



Irish Translators' and Interpreters' Association
Cumann Aistritheoirí agus Ateangairí na hÉireann

ITIA Bulletin

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Editorial

The International Dublin Literary Award prize giving ceremony at the beginning of the summer proved to be a powerful platform for highlighting the work of translators. In this instance, Daniel Hahn, the translator of winner Jose Eduardo Agualusa's work in Portuguese, *A General Theory of Oblivion*, delivered, at the request of the author, his translation of the author's acceptance speech. He stated that he was delighted that the prize was not just for authors but also for translators. "Translators are writers, too. Writers who are generous, sometimes almost invisible, and largely responsible for a book's success". The winner receives a prize of €100,000 and if the work is a translation the prize is split €75,000 - 25,000 author/ translator. Of this year's shortlist of ten novels, six were translations. Over the last 21 years of the competition, nine winners were translated works. Whilst I fully appreciate the small percentage of our members and readers who may be working in the world of literary translation, I firmly believe that any public focus on translation raises the visibility for all of us working in the many diverse fields of our profession.

Speaking of which, you might find yourself matching one of the 'profiles' set out in an article by Silke Luhrmann on the many shapes and sizes that make up our translator world.

For those of you who might aspire to working in literary translation, there are often translation programmes, bursaries and residency programmes, particularly in Europe. Do check out the ITIA website where we endeavour to pass on information about these offers.

Moving from the specialised to the general, Annette Schiller has contributed an article about the FIT Congress in Australia. FIT represents about 80,000 translators, interpreters and terminologists in 55 countries worldwide.

For your diaries, the 31st ITIA AGM will take place on 14th October at the Irish Writers' Centre, preceded by a talk on legal translation by Fernando Prieto, Dean of the Faculty of Translation and Interpreting at the University of Geneva ... unmissable! Hope to meet lots of you there.

Anne Larchet, Editor

MEMBERS' CORNER

Maire Nic Mhaolain, former ITIA Chairperson and Honorary Member, tells us about her accidental path to literary translation

Q. Describe yourself professionally in a few lines.

After graduating in languages (French, Latin and the Celtic languages) I did postgraduate research on Early Irish, after which I taught for a couple of years before researching in Modern Irish, and then became an Irish-language editor in an Gúm, the state publisher of Irish in the Department of Education and Science in Dublin, where I spent most of my career. After the first few years I was mainly engaged on lexicography and terminology, re-editions of regional literature, and textbooks. And some mentoring. Later I taught translation in UU and DCU.

Q. When and why did you decide on a career in translating/interpreting?

I didn't decide at all. To some extent I was involved in translation when an editor, as most textbooks in the various subjects for the Irish-language educational sector were translated from English by external translators, and then edited by an Gúm staff like myself. At one period in the 1970s we published co-editions of children's books originally written in continental languages. Usually a version in English was supplied and a translation based on that adapted for the particular age-group, etc. Sometimes, however, a French text (always a French text!) arrived without an English outline, and if no French-Irish translator was available at short notice I translated, and an adapter did the rest. The translator was not mentioned in such cases. I was a public service editor who sometimes translated a little. The career was accidental and – at first anyway – incidental.

Q. Name the most important thing you did that helped you launch your career.

That would be my meeting in 2000 with a publisher's editor who asked me to translate Marita Conlon-McKenna's teenage novel *Under the Hawthorn Tree* into Irish, as part of a commemoration of the Great Famine. She was so determined that I agreed, though previously I hadn't translated literature from English. The Irish title was/is *Faoin Sceach Gheal*, and it subsequently won an IBBY (International Board on Books for Young people) award. I suspect that may have had something to do with my later receiving an invitation from Bloomsbury of London to translate the first Harry Potter book into Irish. Again, I didn't consider myself a translator, though I had translated several Italian literary works to Irish, as well as a clutch of Welsh books for teenagers and adult learners (some of the latter for an Gúm). When my young family heard I was thinking of declining the Bloomsbury offer their howls of horror could be heard in the Isle of Man (i.e. far enough away). That translation turned out to be something of a coup, publicity-wise. Soon I had also translated the first book in

the *Artemis Fowl* series. And - something regrettably rare for literary translators anywhere - most of my translations have my name on the cover. Bloomsbury started that, I believe. I rarely translate official or other documentary texts.

