits as needed. Share as much information about the readers with the translation team as you possibly can. They may be able to provide some insight on readers of the target language copy that could affect the way the copy is handled.

Share as much information about the readers with the translation team as you can. They may be able to provide insight on readers of the target language copy.

Write the text knowing that the translated version may be longer (or shorter) than the source text. For example, in English-to-Spanish translations, the Spanish text tends to be up to 30 percent longer than the English one. Bear this in mind when it comes to guidelines for your copy.

Be sure to point out any idioms, nuances, etc., to the translation team before they begin the process of translation. Some may not translate well, and most will almost certainly not translate word for word from the source text. You may want to come up with a couple of

choices for the translation team to work with when it comes time to translate these particular bits of copy.

Just as there is no magic formula for writing great copy in the first place, there is no magic formula for creating a superb translation. Both take time, expertise, patience, and experience. So, before you send off a text to be translated, consider the points above and have a real conversation with a professional about the text. Your readers (and translators everywhere) will thank you! ●

Madalena Sánchez Zampaulo is a Spanish- and Portuguese-to-English translator and the owner of Accessible Translation Solutions. She is a director on the American Translators Association (ATA) Board of Directors and a consultant for the University of Louisville Graduate Certificate in Translation.



COOKBOOK EDITING FROM SOUP TO NUTS

October 10, 2019, 4–5 p.m. Eastern

Presenter: Karen Wise. Free for members, \$20 for nonmembers

What do you need to know to edit a cookbook for either a traditional book publisher or an individual looking to self-publish? We'll first look at the different types of cookbooks and what that means for the copy editor, plus a rundown of the typical outline of a cookbook. Then we'll dig in to the nitty-gritty—all the required and optional components of a recipe, including sequence, style conventions, and the many dos and don'ts. We'll also talk about which reference works to rely on and what to do when they don't agree.

[Sign up here.](#)



Q&A with AP

AP



For this special Spanish editing issue of *Tracking Changes*, product manager Colleen Newvine tipped us off about something big: an all-new *Manual de estilo de la AP* (see the next story in *Tracking Changes*). “It won’t be a translation of the English stylebook,” she notes, “but instead created by and for Spanish journalists.”

In the meantime, she’s asked AP lead editor Paula Froke to pick out several questions that have come in to AP’s “Ask the Editor” feature related to Spanish terms. Paula will share more of her favorite questions in upcoming issues of *Tracking Changes*.

QUESTION

Would AP use “Latina” as a noun? As in, “The company hired a *Latina* to lead its South American expansion.”

ANSWER

We use *Latina* if it is the person’s preference (and if it’s relevant to the story), but we prefer to be more specific if possible. Here is the relevant entry:

Latino

Often the preferred term for a person from or whose ancestors were from a Spanish-speaking land or culture or from Latin America. *Latina* is the feminine form. Follow the person’s preference. Use a more specific identification when possible, such as *Cuban*, *Puerto Rican*, *Brazilian*, or *Mexican-American*.

QUESTION

I am writing a story on Maria del Carmen Martinez-Zachery. I don’t know what she prefers as her last name. How do I reference the last name subsequently?

ANSWER

With Spanish names, the normal sequence is given name, father’s family name, mother’s family name. On second reference, use only the father’s family name. A married woman frequently uses her father’s name and her husband’s name, which appears to explain the hyphenation in this case. Use Carmen Martinez-Zachery. (See the AP Stylebook entry on Spanish names.)

SPANISH feature

QUESTION

What is the plural of Cinco de Mayo?

ANSWER

AP’s Spanish editors say that Cinco de Mayo does not have a plural form per se. Rather, a plural would be expressed by a noun phrase preceding the name, such as annual celebrations of Cinco de Mayo, the yearly festivals of Cinco de Mayo, etc.

QUESTION

Please reconsider your ruling on “tamale.” That word may be commonly used, but it’s not a real word. The singular is “tamal” and plural is “tamales.” These days, with increased Mexican and Mexican-American presence in the United States and more Americans than ever visiting Mexico, we should get it right. Thanks for your consideration. —Edmund Tijerina, Food and Drink Editor, *San Antonio Express-News*

ANSWER

The dictionary entry is *tamale*, the American English spelling of the Mexican Spanish *tamal*, *tamales* (pl.), originally *tamalli* in the Nahuatl language. This is one of many English words adopted from another language with a spelling variation. We generally go with the commonly used version, even at the risk of jarring native speakers. Thanks for pointing it out. ●

ACES MEMBER DISCOUNT

ACES members get a discount on Stylebook Online, where you can search the book’s main entries and Ask the Editor’s vast archives of past Q&As. To subscribe:

- Go to apstylebook.com/ACES
- Choose “ACES” as your customer type
- Enter your ACES member number when prompted



AP to launch new *Manual de Estilo de la AP* book

Editor's note: We were so pleased to hear that AP is reviving its style guide for the Spanish language, with plans for publication this spring. With that in mind, we talked to Colleen Newvine, the product manager working on the book, to learn a little bit more about what's coming.

