

INTOUCH

MAGAZINE OF THE AUSTRALIAN INSTITUTE OF INTERPRETERS AND TRANSLATORS

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... including interpreting in
diplomatic and political settings,
a play featuring an interpreter,
and a book of poetry by an AUSIT
member



< In Touch

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Cover image

Auslan performance interpreters **Linda Beales** and **Christy Filipich** at work during Shakespeare's *Twelfth Night* – see pages 8–9 & 11

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We acknowledge the Traditional Owners of Country throughout Australia and recognise their continuing connection to land, waters and community.

We pay our respects to them and their cultures, and to Elders past and present.

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Letter from the editors

In our first issue of 2021 we bring you, as always, a diverse range of articles and reflections from across the T&I industry, including the first parts of three two-part features, plus a new series.

• Part 1 of a two-part feature on legal interpreting (pages 12–17) explores some online sources and resources that are of use to interpreters working



in this field. Don't miss AUSIT's upcoming webinar [Community Law and Legal Concepts for Translators and Interpreters](#) (20 April). Underpinning all work in this area are the [Recommended National Standards for Working with Interpreters in Courts and Tribunals](#) (also mentioned on pages 4, 13, 16).

- In the first of two articles on Auslan performance interpreting (pages 8–9 & 11), the focus is on interpreting for live theatre.
- The first of a pair of articles on speech-to-text interpreting (pages 10–11) looks at the currently most popular method, respawning.
- Our new Q&A series, **AUSIT roles**, examines some of the many and varied voluntary positions that help make AUSIT the dynamic and valued industry body that it is today, to help members identify ways in which they can play a part during their T&I career (page 23).

Happy reading!

Hayley and Helen

Image: create jobs 51/Shutterstock.com

sprinting on quicksand: an AUSIT member's publication

Translator **Jacqueline Buswell**'s second volume of poems was launched in 2020. The collection's themes include biography, social commentary, a Japanese travelogue, and reflections on art. It can be purchased from a small publishing house set up by Jacqueline herself in 2018, Riverton Press.* Look out for Jacqueline's article on setting up the press in a future issue. The following excerpt is from the travelogue:

*we eat many banquets, even at breakfast
the bowls are round, square, fluted
tall or squat
of porcelain, lacquerware, glass or clay
each dish is served
in its particular bowl or plate
cooks and potters
centuries, together*

* Click here to go to
[Riverton Press](#)



Image: rzstudio/Shutterstock.com



Reviewers wanted!

We're compiling a list of potential reviewers for T&I-related books.

If you have expertise or interest in a particular area and would like to volunteer, please let us know (see contacts, left). We hope to collect several names for each area. If/when a suitable book comes up, we will contact you with a proposed timeline. If you can commit to it, we'll request a review copy of the book; if not we'll just contact someone else, and come back to you another time.



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AUSIT

News in brief

(a review of T&I-related items that have appeared in the media since the last issue of *In Touch* went to press):

22 Dec: [Fears Perth prison's COVID policy denying Russian man access to lawyer, interpreter](#)

By refusing to either transport the foreign national to court or facilitate his presence via video link, the prison is preventing him from communicating via an interpreter and may be impeding his human rights. [watoday.com.au](#)

30 Dec: [Limerick firm aiming to become Europe's largest interpreter trainer](#)

An Irish interpreting, localisation and translation company hopes to become the premier training organisation for remote-based interpreters. [The Irish Examiner](#)

5 Jan: [Noteworthy Translated Fictions of 2020 You Should Read](#)

Includes (see also 2, 10 Mar) Marieke Lucas Rijneveld's International Man Booker 2020 prizewinning work (trans: Michele Hutchison). [timesofindia.indiatimes.com](#)

6 Jan: [The Best Translation Apps for iPhone](#)

An overview. [pcmag.com](#)

6 Jan: [Officer who speaks 10 languages wins top police award for pandemic outreach](#)

The Chinese-Australian officer wins WA Police Force's highest honour for his work with local multicultural communities during COVID-19. [sbs.com.au/language](#)

18 Jan: [ASL interpreter whose services amid pandemic helped keep community safe dies of COVID](#)

Friends and family mourn a veteran interpreter of both American Sign Language (ASL) and the indigenous Hawaiian Sign Language (HSL) who has succumbed to the virus that she kept others informed about. [hawaiinewsnow.com](#)