...it subsequently won an IBBY (International Board on Books for Young people) award. I suspect that may have had something to do with my later receiving an invitation from Bloomsbury of London to translate the first Harry Potter book into Irish.

Q. How important are training and qualifications for a career in translating/interpreting?

There aren't an enormous number of formal training programmes or qualifications for literary translators, though a language degree or other qualification is a good starting point. I'd say a love of language and literature are the essentials. One needs to keep up one's language skills, however. In Irish, though not so important for literary translators, a good grasp of the fast-changing Irish Official Standard (an *Caighdeán*) is advisable and, happily, many academic centres and other groups now provide training and qualifications in that area.

I've never done interpreting, but it appears the rigorous standards that ought to apply are not always forthcoming.

Q. How do you find clients?

They find/found me, mostly. Because I had a public service post, I didn't actively seek translation work much, but my membership of ITIA (which I have represented at CEATL, the European Council for Literary Translators' Associations) and some chance breaks meant people could contact me, as many did, though mostly for non-literary work.

Q. Do you think it is necessary to specialise?

For Irish literary translation, the market is not large, nor competition strong. So, not really. Formerly translation was widely considered an inferior art, and translation from English to Irish almost a betrayal of our native writers (but Irish writers do like to say how many languages their work has been translated into). However, the old attitude is going, if not gone, and a number of older and contemporary English favourites are now popular in Irish translation, especially for younger audiences. One thinks of authors like R.L. Stevenson, Lewis Carroll, J.R.R. Tolkien, C.S. Lewis, Roald Dahl, and of course Eoin Colfer and J.K. Rowling. Enid Blyton's 'Famous Five' even appear in Irish as the An Cúigear Cróga, for example. I myself didn't translate from English before Faoin Sceach Gheal, preferring to translate works not available in English. But Harry Potter may have changed minds.

Formerly translation was widely considered an inferior art, and translation from English to Irish almost a betrayal of our native writers (but Irish writers do like to say how many languages their work has been translated into)

Q. What is your favourite type of text/assignment?

A literary novel in Italian, not too long, into Irish. Reasonable timescale. Or a modern edition of an earlier Irish text. To English? Hmm...

Q. What is the best/worst thing about being a translator/interpreter?

The best thing would be getting to translate a work/author one admires, finding it not so difficult, and being reasonably compensated. Worst thing? Unreasonable deadlines. And reviewers who wonder why you used one particular word instead of another.

Q. Is it possible to have a good standard of living?

No, not for translating into Irish anyway, unless you have other sources of income.

Q. What advice would you give someone thinking of embarking on a career as a translator/interpreter?

Keep up with your own language, particularly if you live abroad, and your target language(s). Get any relevant qualifications. Do research. Value yourself and your work.

I don't presume to advise interpreters.

Try and identify yourself in this rather tongue-in-cheek article by English>German translator Silke Lurhmann

What Kind of Translator Are You?

Human translators come in all shapes and sizes, and we approach our work in very different ways. When I was studying for my[A1] MA, there were only two of us in the Literary Translation programme, and although we had a lot in common otherwise and went on to become good friends, over the course of our 10-week practical module we managed to agree on the translation of one single sentence. I think it was 'Es regnete' ('It was raining').

Before embarking on my PhD research on working conditions in the translation industry, I hadn't really considered the extent to which these differences inform other aspects of our professional practice beyond our engagement with texts. (I find it useful to consider these the trade aspects of professional translation to distinguish them from the craft that is at the core of our practice.)

My project grapples with the challenges of performing an intellectually complex, deeply contemplative job in a fast-paced, aggressively growth-oriented and profit-driven market that expects us to be constantly available and

instantly responsive. Specifically, I'm looking at how translators respond to these challenges, and what can be done to help recent graduates and other new translators cope with them more resiliently and sustainably.

