

# METM24 abstracts

Version date: 04 October 2024

Check the [online programme](#) for any changes.

## Contents

Translate and edit like it's 2024.....	2
Using neural machine translation software in CAT tools: installation, cost, performance .....	3
On translating historical sources: 16th and 17th century Spanish and Portuguese primary texts.....	4
Checking and improving maps in texts.....	5
Expanding horizons in MedComms: navigating the future as language professionals.....	6
Team projects: pleasures and pitfalls.....	7
Translation rights: from past riches to present poverty.....	8
Recognizing plagiarism and its cousins – from a manuscript editor's point of view .....	9
Spinning a yarn: how I honed my craft and created my niche.....	10
MedLexic: an EN-FR dictionary for biomedical language professionals.....	11
A critical role for author voice in scientific writing.....	12
Career development: embracing specialisation and navigating change.....	13
Translating botany: not all a bed of roses?.....	14
On re-imagining academic writing as an act of love .....	15
A noble craft: authors' editors and the ethics of collaborative sensemaking.....	17
Copyright and control: whose rights?.....	19
Variations in persuasive tone: a comparison of multilingual health information websites.....	20
Raising your game with inverse translation as CPD .....	21
GenAI prompt engineering for language professionals .....	22
Crossing the editor-author divide: from the germ of an idea to publication.....	23
Language breakouts: interactive translation sessions .....	25

# Translate and edit like it's 2024

*Lloyd Bingham, Cardiff, Wales*

Prince partied like it was 1999. But are you still translating or editing like it's 1999? The English language has come a long way in recent decades, but do we reflect contemporary styles in our work in 2024? Providing examples from written references including *Forbes*, *The Independent*, *United International Journal for Research & Technology*, and the Canadian Center of Science and Education, I'll look at some of the latest trends in English grammar, determining whether any new rules or styles have emerged and whether any have fallen by the wayside. We'll also see how Generation Z is changing the language, how language is used to get through to demographics like Gen Z and Millennials, and whether any of these changes are likely to stick around.

I'll also talk about what I do in my own practice as a millennial translator/editor, specifically what kind of edits I would make to a text to make it more inclusive of younger generations, and how we need to adapt our communications in order to appeal to them – not trivial things like using text speak or emojis, but different grammatical techniques, such as the singular *they*, flat adverbs and preposition stranding.

This session is intended to be generally applicable to into-English translators and editors working with day-to-day commercial texts. With the knowledge acquired in this session, attendees will have a modern linguistic toolbelt at their disposal and gain confidence in knowing they can carry on crafting copy that's fit for all audiences today.

## About the presenter

*Lloyd Bingham* is a millennial who runs Capital Translations, translating and editing from Dutch, German, French and Spanish into English. He specialises in marketing, business, technology and education. Lloyd is a board member of ITI and a member of MET and SENSE.

# Using neural machine translation software in CAT tools: installation, cost, performance

*Jennifer Gray, Malaga, Spain*

Have you ever wondered whether neural machine translation (NMT) software can really boost your translation output without sacrificing quality? In this presentation, you'll get the chance to find out when we link four of the most popular NMT tools – Google Translate, DeepL, ModernMT and Microsoft Translator – to Trados and MemoQ. We'll go through the basic steps involved in configuring these CAT tools to automatically receive NMT suggestions for each text segment. This can speed up your workflow and give you time to focus on nuance, disambiguation and style. Is NMT software free? Yes and no. We'll price match, and also explore third-party solutions that connect Trados and MemoQ to dozens of different NMT tools. How accurate is NMT? We'll see the type of texts and language pairs in which NMT is most likely to perform well, so you can decide whether it's right for you. Finally, we'll get down to specifics, and see how Google Translate, DeepL, ModernMT and Microsoft Translator dealt with a series of short texts in the fields of law, literature, medicine and engineering contributed by MET members working in English, Spanish, French, German and Finnish.

## **About the presenter**

*Jennifer Gray* is a freelance Spanish to English translator and editor specialising in biomedical texts.

# On translating historical sources: 16th and 17th century Spanish and Portuguese primary texts

*Jeremy Roe, Vilanova i la Geltrú, Spain*

Having translated and revised a variety of historical sources, from a 17th century art treatise to a trial hearing from the Inquisition of Goa, I have learned to accept such time-consuming projects with caution. However, they are also a fascinating way to hone skills and provide a showcase for professional work. In this presentation I draw on my experience as lead translator of the writings on iconography by the Spanish artist and scholar Francisco Pacheco, and as reviser of a volume of primary sources on Portuguese colonial history in Oman to examine how a collaborative approach is essential for projects of this nature. To explore this area of work in greater depth, I discuss my experience of translating a corpus of manuscript and published rutters (navigational instructions) related to the Philippines; above all, I address the challenge of working on texts written by 16th century navigators, with all their variant spellings and a noteworthy lack of punctuation. Finally, I will contrast two text genres – the Baroque cento and Inquisitorial trial records – to discuss how to tackle the issue of genre, the need for research skills and strategies for making these texts readable for a contemporary audience. The presentation is addressed to translators and editors who work on academic publications, and it will reflect on the growing interest in this area in academic publishing. It caters to experts at all stages of their careers, as it was this area of work that prompted me to train as a translator.