9 Feb: [Artists in Australia are redesigning poorly translated government coronavirus advice](#)

Artists come together in a poster project that aims to remedy mistakes made translating COVID-19 information into languages other than English. [SBS News](#)

15 Feb: [Convicted fake interpreter worked on 140 court cases](#)

A man with no interpreting qualifications who posed as an interpreter under first his own name, then an identity stolen from a 'legitimate court interpreter', worked on 140

court cases. [lawgazette.co.uk](#)

2 Mar: [Why does this activist think a white person can't translate Amanda Gorman?](#)

Activists protest the choice of (white) International Man Booker-winner Marieke Lucas Rijneveld to translate (black) American poet laureate Amanda Gorman's forthcoming collection. However, literature 'isn't just about having experience, it's about imagining it'. [spectator.com.au](#)



Amanda Gorman, courtesy of the Library of Congress, public domain, via Wikimedia Commons

10 Mar: [Cisco Webex Breaks Through Language Barriers and Launches Real-Time Translation](#)

The US software company claims their 'intelligent virtual meeting assistants'—with 'language translation capabilities' and a library of over 100 languages—significantly reduce costs and are 'a key step to enabling a truly global, hybrid workforce'. [business-review.eu](#)

11 Mar: ['Justice denied' as Aboriginal people left without translators in court](#)

Hundreds of people who don't speak English as a first language face SA courts without interpreting services, while \$2M 'set aside for a new interpreter service ... remains unspent'. [adelaideonlinenews.com.au](#)

15 Mar: [Friday essay: is this the end of translation?](#)

Although approved by Gorman to translate her forthcoming collection (see Mar 2, above), Rijneveld quits amid dissent over the choice of a 'white prose writer' to translate the work of an 'unapologetically Black, spoken word poet'. [theconversation.com](#)

16 Mar: [SRA to bear £65k costs of bungled Hong Kong prosecution](#)

A case against a 'prominent Hong Kong lawyer and politician' is dismissed after a translation is ruled 'defective'. [lawgazette.co.uk](#)

22 Mar: [Feminist retelling of Beowulf ...](#)

In her 'bold, exciting and irreverent' new translation of the Old English epic, US writer Maria Dahvana Headley utilises English vernacular from all ages, including contemporary terms such as 'Hashtag: blessed' and 'Beowulf gave zero shits'. [ABC Radio National 'The Book Show'](#)

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Making it work: prioritising NAATI certification for Aboriginal and Torres Strait Islander languages



NAATI's Indigenous Interpreting Project (IIP) team was set up in 2012. Its mandate was to increase the number of certified interpreters of Aboriginal and Torres Strait Islander languages, in order to meet an increasing demand for their services. Two years into the rollout of NAATI's new certification system, team member **Lauren Campbell** gives an overview of the IIP and the progress it has made, including implementing live roleplay testing in regional areas.

Australia always was, and always will be, Aboriginal and Torres Strait Islander land—a linguistically rich and diverse land. Despite the destruction brought on by colonisation, many of these complex, beautiful languages are still spoken in Australia today.

What's more, according to the National Indigenous Languages Report (NILR) released in August 2020, new Indigenous languages such as Kriol and Yumplatok (Torres Strait Creole) are growing in numbers of speakers.

A map published in this latest NILR (opposite page left) shows the areas where new and traditional Indigenous languages are being acquired as first languages by children; it aligns nicely to the map (opposite page right) of the 39 Indigenous languages for which there are currently NAATI-certified practitioners.

The interpreting industry for these languages was built up through the tireless work of

passionate and talented Aboriginal and Torres Strait Islander interpreters,* as well as trailblazing services, training organisations and advocates in related industries. They have fought the sceptics and outright racism from the ground up to the highest levels. It wasn't that long ago (1999) that the then Chief Minister of the Northern Territory held the position that 'the provision of interpreter services [to Aboriginal people] ... is the equivalent of providing a wheelchair to a person who has not learned to walk'.