I quickly came to the (preliminary) conclusion that there is no 'one size fits all' solution that would make every translator wealthier and happier. We all have our own personal preferences and priorities. We either love, hate or feel indifferent towards CAT tools. Some of us quite like post-editing machine translations, while others wouldn't touch them with a barge pole. Some of us enjoy the adrenaline rush of last-minute requests, while others prefer more predictable and regular work that allows for long-term planning. Some translators keep to a 9 to 5 schedule as much as possible, while others prefer to make the most of the flexibility of freelance work by taking time off during the day and working in the evenings instead. Some translators want to be able to talk to clients directly; others really, really don't...

To illustrate this point, I've come up with an array of professional profiles that embody different emotional and practical responses to common issues translators encounter in their professional practice. These are intended as highly stylised composites rather than portrayals of actual individuals, and they're not meant to be mutually exclusive absolutes. You may well discover that you're a perfectionist at heart and a (reluctant) pragmatist by necessity, or an entrepreneurial translator with idealistic tendencies, or a would-be prosperous translator thwarted by your passion for woefully underfunded yet creatively rewarding projects!

I suggest that you approach this as you would a personality test in a glossy magazine: with an open mind and your tongue firmly in cheek. I do have a serious point to make, but I've also had a lot of fun attempting to match my profiles to real-life friends and colleagues.

So without further ado, here is my typology of translators. (Gendered personal pronouns in this section are assigned arbitrarily, or based on the gender of the author who is my primary source, for the sake of reading convenience. They are not meant to suggest that a certain type of translator is more likely to be male or female, or to exclude translators who identify as any other gender.)

The Prosperous or Entrepreneurial Translator

- Are you driven by a strong need to feel in charge of your own business, rather than at the mercy of market forces beyond your control?

The prosperous or entrepreneurial translator is, above all, a consummate professional who defines and approaches translation as a career more than a vocation. She systematically identifies and exploits opportunities to position herself strategically, takes pride in understanding her clients' needs and expectations and delivering a service that meets or exceeds these expectations, and derives job satisfaction from commercial success.

She upholds the functionalist ideal of the translator as an expert in her field, who always has her clients' best interests at heart and is able to consult with them on all matters relating to intercultural communication. In her dealings with clients, she wants to be regarded and treated as an equal partner in a business-to-business transaction. She insists on setting her own rates, but will compromise on deadlines within reasonable limits if such compromise is adequately recognised and rewarded in terms of financial compensation and/or competitive advantage. She strives to be responsive and available to her clients at all times as a matter of professional courtesy. She is happy to use CAT and other technical tools – though, again for reasons of professional pride, she may draw the line at machine translation – provided they add value to the services she delivers.

The Pragmatist

- Are you willing to accept that 'The customer is always right', even though you're secretly convinced that customers are often wrong and would benefit from your expert advice?

The pragmatist regards translation as a means to an end and an opportunity to monetise existing language skills. He derives job satisfaction from a good life-work balance and is not overly concerned about being marginalised as a service provider as long as he feels adequately compensated for his labour. He enjoys translating more than most jobs he has done, but is rather cynical about the current state of the translation industry. He doesn't mind being an anonymous link in a supply chain, even if it means leaving key decisions to other project stakeholders and receiving information on a need-to-know basis. He prefers to work for LSPs rather than direct clients because they offer flexibility combined with the prospect of a regular and reliable income with minimal marketing effort.

He does not strive for perfection or excellence, but will always try his best to do as good a job as possible with the resources and information available to him and within the agreed time frame.

The Idealist

- Are you evangelical about translation as a means to improve communication and promote international transparency and mutual understanding but agnostic about the tools or instruments used to achieve this?

The idealist solicits, accepts and refuses work in accordance with ethical criteria and is committed to transparency across the supply chain. She believes in harnessing technological advances to make fit-for-purpose language services increasingly affordable for members of under-resourced communities. However, she is also painfully aware of translation's potential for complicity with all kinds of imperialist ventures, from helping companies 'conquer' foreign

markets to actual military conquest, cultural domination etc. to promoting a kind of linguistic transparency that facilitates surveillance. As a form of atonement, she donates a percentage of her working time in the form of pro bono translations for charities and aid organisations such as Translators without Borders.

The Existentialist

- Do you feel most at home, or in any case least alienated, on the high wire across the abyss of *différance* between languages?