## **About the presenter**

*Jeremy Roe* trained as an art historian. Teaching translation and translating a 17th century art treatise prompted him to pursue a career as a translator from Spanish to English, specialised in academic publications on the humanities. Over the last decade he also began translating from Portuguese and Catalan.

# Checking and improving maps in texts

*Joy Burrough-Boenisch, Renkum, Netherlands*

This presentation sets out to explain how language professionals can routinely check that any maps included in their assignments are not only free from language errors but also meet basic cartographic and publishing conventions.

Good maps communicate information effectively and efficiently. They save words, which is why scientists and scholars from a wide range of disciplines use them as illustrative material. They can give an instant, detailed impression of a fieldwork area, showing precisely where data have been collected by sampling or measuring; they help visualize distributions and flows of people, animals, and things; they can display where events have taken place or changes are expected.

Certain conventions should be followed when creating or reproducing a map, but authors do not always observe them meticulously. Being a geographer, cartographic carelessness pains me, especially as often very little needs to be done to bring a map up to standard. So, in this presentation I will explain how I try to help authors to improve inadequate maps. Although I will use examples of maps I've dealt with as an authors' editor for environmental and social scientists, many of the issues raised and solutions suggested will apply to maps used to illustrate humanities texts or more popular writing such as guidebooks or travel blogs. My authors are not native speakers of English, so not all the shortcomings in the example maps are cartographic: some are linguistic errors or cultural transfers and are therefore part of our remit to correct. Redrawing a map is not in our remit, however, and it's rarely advisable (or possible) to open a map and make corrections to it directly, so I will also suggest how to nudge authors to make certain corrections and improvements themselves.

## **About the presenter**

A seasoned authors' editor working primarily for scientists and scholars from Dutch universities, *Joy Burrough-Boenisch* is an experienced trainer and conference speaker on second-language interference, non-native English, and editing, and is the author of various scholarly and professional publications. She is a founder member of MET's sister society SENSE.

# Expanding horizons in MedComms: navigating the future as language professionals

*Ana Sofia Correia, Lousã, Portugal*

In recent years, the medical communications (MedComms) sector has increasingly recognized the indispensable role of language professionals. Their contributions have evolved beyond traditional translation and editing to encompass a broad spectrum of content development. This shift reflects a growing demand for not only technical accuracy but also cultural resonance. Medical translators, editors, and other language professionals are equipped with linguistic expertise and cultural insight, making them highly suited to the task of medical content development. By turning their attention to medical writing and content creation, language professionals can not only serve the growing needs of the MedComms sector but also enhance their competitive edge in the field. However, the opportunities to expand their professional activities come with challenges as well.

This presentation is designed to guide medical language professionals in navigating the MedComms landscape. It will provide a detailed exploration of the genres they might encounter, such as patient education materials, disease awareness campaigns, clinical trial summaries, and journal publications. Additionally, it will address the dynamics of content creation in an English-dominated field, highlighting strategies for non-native English-language professionals to excel at “native medical writing”: developing content in their own languages. The practical tips and suggestions in this presentation will empower attendees to refine their skills, adapt to the evolving demands of the sector, and make a significant impact in the field of medical communications, regardless of their native language.

## **About the presenter**

*Ana Sofia Correia* is an English to Portuguese medical translator and writer based in Portugal. For the past 16 years, she has worked with life sciences companies, contract research organizations, language services providers, and medical communication agencies. After 12 years as an in-house translator at the Centre for Social Studies of the University of Coimbra and the Nursing School of Coimbra, she became a full-time freelancer in 2019. She is a member of MET, APTRAD, ATA, TREMÉDICA, EMWA, and APMW. In addition to her translation and writing services, she runs the Medical Translation Mentoring programme, a community-based mentorship programme specifically designed for medical and life sciences translators.

## Team projects: pleasures and pitfalls

*Sandra Lustig, Hamburg, Germany*

Have you ever turned down a project because it was too large? Would you like to reel in bigger jobs?

Some projects are best completed by a team because of scheduling, size, and/or the need for two sets of eyes. Typical examples include edited volumes, exhibition catalogs, and urgent reports.

Your clients benefit from team projects because teams can deliver big translations on tight timelines and relieve the client from translation project management. Because no agency is involved, translators and clients/authors can communicate directly to clarify questions, which improves quality, establishes professional relationships, builds trust, and saves time – hallmarks of working with boutique language service providers.

For you as translators and editors, team projects open up new areas for generating income and enhancing our professional standing. We can give and receive feedback among colleagues to hone our skills. Teamwork can provide a welcome change to working alone year in, year out.

But how to pull team projects off?

When I manage a team project, I aim to produce professional results and keep everyone (the client and all the team members) happy. In this session I will share the nuts and bolts of how I do that, based on almost two decades of experience. I will discuss identifying whether or not a project is suitable for a team, assembling the team, preparing a successful bid, structuring the services provided by the team, assigning the work, scheduling, and monitoring progress. Other topics include communication, technologies, money, legal questions, reducing risk, managing terminology, and handling problems.

You will gain an overview of how to manage team projects from start to finish in this session. It will begin with participants mentioning topics and questions of interest and end with everyone sharing tips and tricks.