Despite governments and community services being slow to understand the necessity and value of highly skilled interpreters, in recent years we have seen more serious and aspirational language policies and protocols being adopted. These documents outline expectations around the use of *certified* Indigenous language interpreters. Leading the charge were individual courts—culminating in the [JCCD's Recommended National Standards](#)—and governments (see the [Commonwealth Protocol on Indigenous Language Interpreting](#) and the [WA Language Services Policy](#)). This is

driving up demand to reflect the need for interpreting services; however, there are not enough certified Aboriginal and Torres Strait Islander language interpreters to meet current demand, let alone future need—a situation that NAATI is working to change, in partnership with other key organisations.

Across Australia there are a handful of organisations who are committed to delivering what is a very complex service—providing an appropriate interpreter (right language, appropriate cultural relationship, sufficient training and certification) in the right place at the right time. The bulk of this work is done by the Aboriginal Interpreter Service (AIS) in the Northern Territory and Aboriginal Interpreting Western Australia (AIWA) in WA, while in South Australia and Queensland the demand is met by individual certified practitioners and some private companies, such as ABC Multilingua and 2M Language Services, expanding into Indigenous languages.

The interpreters I've worked with are universally proud of their languages and their profession. I've also seen how tough it can be:

Things can get particularly tough for interpreters taking on politically unpopular jobs ...

their work involves interpreting for fellow community members (sometimes relatives), and in settings that include courts, police stations, hospitals, mental health tribunals, Centrelink, and housing departments and child protection services. Typically something important is at stake (liberty, health, money, housing, custody of a child), and there is almost always a huge power imbalance between the people in the room.

Things can get particularly tough for interpreters taking on politically unpopular jobs—for example, controversial court cases with grieving family members waiting outside court, or interpreting for the Intervention** consultation meetings shortly after the army

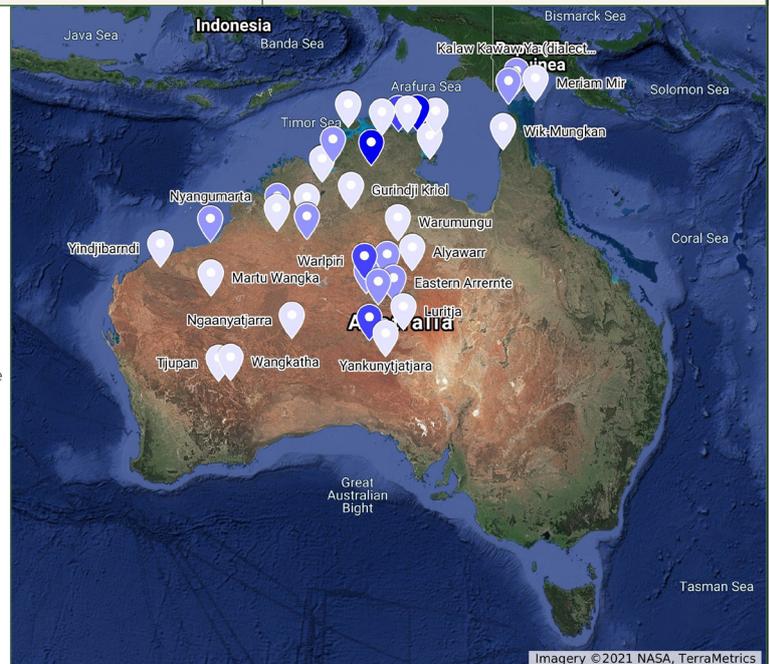
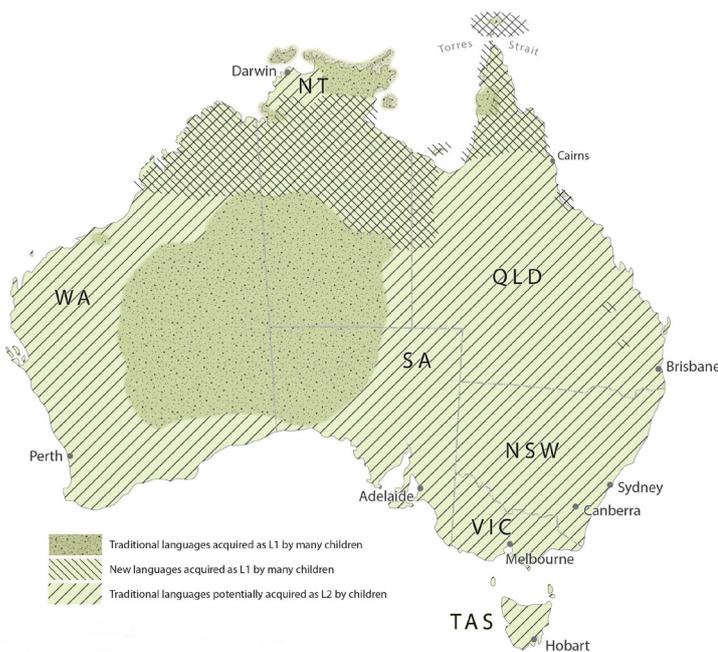
had been sent into communities, or in community meetings about land rights or mining disputes. Jobs like these can require paving the way with family and community members weeks in advance to make sure they will accept you as the interpreter, and then arriving with a support team to ensure your safety. Occasionally, there is a nice 'light' job like a follow-up consult with a physio, or recording an audio translation, but they are few and far between. The dedicated individuals who do this work are in it to help their people, because they see the injustice and understand the critical need for better communication.