For the existentialist, translation is not just a livelihood, but an essential part of who he is: as a way of life as much as a means to make a living, an end in itself as much as a way to make ends meet. All too aware of the improbability of successful communication between any two language users, let alone users of different languages, he nevertheless takes great pride in pitting his skills against the risk of failure every time he accepts a translation job. He is more likely to accept work that interests him personally, but will take on other jobs in order to subsidise projects that are close to his heart but less lucrative. His belief that every translator has his or her own unique and inimitable style makes him view CAT and other technical tools with a certain amount of resentment and suspicion.

The Craft or Artisan Translator

- Do you relish the challenge of tackling stylistically difficult texts while seeking to build sustainable long-term relationships with clients who value your attention to detail?

The craft translator has discovered her market niche as the translation industry's equivalent of the artisan baker, slow-food chef working with locally grown organic produce, micro-brewer of craft ales or small-batch manufacturer of handmade goods: a master (and would-be teacher, if only she could find willing apprentices) of old-school techniques. Her unique selling point is the infinite patience and erudition she is

prepared to devote to every single commission. If she occasionally fancies herself not just an artisan, but a bit of an artist, she is also enough of a realist to appreciate that other stakeholders in her production network(s) are unlikely to hold such a lofty view of translation.

The Perfectionist

- Do you sometimes feel almost paralysed with despair at the impossibility of ever bringing words and meaning into alignment?

Even after many years in the profession, the perfectionist still occasionally gives in to the temptation to regard translation as an elegant cosmic puzzle with a perfect solution for every riddle it poses. Deadlines often come as a relief to him because they release him from the agony and anxiety of indecision by forcing him to forgo all other possible options and make a final commitment to one of the available translation choices, however imperfect and provisional. It took him a long time to get used to the feeling of waking up the next morning – or a week, or three months, later – and realising that there would have been a better solution after all. Now it is that Beckettian determination to ‘fail better’ the next time, and the time after that, that provides his primary motivation to keep working.

The Part-Time Project Manager

- Have you started outsourcing work to fellow translators and found that you enjoy switching between the roles of translator and translation/project manager and the different mind- and skillsets they require?

She enjoys working with people and finds translating full-time too isolating or even boring. Over the years, she has cultivated good working relationships with a number of direct corporate clients who occasionally approach her with requests for translation services that are outside her own realm of linguistic or domain expertise or beyond her current workload capacity. In response, she has started to outsource an

increasing amount of work to a small pool of trusted translators recruited through personal acquaintance or recommendation. She makes every effort to act as an honest broker between her clients and her suppliers and to treat both with the same degree of professionalism, fairness and respect.

The Portfolio Worker

- Are you currently juggling two or more different jobs, either out of economic necessity or as a way of ensuring that you won't get bored with translation?

He derives varying parts of his income from other professional activities not necessarily related to translation. He can afford to accept only commissions that interest him for whatever reason, but is usually unable to take on projects with short lead and turnaround times that require greater flexibility. Much if not all of his translation work tends to come from direct clients, specialist agencies, fellow translators or ‘part-time project managers’ (see above) who value the combination of advanced domain expertise, inside knowledge and linguistic competence he brings to the job.

If this article has a take-home message, it's this: As professional translators, it's up to us to communicate our individual strengths and preferences – our ‘unique selling points’ or USPs, as marketing gurus like to call them – to our clients. (I like to think of translation agencies as matchmaking services whose job it is to bring together the right translator and the right project.) A conceptual model like the one presented above may only be a partial representation of a far more complex situation, but it can serve as a useful tool to help us define who we are as translators and, crucially, who we want to be.

My research relies on the input of fellow translators, so any comments, questions or suggestions are always welcome![SL2]

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Silke Lührmann (S.Luhrmann@uea.ac.uk) left her job as an in-house translator for a medium-sized LSP in South Wales in 2015 to start a PhD at the University of East Anglia in Norwich. Her research on 'Professional Translation between Academic Theory, Best Practice and Market Realities' is funded by the Arts and Humanities Research Council (AHRC) UK. Go to <https://goo.gl/forms/W0ZI5b3r9KHFZ73g2> to participate in her survey on professional translators' perception of their working conditions.