Tell me about the new *Manual de Estilo de la AP* book. Why create this now? Who's putting it together?

We launched *Manual de Estilo Online de la AP* in 2012. Several years later, we were in the process of retiring the service so staffers could focus on other projects when subscribers started asking if there was any way they could continue to use the content. We didn't want the last several years of hard work to disappear, so we began planning to create a book.

Emilio Fernandez, copy editor for the World News Service in Spanish in Mexico City, and Eduardo Castillo, deputy news director for production in Latin America, lead this project. Fernandez has overseen the *Manual de Estilo de AP* since February 2015. Castillo has been involved since 2016.

Who is the intended audience? Writers working in the US, writing in Spanish—or folks writing in Spanish worldwide?

The *Manual de Estilo* is intended for everyone who writes in Spanish around the world, especially those who need a Spanish that is as neutral as possible, so it can be understood by anyone in Spain, Argentina or Mexico, as well as Spanish speakers in the U.S.

For instance, a word in Spanish like “pileta” is perfectly understood in Argentina and Chile, but not in Mexico, where “alberca” is used. The *Manual* recommends in this case that we use “piscina,” which is understood throughout the Spanish-speaking world. We also need to avoid using certain words that may sound normal in one country, but offensive in others.

We have described *Manual de Estilo* as providing a universal Spanish, so regardless of where you're writing, your audience can clearly understand you. This is especially important for online content, where borders matter far less.

How is this different from the *Manual* from 2012?

In some ways, it is very similar. It is informed by the long, rich tradition of the respected *AP Stylebook* but is far more than a translation.

It is written by and for Spanish-speaking journalists, with an eye toward a universal Spanish that transcends borders.

Like the English language *AP Stylebook*, *Manual de Estilo Online de la AP* has evolved and expanded over the years, responding to the needs of AP's own journalists and questions from subscribers. So even the *Manual de Estilo Online* of 2016 or 2017 was different from the *Manual de Estilo Online* we initially launched.

When we decided to create a book, we wanted to be certain it was ready to become a static reference. Emilio Fernandez read the complete *Manual de Estilo* to review, and revise where necessary, its more than 4,000 entries, one by one. He also reorganized the content to make it easier to navigate, since a book won't have *Manual de Estilo Online*'s search function. For example, he compiled separate chapters on cinema, television and theater into a single entertainment and culture chapter.

The result will build on the work that began years ago, with a detailed review of each and every entry.

When do you expect it to be ready?

Fernandez and Castillo are in the final review process, checking the manuscript for the kinds of nitpicky details a style guide user cares about. We aim to complete it this spring. ●



ACES and SEA members who edit and write in Spanish recommend these resources.

SPANISH
feature

Dictionaries

Diccionario de la lengua española de la Real Academia Española, compiled by ASALE, the Association of Academies of the Spanish Language, with academies established in 23 countries and territories, including the US and Puerto Rico

Diccionario de uso del español de María Moliner, although unavailable online, is a reference work worth knowing about

Diccionario panhispánico de dudas, addresses common issues related to the proper use of Spanish

Diccionario del español de México, dictionary of Spanish as used in Mexico

Diccionarios El País, dictionary compiled by El País, a Spanish-language daily newspaper based in Spain

Diccionarios Vox, online dictionary from Larousse Editorial

Logos Multilingual Interactive Dictionary, a multilingual translation portal

Word Reference, free online bilingual dictionaries for English to many other languages, as well as forums for discussing meanings and translations of words, terms, and expressions in many languages

Oxford Spanish Dictionary

Larousse's Spanish Dictionary

Guidelines on style, punctuation, and editing

Ortografía de la lengua española, spelling and punctuation conventions compiled by ASALE

Manual de estilo Chicago-Deusto, Spanish adaptation of *The Chicago Manual*, created in cooperation with the University of Deusto in Bilbao, Spain

Principios profesionales de corrección y edición de textos de SEA, SEA's Principles for Text Editing and Proofreading