From the AIS's perspective, the practical solution to building its workforce whilst

supporting a quality service involves recruiting people with bilingual and bicultural skills and community standing, providing in-house training and mentoring, and ultimately working towards NAATI testing. NAATI testing has always been an essential part of the internal system; valued as an external benchmark to ensure the service is accountable to independent national standards and operating in line with AUSIT's Code of Ethics. Certification (previously 'accreditation') is a key pillar in establishing credibility and quality assurance for clients. For interpreters, NAATI credentials mean they have met a national standard and are part of Australia's T&I profession, and this is a source of great pride.

When NAATI undertook the Improvement to NAATI Testing (INT) project, finally adopting the new certification system in 2018, many of us working in the Indigenous interpreting industry were nervous. Would we be able to meet the prerequisites, to coordinate the resources for testing, and to meet the standards?

continued overleaf



Map (left) developed for the National Indigenous Languages Report; prepared by Angelo, O'Shannessy, Simpson, Kral, Smith and Browne (the Australian National University); compiled by Brenda Thornley, 2019; reproduced courtesy of the federal government's Office for the Arts. This map is an estimation of where 'traditional' and 'new' Indigenous languages are acquired by many children as first or second languages, extrapolated from data sources including the 2016 ABS census. It is a broad-brush picture of language ecologies in Indigenous Australia; for example, the complexity of language use in specific towns is not represented; the data represents the ecologies at a point in time; and the category 'Traditional languages acquired as L2' includes areas for which there is little information and covers several different language-learning contexts. Click on NAATI's map (right) for Australian Indigenous languages with numbers of currently certified interpreters. Note: points indicate primary locations of languages, not where practitioners live/work. These maps should not be used for legal purposes.

INDIGENOUS LANGUAGES

NAATI IIP CPI preparation and testing workshop, Alice Springs, October 2020, photo: Andrew Bird



together; and for Indigenous languages most of the candidates, role players and examiners live far from NAATI offices, so the training and testing happens in regional areas. Lining up these precious individuals who ensure the integrity and validity of the test is difficult—they are often in high demand for multiple professional and advisory roles, in both their community and the local region. Given the small pool of role players, examiners and candidates from most language groups, we must also consider cultural relationships and ensure there isn't an 'avoidance' relationship between participants (which requires those people show respect to each other by avoiding direct interaction).

These are early days for the new system, but what has made certification testing successful so far is the generosity and support of everyone in the industry—true professional solidarity. Role players, examiners and candidates have

continued

Would national certification be *possible* for Indigenous languages?

I joined NAATI's IIP team in April 2019. Having witnessed the value of certification while working in the AIS, I was keen to be a part of making sure it was possible. There are currently three of us in the team, and our days involve working with Indigenous language interpreters and their supporting organisations to achieve certification and retain it.