This article just confirms all the above - that our work can in fact be measured and valued

Economic Value of Book Translation

ACE Traductores (Spain) has presented a Report on the economic value of book translation, prepared by the consulting agency AFI and financed by the Ministry of Culture and CEDRO, the main Spanish Reproduction Rights Centre.

Its main objective was to “check, get to know and quantify the economic value of book translation in Spain, taking into account not only the publishing

figures but also the total amount of sales, whose impact, in the absence of statistics, is presumably higher”.

These are some of the results. The amount of translated titles launched onto the market every year ranges between 16% and 27%. According to the report, this corresponds to 35% of the publishing houses' annual turnover, i.e. 294 million euros approximately. However, due to the decrease in their fees, translators have seen a huge drop in their purchasing power.

Around 75% of the publishing market is controlled by ten companies or publishing groups. They commission most of the translation work, and so the contracts they usually offer leave no space for negotiation. They are able to proceed in this way because there are far more translators than there is work available.

The report also reveals the existence of an astonishing opacity in the market: translators have to accept in good faith the royalty statement issued by the publisher. Too often, the translators have to request them, since it is very likely that the royalty clause in the contracts has been breached.

In its conclusions, the consulting agency makes some recommendations to guarantee compliance with the current legislation, and to achieve better performance on the part of a sector that is so important to the Spanish economy.

Annette Schiller, Chair of the professional membership sub-committee represented the ITIA at the XXI FIT World Congress in Brisbane, Australia, from 1 to 5 August 2017

Disruption and Diversification - XXI FIT Congress

FIT (Fédération Internationale des Traducteurs/ International Federation of Translators) is an international body with over 100 members (associations and training institutes) representing about 80,000 translators,

interpreters and terminologists in 55 countries worldwide.

The ITIA has been a member of FIT since 1990 and is affiliated to the FIT Regional Centre Europe, otherwise known as FIT Europe.

The FIT World Congress is the main event in the FIT calendar and it is held every three years. The venue this year was Brisbane, Australia and the theme was Disruption and Diversification. The theme stems from the suggestion that “Given that ours is an industry surrounded by disruptive technology, offering us new innovative ways to work, it seemed only fitting that the Congress Program should revolve around a theme of “Disruption and Diversification”.

The day-to-day business of FIT is conducted by FIT council. The outgoing Council held its last meeting in Brisbane the day before Congress. This is an opportunity for delegates attending the World Congress to sit in on the Council meeting as an observer, which I did on the 31 July on behalf of the ITIA. In a welcome departure from meetings in the past, observers were invited to give their opinion on and discuss certain matters. And, as is the case with most meetings before a General Meeting, the main business of this final council meeting was to prepare for the Statutory Congress over the following two days.

There are two parts to the World Congress, the Statutory Congress and the Open Congress.

The Statutory Congress: 1-2 August

The Statutory Congress is the governing body of FIT. It comes together for two days and is in effect similar to our Annual General Meeting, the main difference being that it takes place only every three years. Member associations can send a delegate or if this is not possible for whatever reason, they can give their proxy to another association. Associations who have applied to join FIT may send an observer to the Statutory Congress. 60 associations were either present or represented at Congress in Brisbane.

The main business of the Statutory Congress is to:

- review the work done by the outgoing council and its various sub-committees and task forces
- ratify the admission of new members
- discuss and ratify the budget
- discuss and vote on proposed changes to the Byelaws
- elect a new council
- generally to set out the stall in relation to vision and plans for the upcoming three-year mandate and
- select the venue for the next World Congress (2020).

The Statutory Congress is an opportunity for the many members to have their voice heard at international level, to network and get to know new and existing members and also to discuss the many issues facing their associations, which are very often similar across all associations regardless of size or geographical location.

The 2017 Congress ratified the membership of 19 new associations that hail from virtually all corners of the world: Africa, Asia, Europe, the Middle East and North and South America.

The languages of FIT are English and French, so interpreting was provided on both days from French into English and English into French.