Libro de estilo de la lengua española según la norma panhispánica, style guide published by Real Academia Española and ASALE

Corpora of Spanish words

Corpus de Referencia del Español Actual (CREA), current corpus compiled by the Real Academia Española

Corpus Diacrónico del Español (CORDE), corpus showing language change over time, compiled by the Real Academia Española

Corpus del español, a collection of Spanish corpora

TERMIUM Plus, a Canadian database (with English/French interface), including a robust database of Spanish terms

Machine translation software

DeepL Translator, machine translation software used to gain a sense of a text in a foreign language, and Linguee, its sister multilingual database

Google Translate, machine translation software used to gain a sense of a text in a foreign language ●

Spanish editors' organizations

The new US-based Spanish Editors Association joins a robust cadre of other associations around the world.

In Mexico: Asociación Mexicana de Profesionales de la Edición AC (PEAC)

In Spain: Unión de Correctores (UniCo)

In Peru: Asociación de Correctores de Textos del Perú (ASCOT)

In Uruguay: Asociación Uruguaya de Correctores de Estilo (AUCE)

In Argentina: Profesionales de la Lengua Española Correcta de la Argentina (PLECA)

In the United States: the Spanish Editors Association (SEA)



ACES member profiles

Editor's note: For this issue of *Tracking Changes*, we're focusing on members who are Spanish language specialists.

SPANISH
feature

Translating and editing: two interconnected tasks



I'm delighted to have the chance to share my experience with you as a translator and copy editor—two professions that are increasingly becoming interconnected. I have been a freelancer offering both services for over 20 years. It allows me to work with a wide range of fields, clients, and colleagues

from different countries and different cultures. I firmly believe that revising is now a stage embedded in the

I firmly believe that revising is now a stage embedded in the act of translating, not a task apart from it.

act of translating, not a task apart from it. This task can be carried out most preferably by the translator—if professionally trained in revising—or by outsourcing to a copy editor or proofreader. Why this change? The massive production of papers, conference proceedings, reports, and more coming from science and technology, humanities, medicine, and so many other areas of knowledge is unprecedented. These documents must be translated on tight agendas. Therefore, revising our own translated texts—or others'—becomes a must in favor of better readability for potential audiences worldwide.

Alejandra Patricia Karamanian
Sworn Translator, Copy Editor, and Proofreader, APK Translation
Argentina



Ensuring rhythm and nuance

I recently worked on the unreleased poetry collection of an author in exile

from Venezuela. She has suffered the tyranny, poverty, and starvation taking place in her country. Knowing something of the political climate there helped me edit the manuscript with sensitivity.

To ensure her rhythm and nuance came across, I read both Spanish and English poems separately for meaning; then I read them together, comparing each version line by line; finally, I read them aloud with my changes to check cadence.

It was an emotionally challenging but rewarding piece of writing to edit, and I am so glad I could help her poetic voice resonate more clearly.

As for key tools, I often use Google Translate as a quick reference, but the best definitions can be found in a good Spanish dictionary, such as Larousse, or the website for the Real Academia Española.

Valerie Valentine
Translator and Language Services Provider
Milwaukee, Wisconsin

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Translator by trade, researcher by requirement

I am a bilingual professional, and I began working as a Spanish translator about 12 years

ago. My first project was to translate health care and insurance benefits information for the Latin American employees of a multinational corporation.

To review my work, I use several tools, including dictionaries, screen readers, grammar-checking applications, reference books, and websites focused on translations. When I work on a new project, I research the topic and gather reference material to ensure the copy retains the same meaning and tone of the original. Depending on the type of project—for example, translating websites—I keep track of the word count to meet layout space requirements.

Sherlene Delerme
Technical Writer and Communication Specialist
Charlotte, North Carolina



Reading Cervantes; studying at the Instituto Cervantes

A lifelong language lover, I proofread and copyedit in Spanish as well as English. I have worked with publisher, museum, and nonprofit

clients on Spanish and bilingual books, marketing, and game projects.

How did I get into Spanish? Beyond my high school Spanish V class, in which we read *Don Quixote*, I spent three months studying and traveling in Mexico with my husband. Once I decided to work in Spanish, I got tutoring to prepare and pass the Diploma in Spanish

as a Foreign Language, offered at several levels by the Instituto Cervantes. I keep up by reading and through formal study. Handy tools include the *Oxford Spanish Dictionary* and *Ortografía de la lengua española* (spelling and punctuation conventions agreed on by the academies of 11 Spanish-speaking countries). My background also allows me to do translation editing, but I am not a translator.