Two years into rolling out the new certification system for Indigenous languages, I'm relieved and confident to say it *is* possible. The focus of NAATI Indigenous language testing is at the Certified Provisional Interpreter (CPI) level, which tests the core skills required for the community interpreting work (consecutive dialogue) that dominates the industry's workload. Under the new system (and despite COVID!) NAATI has run CPI tests in eight Indigenous languages: Yumplatok and Kala Kawaw Ya from FNQ and the Torres Strait Islands; Yolngu Matha (Djambarrpuyngu, Gumatj, Dhuwaya) from North-East Arnhem Land; and Pitjantjatjara, Western Arrernte, Anmatyerr, Pintupi-Luritja and Alyawarr from Central Australia. This has resulted in seven

... many of us ... were nervous. Would national certification be possible for Indigenous languages?

more interpreters becoming NAATI-certified. Testing in Kimberly Kriol (in WA) is scheduled for April.

Anyone who's been involved in the new NAATI certification testing will know that they are robust tests; to pass your skills must be strong and consistent, and you must have stamina. The marking system is clear and targets relevant skills; and anecdotally, it aligns well to examiners' initial gut feelings about whether they would have been satisfied with a candidate's performance if it were the real thing. The bar is quite high—but in my opinion, that's where it needs to be.

NAATI CPI tests for Aboriginal and Torres Strait Islander languages are identical in structure, length and assessment criteria as for other languages, but they differ in the logistics of delivery. Orchestrating the tests and examining them requires bringing many people

shown great dedication to making the tests happen. Many have travelled from small communities dotted across the desert, the Torres Strait Islands or the remote regions of Arnhem Land—on ferries, small planes, long distance buses, and often a combination of these. Employers have shuffled rosters to release people from their regular work, invested in IT gear to get people online, assisted candidates with test preparation and arranged travel.

While the process is costly in terms of time and resources, the value in running the tests goes beyond getting more people certified. We've already seen the camaraderie of all those involved grow, and certified interpreters proudly step up as mentors, speaking of their career and its impact on their community and their personal sense of achievement, and taking their place in the wider Australian T&I industry.

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NAATI is dedicated to ensuring Indigenous language testing becomes part of our ‘business as usual’; the importance of ensuring quality interpreting is too great to let it slip. NAATI is committed to our vision, to ‘enable a connected community without language barriers’, which of course involves enabling Indigenous languages to thrive. Upholding the rights of Aboriginal and Torres Strait Islander people relies on good and meaningful communication. It requires listening—letting people speak and hearing the truth in this country’s First Languages.

As AUSIT members appreciate, there is great value in coming together as professionals, particularly as we often work in relative isolation. As we look forward to the United

Nations-designated International Decade of Indigenous Languages (2022–32), we hope to support and strengthen the Aboriginal and Torres Strait Islander languages interpreting sector as it further establishes itself within Australia’s T&I landscape.

** Pertame elder Christobel Swan, now aged 74, was one of these founding interpreters and is still currently certified in Western Arrarnte and Luritja. We plan to publish an article on Christobel and her work in an upcoming issue of In Touch.*

*** ‘The Intervention’ or ‘the Northern Territory Intervention’ are how most Territorians refer to the federal government’s Northern Territory National Emergency Response, which was in force from 2007 to 2012.*

Lauren Campbell worked at the NT Aboriginal Interpreter Service—first as a trainer and then as the training manager—from 2009 to 2017, and is now working with NAATI’s IIP team, rolling out certification testing for interpreters of Aboriginal and Torres Strait Islander languages. She has a background in linguistics and adult education, and has worked in language documentation and language-learning programs with Gurindji and Bilinearra language groups from the Katherine region of the NT. Lauren also speaks Spanish, and acts informally as an interpreter between her parents and Mexican in-laws.



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Acting it out: Auslan theatre interpreting

[Click here to watch an Auslan version of this article](#)



Auslan interpreters are increasingly to be seen working during public and media events: emergency announcements and media statements, national anthem ceremonies and even some entertainment acts (for example, by comedian Adam Hills) now routinely include an Auslan interpreter to one side of the stage, podium or screen. In the first part of this two-part feature on Auslan performance interpreting, Auslan interpreters **Linda Beales** (left) and **Christy Filipich** give a fascinating insiders' view of interpreting for theatre.

With this increased exposure, the general public are quick to describe us. 'Amazing!', 'Such a beautiful language', 'I couldn't take my eyes off you!'