This session is about one-off projects for freelancers, but much of it is relevant for long-term collaboration as well.

### **About the presenter**

*Sandra Lustig* is a freelance translator, interpreter, and editor (DE<>EN). Born in the US, she grew up bilingual and has lived in Germany most of her life. Her work focuses on social sciences in the broadest sense, sustainable development, universities, and the arts.

# Translation rights: from past riches to present poverty

*David Bellos, Princeton University, New Jersey, USA*

For a very long time, from Ancient Greece until the later part of the nineteenth century, there were no translation rights, which meant, paradoxically, that translators had all the rights to their work. At the Berne Convention of 1886, however, authors and their assigns acquired very limited translation rights, which have been extended in every major revision of the treaty now administered by the World Intellectual Property Organization in Geneva. Consequently, translators have progressively lost theirs.

In my talk I will explain how the world worked without translation rights; why translation rights were invented; and what impact translation rights have had on the practice of translation and the status and remuneration of translators. I will lay out the current situation and point to what the future might hold.

## **About the keynote speaker**

*David Bellos* was born in the UK and educated at Oxford. He taught French language and literature at Edinburgh, Southampton and Manchester before moving to Princeton, where he is now Meredith Howland Pyne Professor of French and Comparative Literature. He focused initially on nineteenth-century French fiction before an encounter with Georges Perec's *La Vie mode d'emploi* turned him into a translator. At Princeton he was the founding director of the Program in Translation and Intercultural Communication, which gave rise in its turn to *Is That A Fish in Your Ear? Translation and the Meaning of Everything* (2011). His most recent books are *The Novel of the Century. The Extraordinary Adventure of Les Misérables* (2017) and *Who Owns This Sentence? A History of Copyrights and Wrongs*, with Alexandre Montagu (2024).



# Recognizing plagiarism and its cousins – from a manuscript editor’s point of view

*Mary Ellen Kerans, Barcelona, Spain*

The January 2024 resignation of former Harvard president Claudine Gay – after months of accusations of plagiarism in her published papers – [made a headline issue out of text recycling](#). This problem concerns many of us who work with authors preparing books of any type, book chapters in any field, or research papers. I will use the Gay case to explore what plagiarism is and isn’t – a bit of useful baseline information we all need to clarify before arriving at whatever crossroads artificial intelligence might be leading us toward. I will first briefly present a definition of plagiarism used by journal editors and discuss how it may or may not be reflected in “similarity reports” produced with detection software like [iThenticate](#).

Where do we draw the line in different contexts and genres? To answer that question, we’ll examine some text excerpts from similarity reports on Gay’s work and also some from reports that journals have sent to authors and their institutions. Our purpose is to reflect on how we can more confidently recognize possible plagiarism and distinguish it from other types of textual similarity when working with authors – or when reacting as citizens to plagiarism accusations in the news. Because some MET members have been discussing organizing a possible workshop on intertextuality, I will also touch very briefly on some of the many ways authors weave source information effectively into their writing across the disciplines.

This talk is loosely linked to Kate McIntyre’s on the role of an author’s voice and how it distinguishes self from sources. There will be time for questions and comments, and I plan to make the text excerpts available in advance so participants can begin to note their own reactions to “similarities”.

## **About the presenter**

*Mary Ellen Kerans* is a semi-retired freelance authors’ editor and translator who works mainly but not exclusively with clinical scientists – and historians whenever she gets the chance. Her career has included in-house and freelance work for publishers, plus years of English language teaching, especially English for specific purposes and writing of different types and at various levels. A unifying thread in her approach to working with authors or teaching – whether in traditional settings like universities or in factories and hospitals – is finding a process-oriented way to help writers and presenters achieve their goals.

# Spinning a yarn: how I honed my craft and created my niche

*Sara Blackshire, Granollers (Barcelona), Spain*

We have all been told that, as language professionals, we need to specialise to stand out, but how do we cast our net wide and find new fields of expertise? This talk will introduce attendees to the idea of crafting new specialisations out of our hobbies or personal interests, whether they are board games, gardening, mending, DIY home improvement projects, or car repair. We will delve into why a particular area might lend itself to becoming a translation niche, and how to follow that path. I will share my personal experience of how I got into the world of knitting, crochet, spinning, and sewing. More specifically, how I became part of the Spanish-speaking crafting community, which led me to specialise in translating and editing knitting, crochet, and sewing patterns, as well as other yarn-related texts, and subtitles for crafting tutorials. The aim is to spark attendees' curiosity and share suggestions on how to specialise in our interests, and how to network and find clients, including but not limited to social media, with specific examples from the world of textile handcrafts. The independent knitting magazines I have worked on in both English and Spanish will be available for viewing. We will close the session with a lively discussion of how attendees found their own specialisms.

This talk is for both newer translators and seasoned veterans interested in widening their scope of expertise into more unusual subject matters. Attendees should expect to leave with new ideas on how to get their hobby to bring them work.

## **About the presenter**

*Sara Blackshire* is a bilingual English and Spanish freelance translator, editor, and proofreader by day and an avid knitter, crocheter, sewist, and spinner by night. Crafting has been closely interwoven with her freelance career, and she hopes to share insights into how she turned her hobby into one of her specialisations.