One of the main achievements of FIT over the past three years was a collaboration with the UN resulting in the unanimous adoption by the United Nations General Assembly on 24 May 2017 of Resolution A/71/L.68 “recognising the role of professional translation in connecting nations, and fostering peace, understanding and development”. The UN has declared 30 September to be UN International Translation Day across the entire UN network to coincide with International Translation Day (ITD) which many countries and associations already celebrate.

FIT has also signed a Memorandum of Understanding with WASLI, the World

Association of Sign Language Interpreters.

At a gala dinner in the Queensland Art Gallery in Brisbane on 4 August, FIT signed a Memorandum of Understanding with WIPO, the World Intellectual Property Organisation, which has a tradition of accepting translation graduates from DCU onto its internship programme.

The new FIT Council for 2017-2020 reflects the geographical spread of the Federation:

President: Kevin Quirk (Norway); Vice-Presidents: Reina de Bettendorf (Panama), Alan Melby (USA), Alison Rodriguez (New Zealand); Secretary General: Réal Paquette (Canada); Treasurer: Sandra Bertolini (Italy); Eleonor Cornelius (South Africa); Iwan Davies (UK); Olga Egorova (Russia); Pia von Essen (Finland); Iris Gretchen Gonzalez (Cuba); Reiner Heard (Germany); Alexandra Jantscher-Karlhuber (Austria); Alejandra Mercedes Jorge (Argentina); Joong-chol Kwak (South Korea); Marta Morros (Spain); Ping Yang (China).

The Open Congress: 3-5 August

As the name says, the Open Congress is open to anyone interested in attending and this year there were over 700 attendees from around the globe. The congress programme is available here as a PDF (<http://fit2017.org/files/FINAL-CONGRESS-PROGRAM-ONLINE.pdf>). Other information is still available on the FIT website at www.fit-ift.org.

The Open Congress consisted of talks, presentations, panel discussions, workshops and tool demonstrations relating to the following general subject areas:

- Future Shock - technology, disruption and the new industry paradigm
- Sign Language Interpreting/ digital infrastructure for interpreting
- Language and Conflict – working in danger zones
- Localisation as a Genre
- Social Media Trends

- Community Interpreting and Translation, certification and standards
- Indigenous, rare, emerging and endangered languages
- Globalisation, Ethics and Status of the Profession
- Translation Practice and Academic Research
- Creativity – Literary Translation in the Post-modern World
- Freelancing as a Reflective Business Practice

There was also a small Trade Show on the side with stands from the main sponsors and other stakeholders in the industry.

There were five keynote speakers over the three days one of whom was ITIA founder member and honorary member, Prof. Michael Cronin, who argued that “the perspective of the Anthropocene has profound implications for the way translation is understood and practiced in relation to conventional understanding of globalisation in the contemporary moment”.

Attendees were witness to a first in Brisbane: for the first time in the 60-year history of the Federation a keynote address was given in sign language. Prof. Jemina Napier (Heriot-Watt University, Edinburgh, and a speaker at the ITIA in 2011) delivered her address entirely in Auslan, Australian Sign Language.

Another first was the talk given by Dr Jost Zetsche, expert on all things technical in relation to translation. His was the first keynote address delivered remotely at a FIT World Congress.

In keeping with the move towards increased sustainability, there were no printed brochures or posters at this Congress but there was an app with all the information required including abstracts, speaker bios and an alarm to remind you about the talks you wished to attend.

The prize-giving ceremony took place towards the end of the final day of the Open Congress. Prizes were awarded for excellence in scientific and technical translation, interpreting excellence,

best periodical, best website, the translation of fiction and the translation of non-fiction, to name a few. Details to follow.

The final act of the 2017 World Congress was to present the new Council and to announce the venue for the next FIT World Congress. Start practising your Salsa – the XXII FIT World Congress will take place in Varadero, Cuba, in November 2020!

Annette Schiller

Worth-a-click

Siete de cada 10 traductores editoriales necesitan otro trabajo para vivir

<https://tinyurl.com/yd3owauv>

The Plight of Spain's Literary Translators

<https://tinyurl.com/yc5ccd2n>

<http://www.artists-in-residence-austria.at/>

What's hot, what's not

What's HOT...