To the untrained eye, we are exaggerated and animated, so there's always a meme or two circulating—typically with an interpreter frozen in time, suggesting a rude or comedic aspect to their choice of sign or expression.

As many *In Touch* readers are aware, Auslan is a visual, spatial and gestural language, and meaning can be changed purely via facial expression or a dip of the shoulders. Got a question? We raise our eyebrows. Not entirely happy with a decision? We'll narrow our eyebrows and purse our lips. Disbelief? A slight sideways glance with a head tilt. In short, you'll see the message in our faces, bodies *and* hands.

Preparation can take hours, days, weeks or even months, depending on the play.

Most interpreters, regardless of language, have their preferred field(s) and setting(s) to work in, and for both of us it's performance interpreting (which includes public events, music and theatre). Linda loves nothing more than standing in the middle of a stadium, bursting with pride to be signing our national anthem, while we both love being neck deep in Shakespeare, discussing what it means in plain English, and then how to best convert such florid, fanciful-sounding language into Auslan that is visually equally florid and fanciful.

Like all simultaneous interpreters, we're never really sure what might come up in a standard interpreting assignment. We can use various

discourse analysis strategies to predict how a doctor's appointment might go, but there's inevitably also a lot of 'thinking on our feet' as we move between Auslan and English.

Theatre interpreting is the opposite; typically, we have access to the script well before the actual event. Most productions work from a relatively frozen text, so apart from the occasional mishap (such as an actor forgetting their lines, or—even worse—ad libbing!), we know exactly what each performer is going to say, and even how they're going to say it. This makes theatre interpreting a unique blend of translation and interpreting.

Bookings come about in a variety of ways:

sometimes it's a theatre company or event—such as Perth Festival—that has made a commitment to accessible events; or a Deaf person using their NDIS hours to attend an event. Sometimes we're booked through an agency, sometimes directly; and sometimes we're paid, other times volunteering.

For larger productions we often have access to archival footage, so we can see how the script was previously translated to the stage, and we also have access to rehearsals and performances ahead of time, to see how the actors inhabit and express their characters and how they interact with each other.

Once we have the script, the preparation begins. A number of factors come into play at this point. Do we have a tandem interpreter, or are we doing this on our own? Do we have access to archival footage? Are we able to see the performance ahead of time, and if yes, how far ahead? Do we have a language/cultural consultant?

The script is analysed in depth: who are the characters, how do they interact, and what are the recurring themes? It's said that 'no one reads a text more closely and more critically than do translators',* and likewise Auslan interpreters in the throes of script analysis. If we have a tandem interpreter, characters are divided up by analysing who each character interacts with most, and how. In some plays we might have just one character each, in others we could each have ten or more—all of whom need to be portrayed as visually distinct from each other, so that it's always clear to our audience which character is speaking. Preparation can take hours, days, weeks or even months, depending on the play. A half-hour monologue in plain English might take a few hours, whereas Shakespeare and large-scale musicals can take months of analysis and rehearsal. Songs and rhyme need considerable thought before translation into Auslan; we'll discuss this explicitly in a future article.

Through this process of analysing the script, viewing performances and discussing characters, a translation is created. This is the part that excites us both the most, working between languages, reading between the lines of the script, taking into consideration the context, setting, intent, director's vision, and the audience. As the translation is created, in a

mish-mash of English gloss (a written approximation of Auslan—it's very hard to *write* a visual, spatial and gestural language!) and Auslan videos of specific vocabulary (such as character names) and songs (if it's a musical), we compare versions with each other and with our language/cultural consultants (LCCs).

An LCC—a native Auslan user with specific training that gives them the skill to provide feedback and put the polish on a theatrical interpretation—is invaluable to any interpreter. Experienced as we are, we cannot know the experience of a Deaf audience member, and that's where our LCCs fill the gap, ensuring our audience will have a similar experience to everyone else.

While all this is going on, there are also many logistical aspects to consider. We have to liaise with the theatre company regarding our placement on the stage, our lighting, how we'll be cued on and off, and access to green rooms and dressing rooms. We also need to consult with ticketing, to work out where the Deaf audience will sit to best have visual access, so they can see both the actors on stage and all the action, and us delivering the dialogue.