Beth Chapple
Editor and Proofreader in English, Spanish, and German
Greater Seattle area, Washington

Translating two pet projects



I have a master's degree in the Spanish language. I do copyediting and proofreading work in Spanish on a freelance basis. I've copyedited various children's books. I also proofread marketing material for a large nonprofit financial services organization. Recently, I copyedited

a scholarly journal, mainly in Spanish. As well, I've translated two novels from English to Spanish. Since these two were my "pet projects," I also did all the copyediting and proofreading.

Copyediting became my career after talking with an editor friend I worked with on an early project. After hearing about all the researching, editing, and proofreading work (all unpaid!) that I was doing on the above-mentioned novel translations, she asked if I was interested in a career in editing. That's how it started!

My favorite tools include the *Manual de estilo Chicago-Deusto*, *Ortografía de la lengua española*, and the website for the *Real Academia Española*. Forums such as WordReference.com are very helpful, as is Linguee.com.

David Rochelero
Copy Editor, Spanish/English
Saint Paul, Minnesota

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Framing options, rather than focusing on errors

Digital resources such as *The Chicago Manual of Style*, Poynter's News University, and *Tracking Changes* have

played a crucial role in my overseas career as a Spanish-to-English translator and copy editor.

Given English's status as Europe's de facto lingua franca, the bulk of the editing I do in Spain involves cleaning up English-language texts written by non-native speakers. This sort of work requires overcoming the fear of querying, mastering the art of internet corpus search, and using one's knowledge of writers' native languages and cultural backgrounds to parse meaning from statements riddled with false cognates and terms that have taken on meanings in Europe not recognized by English dictionaries. (One of my current bugbears is "transversal," a word frequently used by "Euro-English" writers as a synonym for "multidisciplinary," "cross-departmental," and "cross-functional.")

This sort of work requires overcoming the fear of querying, mastering the art of internet corpus search, and using one's knowledge of writers' native languages and cultural backgrounds.

While ironing out the syntax problems inherent to English texts written by non-native speakers has not become easier over time, I have become better at detecting plagiarism and citing errors. I have also learned that diplomacy is the surest way to lock in long-term relationships with European clients. Framing options for correcting a problem from a "we" perspective works better than focusing on an author's errors.

Jenni Lukac
Freelance translator, editor, and writer
Zaragoza area, Spain



Surrounded by languages and words

I am a Spanish- and Portuguese-to-English medical and life sciences translator and health and wellness writer. I also own a

small boutique translation agency, so I am surrounded by languages and words on a daily basis. There's nothing better!

I began translating about 10 years ago after a short stint as a health care interpreter for patients with a need for language access. Whether the patient was having routine checkups or major surgery, I was by their side, helping them relay their message to physicians, nurses, and caretakers, and vice versa. Today I translate documents, mostly in life sciences—everything from patient records to regulatory documents related to pharmaceutical trials and investigational medicinal product dossiers (IMPDs).

My boutique agency covers a wide variety of translation projects, and we work with some of the most talented and specialized translators, editors, proofreaders and interpreters in our industry. Each day is different, and each project produces its own obstacles. But we feel incredibly lucky to do the work that we love and know that our words are making a difference in people's lives.

Madalena Sánchez Zampaulo
Medical and Life Sciences Translator/Owner at Accessible Translation Solutions
Orange County, California



Natural language processing and deep learning

I am a translator, editor, and educator with 20 years of experience in crafting technical, medical, educational, and creative

materials for a variety of industries and organizations, including Fortune 500 companies. I provide consulting on plain language; translation; quality assurance; and

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globalization, internationalization, and localization (or the cultural, engineering, and language adaptation of products). As an educator, I provide training for professionals and have taught translation technology, localization, and Spanish translation courses.

I designed and launched the Master of Arts in Translation/Localization Management Program at the Middlebury Institute of International Studies at Monterey. And I support continuing education through leadership roles in professional associations like The Institute of Localisation Professionals, the American Translators Association, and the Spanish Editors Association.

Currently, my research interests include plain language 2.0, US Spanish variants, natural language processing, and deep learning.

Romina Marazzato Sparano
Linguist and Translator
Monterey, California



Juggling business, international development, education, and science

I'm a Spanish and Portuguese translator with 25+ years of experience, mainly as a freelancer. I translate into my native

language, English. The international environment of the Washington, D.C., metropolitan area, where I live, and early-career full-time positions have provided opportunities for me to hone my subject matter expertise in business, international development, education, and science journalism. I work with international organizations, private companies, and individuals, here and abroad, in producing a variety of documents for their English-speaking audiences or personal use.