# MedLexic: an EN-FR dictionary for biomedical language professionals

*Jorge Esteban Casas, Lyon, France*

Currently available English-French biomedical dictionaries are burdened with a variety of shortcomings. Some are merely compilations of equivalences that do not provide the necessary context to properly understand each different meaning, while others make excessive use of loan words or calques. The greatest problem, however, is that these resources are aimed solely at health professionals and assume the user has very advanced biomedical knowledge. Using such dictionaries can therefore be challenging for many language professionals working with English and French, even those who specialise in biomedical sciences.

To alleviate this problem, Cosnautas has created a new English-French language resource: *MedLexic (Dictionnaire anglais-français de médecine et des sciences connexes)*. This dictionary is aimed specifically at biomedical language professionals who interpret, translate, or write medical texts in English-French. Compared with previous resources, *MedLexic* provides numerous details that assist the user in accurately translating problematic terminology. It provides clear and authoritative explanations of the different meanings of polysemous terms, includes cross-references to related lemmas, and recommends or advises against particular translations. In addition, it offers the user insights on translation and medicine-related content.

In this talk, I will introduce attendees to *MedLexic* and its uses. I will show how to navigate the dictionary's search engine and demonstrate how some of its entries can help to solve terminology problems resulting from polysemy, calques, false friends, and so on.

This presentation will be of interest to English-French language or healthcare professionals interested in understanding, writing, or translating biomedical texts in an accurate, neutral, and objective manner.

I work for Cosnautas on a freelance basis, so I may not be the most impartial person to present this tool. However, I am also a biomedical translator and use the Cosnautas resources regularly, so I have a good understanding of how to navigate them in order to solve terminology problems.

## **About the presenter**

Prior to earning a master's degree in biomedical translation and interpreting, *Jorge Esteban Casas* graduated in international relations and French from the University of Leicester. For over two decades, he worked in customer service and business development operations in a number of industries, including clinical diagnostics and clinical research, in Spain, the UK, Italy, France, and Switzerland. In 2023 Jorge became a full-time biomedical translator and interpreter. He also edits and creates biomedical translation-related content for Cosnautas.

# A critical role for author voice in scientific writing

*Kate Mc Intyre, Groningen, Netherlands*

The writing in scientific papers can often be formulaic. Authors, particularly inexperienced authors, frequently work within a limited repertoire of accepted constructions (on paragraph, sentence, and word level). This adherence to expected norms has advantages: it is more easily applied by inexperienced writers and familiar to readers. However, this formality can come at the cost of a clear author voice.

While many studies have explored what scientific author voice is, I am starting from the premise that it encompasses the unique way that an author chooses content and language to reflect their stance on their subject. The goal of my presentation is to demonstrate that clear author voice, including awareness of their own stance, can help resolve textual issues like lack of clarity, stodgy language, poor flow, poor paraphrasing or citation, and even unintended plagiarism.

I will define what I mean by "voice", present examples of clear voice in scientific writing, and demonstrate how a well-defined author voice can improve the credibility of a text. I will also discuss how to foster the development of voice in young scientists. As I think a strong individual voice will become more critical for establishing author integrity in a landscape where writers use generative AI tools, I will touch upon this issue towards the end of my talk.

This presentation is aimed at editors working with clients on improving scientific texts, but it may also be of interest to translators. While my primary focus is now biomedicine, I have a PhD in Earth & Ocean Sciences and have worked with texts from astronomy, computer science, chemistry, and media studies. This talk is loosely linked to a presentation by Mary Ellen Kerans exploring the nuances of what distinguishes plagiarism from other types of textual similarity flagged by detection software.

## **About the presenter**

*Kate Mc Intyre* is the in-house scientific editor of the Department of Genetics, University Medical Center Groningen, the Netherlands. She works closely with authors publishing in biomedicine, microbiology, and computer science at all career stages and across all the phases of a research project, from initial proposal through final publication.

# Career development: embracing specialisation and navigating change

*Terri White, Salles, France*

Looking back over a long career in translation, the presentation provides a personal perspective on career development. It looks at ways of taking and maintaining control of a freelance translation business with an emphasis on specialisation.

Long before AI arrived to ruffle the feathers of the translation industry, building and consolidating a fulfilling freelance career involved developing the personal qualities needed to actively shape and steer a business. Alongside acquiring language, technical and business skills, this requires something more fundamental: learning to take a step back and see the bigger picture; identifying personal goals and comfort zones; remaining open to new opportunities – even when they don't fit into your original plans.

This can be done without the help of marketing gurus and life coaches. Getting expert advice is great when you know what it is you want to know but – in my experience, at least – is not always the best way of finding out exactly what that is.

Taking examples from personal experience in legal and architectural translation, the talk examines a journey from enthusiastic language lover via budding translator to successful and financially independent professional. It analyses the dead ends, switchbacks and shortcuts encountered en route, and offers some practical tips on finding specialisations.

The presentation seeks to share personal lessons learnt and encourage reflection. It aims to help fellow professionals identify what they want from their careers; evaluate where they are and consider their options for the future; understand the need for specialisation and develop their knowledge in the subject area(s) of their choice. It is aimed at all working translators and editors, irrespective of language combination, who are looking to progress to the next stage of their career, feel they have reached a crossroads or want to specialise.