Kevin Quirke (No, not Irish despite name), Norwegian to English translator and interpreter has been nominated President of FIT Mundis at the recent congress in Brisbane Australia. Congrats!

...What's NOT

Working in the translation department in Leinster House - allegations of harassment and intimidation by and against staff abound at Rannóg an Aistriúcháin, where 11 out of 21 staff have requested a transfer. Maybe freelancing isn't so bad after all!

Announcements

ITIA CPD Workshop

Decision-making and quality in legal translation: a holistic approach

After a short review of general approaches to quality, we will focus on the need for specific benchmarks in legal translation. The variability of communicative and legal conditions in this field calls for systematic legal contextualization and acceptability analysis in order to achieve translation adequacy. It will be argued that more defined decision-making parameters can facilitate both translation problem-solving and quality assessment. In line with this approach, a holistic model of legal translation decision-making will be presented and applied to a large corpus of institutional texts with a view to analyzing a key indicator of legal translation quality and competence: terminological decisions.

Tutor: Fernando Prieto Ramos

Fernando Prieto Ramos is Full Professor of Translation and Dean at the University of Geneva's Faculty of Translation and Interpreting. His work focuses on legal and institutional translation, including interdisciplinary methodologies, international legal instruments and specialized terminology. He teaches legal and economic translation at postgraduate level, and is advisory board member of a number of Translation Studies journals.

Date: 14 October 2017

Time: 11.00am to 12.30pm (followed by a light networking lunch)

Venue: Irish Writers' Centre, 19 Parnell Square, Dublin 1

Cost: Free of charge

To book a place, please contact Rosemary at admin.itia@gmail.com

Probe 2017: Translation Slam

All queries please to Trinity Centre for Literary Translation or Literature Ireland.

Friday, September 29, 2017 - 18:00 to 19:00

FREE - PLEASE REGISTER at:

<https://dublin.sciencegallery.com/events/2017/09/probe2017translationslam>

Trinity Long Room Hub, Trinity College Dublin

Join the Trinity Centre for Literary Translation and Literature Ireland for a unique 'translation duel' — literary translators Antonia Lloyd-Jones and Cathal McCabe will be given a short prose poem by Paweł Huelle to work on in advance of the duel. The original text and their translations will be supplied to all members of the audience. At the slam, Aneta Stępień will chair a conversation about their translation choices, and audience members will be invited to share their own translations suggestions.

This event is part of Discover Research Night at TCD.

PROBE is part of European Researchers' Night, taking place in cities across the continent on 29th September. PROBE is free and is open to everyone of all ages. Stayed tuned to see the full programme of events for 2017 soon, and keep in touch with us on our webpage, Facebook page, on Twitter, or by following #TCDProbe.

New ITIA Members Jun - Aug 2017

New ITIA associate members

Adina Predut

English to and from Romanian

New ITIA affiliate members

Mariana Gal Steffan

Joining the ITIA

The *Irish Translators' & Interpreters' Association* is pleased to welcome new members to the association. We currently have the following categories of membership:

- Professional
- Associate
- Affiliate
- Institutional
- Student
- Honorary

Professional Membership is awarded to translators or interpreters who meet the strict criteria of the ITIA based on qualification and level of experience.

Applicants must also achieve a PASS in the annual Professional Membership Examination (translator or interpreter) set by the ITIA.

Associate Membership may be granted to holders of a third level qualification in translation and/or interpreting and/or languages or to holders of a third level qualification with relevant experience.

Affiliate Membership is generally availed of by people with a professional interest in translation and interpreting, by those with a general interest in these professions or by professionals from other sectors who wish to work in the area of translation or interpreting and do not currently have a specific qualification or experience in the area

Institutional Membership is available to bodies that do not function as commercial agencies, for example university centres for translation and interpreting studies or cultural institutes. Application documents for Institutional membership are currently being prepared.

Student Membership is available to persons undertaking undergraduate studies in any discipline or those undertaking postgraduate studies in translation or interpreting.

Honorary Membership is awarded by the ITIA AGM to persons in Ireland or abroad who have distinguished themselves in the field of translation or interpreting.

Contacting the ITIA

Irish Translators' & Interpreters' Association

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