My love of languages started when I began learning Spanish in elementary school, and I went on to earn bachelor's degrees in languages (Portuguese and

Spanish) and translation. My favorite resources are my mono- and bilingual dictionaries (online and paper), as well as traditional style guides in English.

Kim F. Olson
Language Specialist and Owner at TransConsult
Washington, D.C., Metro Area

Finding the right words, in the right combination

I love the world of words, and I started working in it about nine years ago, just before completing a Certificate in English–Spanish Translation from NYU. My work entails translating documents from scratch, working with various computer-assisted translation (CAT) tools, adapting, editing, and proofreading, as well as following style guides and glossaries provided by clients. Translators should always strive to produce text that sounds natural in the target language, and for that one must resort to an interesting blend of finding the right words in the right combination to convey the intended message. No way can this be done without editing!

Olga Nigaglioni
English–Spanish Translator
Puerto Rico ●



HANDLING NON-ENGLISH WORDS IN ENGLISH TEXT

March 14, 2019, 4–5 p.m. Eastern

Presenter: James Harbeck. Free for members, \$20 for nonmembers

When you handle names and other words from other languages, there's much more to it than "Do I italicize this?" Other languages—and their cultures—have differences from English that you need to watch out for. Otherwise you might write the Husfjellet mountain (redundant), hyphenate Xinjiang as Xinji-ang (it's two syllables, Xin and jiang), or get the accents wrong on kürtöskalács (or treat it as a plural). Linguist and editor James Harbeck will introduce you to the many things you need to be aware of in other languages.

[Sign up here.](#)



This year, we're breaking out a brand-new lineup of bootcamps, coming to you from San Antonio, Salt Lake City, Chicago, and New York. Join ACES board members in person for some of the best—and most cost-effective—editorial training you can get anywhere.

Members can attend both Social Media 101 and Art & Science of Digital Editing for \$150; nonmembers can attend both for \$200

Social Media 101

Date: June 6, 2019, 8-9:30 a.m.

Location: Salt Lake City, Utah

Venue: University of Utah, Thomas S. Monson Center, 411 East South Temple, Salt Lake City, UT 84111

Trainers: Alysha Love, Teresa Schmedding

Don't know the difference between a tag and a hashtag? Come to this special pre-camp workshop on Social Media 101. We'll help you set up a Twitter and Facebook account and give you the basic tools to get started in social media. Attendees should bring a laptop or tablet.

Cost: \$60 members/\$85 nonmembers

This is a pre-camp workshop for the Art & Science of Digital Editing, described below.

Art & Science of Digital Editing

Date: June 6, 2019, 10 a.m.-5 p.m.

Location: Salt Lake City, Utah

Venue: University of Utah, Thomas S. Monson Center, 411 East South Temple, Salt Lake City, UT 84111

Trainers: Alysha Love, Teresa Schmedding

What we'll cover: 1. Structure of content; 2. Tools to evaluate content; 3. Lessons for writing; 4. The role of emotions; 5. Words that prompt the most engagement on social media; and 6. Critical elements in display type. Attendees should bring a laptop or tablet.

Cost: \$100 members/\$125 nonmembers

In-Depth Editing

Date: September 4, 2019, 9 a.m.-5 p.m.

Location: San Antonio, Texas

Venue: Grand Hyatt San Antonio, Henry B. González Convention Center, 600 East Market Street, San Antonio, TX 78205

and

Date: October 14, 2019, 9 a.m.-5 p.m.

Location: Chicago, Illinois

Venue: TBD, Loyola University Chicago

Trainers: Sara Ziegler, Merrill Perlman, Nick Jungmann

What we'll cover: what strategies to use for substantive editing, how understanding structures can help, thinking big picture, and how to edit for focus.

Cost: \$150 members/\$200 nonmembers

Content Marketing for Editors

Date: October 21, 2019, 8 a.m.-5 p.m.

Location: New York City

Venue: TBD

Trainers: Teresa Schmedding, Merrill Perlman

How to choose the right voice for your audience and craft error-free, compelling copy. What we'll cover: tone and voice, content strategy, audience segmentation, and calls to action that generate results.

Cost: \$150 members/\$200 nonmembers

Register now: aceseditors.org/training/boot-camps