## **About the presenter**

*Terri White* is an experienced translator working in architecture and the law. She has previously delivered an annual short course on translation practice at the Université de Toulouse Jean Jaurès. A keen advocate of subject specialisation, she encourages colleagues to stand shoulder to shoulder with their counterparts in other professions.

# Translating botany: not all a bed of roses?

*Lynda Hepburn, Edinburgh, UK*

Botanists have long avoided translation issues by using Latin as a common language for naming plants; however, this lingua franca is inadequate or inappropriate for many botanical translation tasks. How does the translator go about dealing with common plant names, detailed plant descriptions, and the wide range of situations in which botany crops up in texts for translation? Along with presenting strategies for researching plant nomenclature and describing morphology, this presentation will highlight the linguistic issues of style and register that require consideration in examples of the varied contexts involving translation about plants.

The talk will present some of the common challenges encountered in translating or revising botanical texts, illustrated by examples from the speaker's own translations of such diverse texts as a field guide to Mediterranean flowers, a book on healing plants, and a tropical plant lexicon. Examples from the German originals will be glossed for non-German speakers. The audience will be encouraged to discover and solve some illustrative examples via interactive polls.

This presentation is intended for those with sufficient knowledge to take on a primarily botanical text but also for the non-botanist and non-scientist who may be confronted by plants popping up in an otherwise unrelated subject area such as tourism, food, history, geography or anything connected with the environment. Attendees will come away with strategies for translating plant-related texts that can also be applied to areas such as zoology and other life sciences.

While a rose by any other name might well smell as sweet, following this presentation you will be confident that the rose in your translation is the correct species or variety, and that the description on the page matches the reality down to the last thorny detail.

## **About the presenter**

*Lynda Hepburn* originally trained in ecological sciences, working as a field botanist for nature conservation before embarking on a second career as a translator nearly 20 years ago. While translating a varied range of mainly science and technology texts, she is always delighted when a botanical translation project comes along.

# On re-imagining academic writing as an act of love

Julia Molinari, *The Open University, Milton Keynes, UK*

***Écrire est un acte d'amour. S'il ne l'est pas, il n'est qu'écriture.***  
—Jean Cocteau

In his existential book on the difficulty of being (*La difficulté d'être*), French writer, dramatist, poet, and film director Jean Cocteau refers to literary writing in ways that may help us re-imagine and humanise academic writing beyond performative and algorithmic tendencies.

I have cited Cocteau (1957, p.151) in French in an act of what Suresh Canagarajah and other sociolinguists have referred to as “translanguaging”, the multilingual practice of communicating knowledge by drawing on one’s full linguistic repertoire to re-appropriate and democratise meanings by retaining their original voice, rhythm, and nuance. Translanguaging thus becomes a positive meaning-making practice that disrupts monolingual monopolies on meaning and replaces negative connotations of “linguistic interference” with generative ones of “linguistic repertoire”. As editors, translators, academics, writers, and multilinguals who inhabit many or all of these professional and personal identities, we know meanings get lost, blurred, forgotten, diluted, as well as gained in translation. But in academia, particularly the dominant monolingual English-speaking variety, academic prose often gets flattened in an elusive quest for “clarity” that can, at best, become “a dull read” that leads to “literary boredom” (Wolff, 2007) and at worst, risk what de Sousa Santos has termed “epistemicide” (Bennett, 2023).

In my own writings, I’ve argued that Cocteau’s distinction between *écrire* (to write – verb and process) and *écriture* (writing – noun and product) captures a tension in mainstream English academic writing instruction that defaults to conflating academic writing with *écriture*. I consider this kind of writing to be hollow and alienating, a performative script stripped of voice, accents, languages, and other modalities – *écriture* risks hindering the emergence of knowledge rather than making it clear.

In this talk, I therefore propose several ways to re-humanise and de-zombify academic writing in the interests of both clarity and knowledge and of what Rowland (2008) might call an act of intellectual love.

## References

- Bennett, K. (2023). [Translating knowledge in the multilingual paradigm: Beyond epistemicide](#). *Social Science Information*, 62(4), 514-532.
- Cocteau, J. (1957). *La difficulté d'être*. Editions du Rocher.
- Rowland, S. (2008). [Collegiality and intellectual love](#). *British Journal of Sociology of Education*, 29(3), 353-360.
- Wolff, J. (2007, 4 September 2007). [Literary boredom](#). *The Guardian*.

## About the keynote speaker

*Julia Molinari* is a Lecturer in Professional Academic Communication in English at the Open University (OU) in the UK, an [Academic Consultant](#) and an [Academic Mentor](#). At the OU, she leads the Graduate School's Academic Literacies programme. She is a Senior Fellow of the Higher Education Academy and holds a PhD on Academic Writing (University of Nottingham). Most recently, Julia has authored *What Makes Writing Academic: Re-thinking Theory for Practice* (Bloomsbury, 2022), which argues for diversifying and re-imagining academic texts and practices. Currently, her scholarship is on the ethical and epistemic impact that generative artificial intelligence may and will have on writing and knowledge creation. Julia is bilingual in English and Italian and fluent in French.



## A noble craft: authors' editors and the ethics of collaborative sensemaking

Luigi Russi, Avon, France; Wendy Baldwin, Donostia-San Sebastián, Spain; Kate Sotejeff-Wilson, Jyväskylä, Finland; Theresa Truax-Gischler, Leiden, Netherlands

This panel, addressing the full spectrum of METM attendees, illuminates the professional ethos ([Burgess 2022](#)) of editors and translators working closely with authors through the prism of communication ethics: an approach that views communication as a domain of ethical – and not merely technical – competence, by which the mutual humanity of participants is manifested. Central to the authors' editor's and translator's spirit is an ethical sensitivity to the larger worlds that inhabit a text, engendering curiosity about the author's work of sensemaking ([Arnett 2023](#)) and an inclination toward dialogue and joint inquiry ([Kerans 2010](#)).

Professionals working in this spirit typically need to make this aspect of their craft visible to a variety of partners and defend it from the encroachment of the machine. By situating the professional ethics of authors' editors within the noble craft of communication between humans, the panel will offer useful metaphors for the central task of claiming our work with authors' texts as serving the uniquely human good of collaborative sensemaking.

The session emerges from a reading group of two recent books featuring MET members: [Dialogic Editing in Academic and Professional Writing](#), on the communication ethics of editing, and [Women Writing Socially in Academia: Dispatches from Writing Rooms](#), on academic writing as a social enterprise. Panelists will share with the audience how certain themes and metaphors from the books have helped them reflect on their own practice: their personal examples and reading notes will help the audience access an intuitive understanding of how communication ethics lies at the heart of the choices that editors and translators make. Subsequently, the audience will be invited to join the conversation to draw out a fuller awareness of author editing and translating as profoundly human communicative practices informed by a distinctive set of ethics and oriented to cultivating connections between linguistic and cultural worlds.

### References

Arnett, R. (2023). Dialogic Editing as Understanding and Stumbling into Argument. In: Üçok-Sayrak Ö., Harden Fritz J. and Majocho K.L. (eds.), *Dialogic Editing in Academic and Professional Writing: Engaging the Trace of the Other*. London: Routledge.

Burgess, S. (2022). *Learning to Be a Non-native Speaker: A Retrospective Autoethnographic Account of an Early-Career Researcher's Publishing Trajectory*. In: Habibie P. and Burgess S. (eds.), *Scholarly Publication Trajectories of Early-career Scholars: Insider Perspectives* (pp. 113–129). London: Palgrave MacMillan.

Kerans, M.E. (2010). Eliciting revision: An approach for non-authors participating at the boundaries of scientific writing, editing and advising, *The Write Stuff*, 19(1): 39–42.

Pais Zozimo J., Sotejeff-Wilson, K. and Baldwin W. (2023). *Women Writing Socially in Academia: Dispatches from Writing Rooms*. London: Palgrave MacMillan.

Üçok-Sayrak Ö., Harden Fritz J. and Majocha K.L. (2024). *Dialogic Editing in Academic and Professional Writing: Engaging the Trace of the Other*. London: Routledge.

## About the presenters

*Luigi Russi* (moderator) has been a MET member since 2020. He is an alumnus of MET's Small Grants for Research Program (2020-2021) and a contributor to the book *Dialogic Editing in Academic and Professional Writing* (Routledge, 2023). In January 2024, he became an Assistant Professor of Education at the Catholic University of Angers, France.

*Wendy Baldwin* is an authors' editor and Spanish-English translator in the social sciences. She also runs structured writing retreats for academics and teaches academic writing to developing scholar-writers. Before that, she was an EAP instructor in the US and studied functional linguistics, with a specialization in psycholinguistics.

*Kate Sotejeff-Wilson* enjoys midwifing people's texts into being. She translates from Finnish, German and Polish, edits for multilingual authors writing in English, and runs writing retreats. Born in Wales, she did her history PhD research in London, Berlin, Poznan and Warsaw and is now also a Finn.

*Theresa Truax-Gischler* is a developmental and substantive authors' editor in the narrative social sciences and humanities working with multilingual writers. An enthusiast of cross-cultural knowledge production and multimodal communication, Theresa spends part of her life learning how to be a more effective disability ally. She lives in Leiden, the Netherlands.

## Copyright and control: whose rights?

*Sue Leschen, Manchester, United Kingdom*

Claiming copyright protection, clients of language services often exercise legal control over our written and oral work – and even our likeness. However, we should not assume that ownership of these rights must always reside with those who pay us.

In this interactive session aimed at interpreters, translators and editors, a lawyer-linguist will discuss copyright law and its implications for language services. Although copyright has historically been considered pertinent to literary translation only, safeguarding the ways our work can be used is now increasingly relevant to a wider range of professionals, including interpreters working remotely. By exploring particular scenarios and through open discussion with the presenter, participants will learn how to manage common but thorny scenarios, such as unauthorized use of our texts and images. By the end of the talk, attendees will have a better understanding of their rights, enabling them to draft terms and conditions for use in their business.

### **About the presenter**

*Sue Leschen* is a lawyer-linguist and the director of the niche market company Avocate Legal and Business French Interpreting and Translation Services Ltd. She is a Fellow of both ITI and CIOL and has Chartered Linguist (Interpreter) status. Sue is a member of CIOL's Interpreting Division (Steering Group), the International Association of Professional Translators and Interpreters (IAPTI) and the Association of Interpreters and Translators (AIT). She also belongs to ITI's FrenchNet, LIFT, NWTN and YTI networking groups.

# Variations in persuasive tone: a comparison of multilingual health information websites

*Amy Dara Hochberg, Barcelona, Spain*

Health information websites frequently contain texts intended to persuade the reader to take action. When such texts are translated, it is important to consider how the writer's attitude influences the reader's perception of the texts, and how the persuasive characteristics of the texts have been preserved or culturally adapted in translation.

Understanding how the writer's attitude in health information websites influences the reader's decision-making process is crucial for improving health outcomes in diverse communities. By assessing the impact of language adaptation on the reception of health information, we can determine whether the persuasive message has been effectively communicated.

This presentation reports on an analysis of 73 multilingual health information websites focusing on HIV and tuberculosis diagnostic testing, with texts in English, Spanish, and Catalan. The methodology is based on an adaptation of Clerehan et al.'s (2016) Evaluative Linguistics Framework, which in turn is based on Halliday's (2014) Systemic Functional Linguistics (SFL). One aspect of SFL is metafunction, which involves the writer's attitude. Its characteristics include relational and engagement markers, hedging, person markers, and self-mentions. Original versions of either English, Spanish, or Catalan texts were compared with translations into the other two languages to ascertain whether the writer's tone in the texts had been preserved in the translation or was culturally adapted for the target audience. Examples from English, Spanish, and Catalan websites will be used for illustration.

This presentation provides an opportunity to learn how a focus on certain elements can improve the persuasive power of multilingual texts for culturally diverse communities. As such, it will be valuable for translators and editors in the healthcare field as well as in other fields in which persuasion plays a role (e.g., marketing, politics, and public administration). As knowledge of Spanish and Catalan is not required to follow this presentation, translators working with other languages will also benefit.

## References

- Clerehan, R., Guillemin, F., Epstein, J., & Buchbinder, R. (2016). [Using the Evaluative Linguistic Framework for Questionnaires to assess comprehensibility of self-report health questionnaires](#). *Value in Health*, 19, 335-342.
- Halliday, M.A.K., Matthiessen, C.M.I.M. (2014). *An introduction to functional grammar* (4th ed.). Routledge.

## About the presenter

*Amy Dara Hochberg* has a PhD in Translation Studies and Language Sciences and two masters: in Translation Studies and in Public Health. In addition to her work as a post-doctoral researcher, Amy Dara translates academic and medical texts from Spanish to English and Catalan to English. Her multilingual abilities belie her profound hearing loss.

## Raising your game with inverse translation as CPD

*Jacqueline Lamb, Barcelona, Spain*

Continuing professional development is essential for language professionals, but the longer you work in your field, the more difficult it becomes to find truly useful training opportunities to improve your craft. With this in mind, this presentation aims to share my recent experience of inverse translation – translating out of my native language into a source language – as an unexpectedly effective means of CPD.

Twelve years into my translation career working almost exclusively in the medical field, I embarked upon a master's in medical translation from my native English into Spanish, one of my source languages. This challenging experience far exceeded my initial goal of improving my subject-matter knowledge and Spanish language skills, and I was genuinely surprised at how much the change of language direction and perspective has improved my translations into English. In this talk, I will share examples of how the experience has helped me tighten up my writing, streamline my decision-making processes and identify blind spots. In the first part, I will focus on my initial experience of translating out of my native language during the master's course, with examples from the medical field. In the second part, I will explain how I have continued to practise inverse translation into my other source languages as a form of self-directed CPD, with examples from various text types.

This session is for anyone looking for new approaches and ideas to improve their language skills. Given the focus on inverse translation as a change of perspective, it will be especially relevant to translators who do not have previous experience in translating out of their native language. Examples will be given in Spanish, Catalan, French and Portuguese, but knowledge of these languages is not required to follow the presentation.

### **About the presenter**

*Jacqueline Lamb* is a freelance medical translator from Spanish, Catalan, French and Portuguese into English. She has been based in Catalonia since graduating from the University of Glasgow in 2010. A self-confessed CPD addict, she is always on the lookout for new opportunities to improve her language skills.

# GenAI prompt engineering for language professionals

*Michael Farrell, Mortara, Italy*

The emergence of generative artificial intelligence (GenAI) has heralded a paradigm shift in the realm of language services and blown the lid off the language professional's toolbox. Far surpassing the capabilities of conventional machine translation systems, GenAI not only replicates their functions but, through the art of prompt engineering, can be used to help in previously unimaginable ways, including:

- Looking up the definitions of words and finding words from their definitions
- Searching for synonyms and metaphors
- Finding context-specific translations
- Rephrasing clumsy sentences
- Finding the meaning of terms in specific domains
- Proofreading, and correcting grammar and spelling
- Summarizing, shortening, and simplifying
- Adjusting style and tone of voice
- Avoiding gender bias
- Providing back-translations
- Brainstorming alternatives...

Virtually the only limit is the user's imagination.

Scurry along to my presentation and delve into the intricacies of prompt engineering to grasp the fundamental ABCs, explore practical examples adaptable to various language pairs, and discover computer-aided translation tools that integrate these innovative techniques. We will compare the results with those obtained utilizing conventional tools and look at whether professional translators actually use these capabilities of GenAI in practice by considering the findings of a recent survey. This comprehensive overview caters to language professionals across the spectrum, from neophytes to seasoned veterans working in varied fields and linguistic domains. Embark on a journey to unlock the full potential of GenAI, revolutionizing the way you approach your craft and ushering in a new era of creative translation and editing.

Full disclosure: GenAI played an instrumental role in creating this abstract.

## **About the presenter**

*Michael Farrell* is primarily a freelance translator and transcreator. Over the years, he has acquired experience in the cultural tourism field and in transcreating advertising copy and press releases, chiefly for the promotion of technology products. Besides this, he is also an untenured lecturer in post-editing, machine translation, and computer tools for translators at the IULM University, Milan, Italy, the developer of the terminology search tool IntelliWebSearch, a qualified member of the Italian Association of Translators and Interpreters (AITI), and webmaster of Mediterranean Editors and Translators.

## Crossing the editor-author divide: from the germ of an idea to publication

*Sally Burgess, Tenerife, Spain; Fiona Kelso, Barcelona, Spain; Alan Lounds, Barcelona, Spain; Kate Sotejeff-Wilson, Jyväskylä, Finland; Theresa Truax-Gischler, Leiden, Netherlands*

Interviewed by a participant-observer of our group, we will discuss our experience of carrying out a research project from four perspectives: the desire to follow a long-standing MET tradition of conducting and writing up research, participation in academic events, hands-on experience of collaborative authorship, and gaining experiences common to many of our clients. These perspectives allowed us to confront new challenges and cross the divide between language professionals and authors, with valuable contributions for our professional community and other overlapping communities.

Our discussion will explore the experience of four MET members working together to carry out a survey-based research project, analysing the data, writing successive drafts of a paper, and submitting to a journal. We will reflect on the processes and approaches we drew on, including the steps we took and our insider/outsider perspectives as editors, translators, academic employees, and published authors. We will also discuss the key benefits of writing a project in the context where our clients work and the valuable experience of seeing the other side of the publishing process alongside the authors we edit or translate for.

It is possible to step out of your comfort zone to achieve new goals. In the hope of encouraging our MET colleagues to share their own expertise on diverse public platforms, we will explain what can be achieved when a group of professionals with a common interest come together. Other MET members can gain valuable experiences by engaging with the communities they work with.

Our panel discussion is aimed at MET attendees working with academic or other clients in all fields who would like to collaborate with colleagues to explore the broader implications of their daily work.

### **About the presenters**

*Sally Burgess* is an Associate Professor in the English and German Philology Department at the University of La Laguna, Spain. She has conducted research on the contribution of language professionals to the preparation of research publications, the teaching of research writing at university, and the publishing practices of Spanish scholars.

*Fiona Kelso* is a translator and authors' editor at the Language Service of the Universitat Autònoma de Barcelona, where she is also an Adjunct Lecturer in the

Department of Translation and Interpreting. She is currently completing her doctoral theses on the translation of landscape.

*Alan Lounds* is a semi-retired translator and authors' editor specialized in helping scholars who have English as an additional language to publish successfully in international journals. He is a founder member and former chair of Mediterranean Editors and Translators.

*Kate Sotejeff-Wilson* midwifes texts for academics and the arts. She translates into and edits in English, runs Ridge Writing Retreats, and chairs Nordic Editors and Translators. Her forthcoming translations include Esa Kirkkopelto's *Logomimesis* (Routledge 2024) from Finnish and Regina Töpfer's *Childlessness in the German Middle Ages* (Palgrave 2024) from German.

*Theresa Truax-Gischler* is a developmental and substantive authors' editor in the narrative social sciences and humanities working with multilingual writers. An enthusiast of cross-cultural knowledge production and multimodal communication, Theresa spends part of her life learning how to be a more effective disability ally. She lives in Leiden, Netherlands.



## Language breakouts: interactive translation sessions

### **(IT<>EN)**

*Laura Bennett, Beaconsfield, UK; Livia Nocera, Corciano, Italy*

### **(ES<>EN)**

*Kate Major Patience, Lugo, Spain; Aída Ramos, Madrid, Spain*

### **(FR<>EN)**

*Aleksandra Chlon, Edinburgh, Scotland; Nelia Fahloun, Bécherel, France*

### **(PT<>EN)**

*Ana Brígida Paiva, Lisbon, Portugal; Allison Wright, São Brás de Alportel, Portugal*

Time to roll up your sleeves and flex your translation muscles. These interactive sessions are the perfect place to show off your talents, be wowed by your peers, and even pick up a revision buddy.

### **How does it work?**

These sessions focus on translating into and out of English and another language.

After a brief introduction, the session hosts will split attendees into small groups. The groups will then tackle a selection of wickedly tricky texts before comparing notes in a quick-fire snippet slam, with each group sharing their ideas with the room.

### **Who should attend?**

Anyone willing to get stuck in, from seasoned professionals to green translators with fresh ideas. We will be translating in both directions and welcome native speakers of both the source and target languages. The session will be fun and fast-paced but can get loud, so it may not be a good fit if you're noise-sensitive.

### **What will you need?**

Pen and paper or an electronic device (one per group) and your creative flair.