We're often placed on the side of the stage, but we've also been placed on the floor in front, in alcoves to the side, and recently—during a Pop-Up-Globe performance of Shakespeare's *Twelfth Night*—on set, in one of the windows of the castle (see image below).

Costuming is also a consideration. While we (both being Caucasian) always wear black to contrast with our faces and arms, a skirt or dress might be best if we're portraying only female characters, or a button-up shirt and pants for male characters; and for a production of *The Rocky Horror Picture Show*, Christy wore fishnets under her skirt.

After extensive preparation and consultations ... it's showtime! We arrive at least an hour early to allow for any final adjustments to lighting and positioning. Then it's to our dressing room for a wardrobe and hair check, and the last minute, frantic rehearsal of those stubbornly tricky spots of translation. Christy likes to go over the first and last lines of the play, while Linda makes sure she has her lucky theatre-interpreting socks on. At the five-minute call we head out to the wings, accompanied by choruses of 'chookas' (for the

continued on page 11

Linda and Christy at work during Shakespeare's *Twelfth Night*, Pop-up Globe, Crown Perth, November 2019



Speech-to-text interpreting, part 1: new skills for a T&I portfolio



With live subtitles now ubiquitous throughout mainstream visual media, particularly news and current affairs, many viewers find themselves wondering exactly how the text is generated. With the use of interlingual live subtitling also growing quickly, Spanish–English T/I, subtitler and respeaker **Nancy Guevara** shares a practitioner’s insights into this growing industry.

Listening to a message in the source language; extracting and analysing the message; and reproducing it in the target language while listening to what comes next. Sounds familiar?

Now let’s add into this complex process: dictating the interpreted message into speech recognition software (to help you produce it in the written form), using voice commands to insert any punctuation as it’s needed; then checking the output and immediately correcting errors where possible—all the while, of course, still listening to what comes next. Exhausted yet? Welcome to the world of interlingual speech-to-text-interpreting: an intersection between audiovisual translation, simultaneous interpreting and accessibility. Speech-to-text interpreting (STTI) is the process by which subtitles are created in real-time for live programs and events such as conferences, live television broadcasts, webinars, corporate meetings, and many other online and onsite events. STTI can be intralingual (captions created and displayed in the same language), or interlingual (from one language into another).

STTI is of particular importance in ensuring accessibility for the d/Deaf* and hard-of-hearing communities and, in the case of

... nowadays captioning is a service utilised not only by specific groups, but by the broader population.

interlingual STTI, extending access to speakers of other languages. However, usage goes beyond these groups; think about how often you watch video feeds with the captions on and the sound off: often, right? On the bus, in doctors’ waiting rooms ... nowadays captioning is a service utilised not only by specific groups, but by the broader population. Several methods can be used to create intra- or interlingual live subtitles. Speech-to-text interpreters can use a standard keyboard, a steno machine or a Velotype, or alternatively employ a relatively new method called ‘respeaking’. In this process, the respeaker listens to the original audio source and simultaneously repeats, rephrases or interprets what they hear, dictating to a speech recognition software that generates the written text. Compared to the other methods, respeaking skills can be developed a lot faster; and the increasing demand for accessible content, combined with clients’ budgetary constraints, have resulted in service providers focusing on respeaking as the preferred method for creating live subtitles.

STTI via respeaking is a very complex and demanding activity which requires practitioners to possess a variety of skills—including multitasking, listening while speaking, and processing information quickly—as well as good short-term memory and extensive knowledge of both working languages. Once again, this sounds familiar, right? Yes, the same skills are required as for simultaneous interpreting.

However, this doesn’t mean that only experienced interpreters can become good respeakers. In fact, interpreters have to unlearn some skills, such as sounding pleasant to the human ear and using the appropriate intonation, as respeaking requires dictation to a machine in a robotic, steady tone.

Experienced translators and subtitlers, accustomed to working with written texts and paying particular attention to grammar and punctuation, are also well positioned to acquire the skills needed to become proficient respeakers. But as with interpreting and translation, you need to continuously practise and work on building your skills.

AUSLAN: PERFORMANCE INTERPRETING, PART 1

continued from page 9

uninitiated, this is the Aussie version of the ‘break a leg’ (traditionally used backstage in theatre to wish a performer good luck) from the cast and crew.

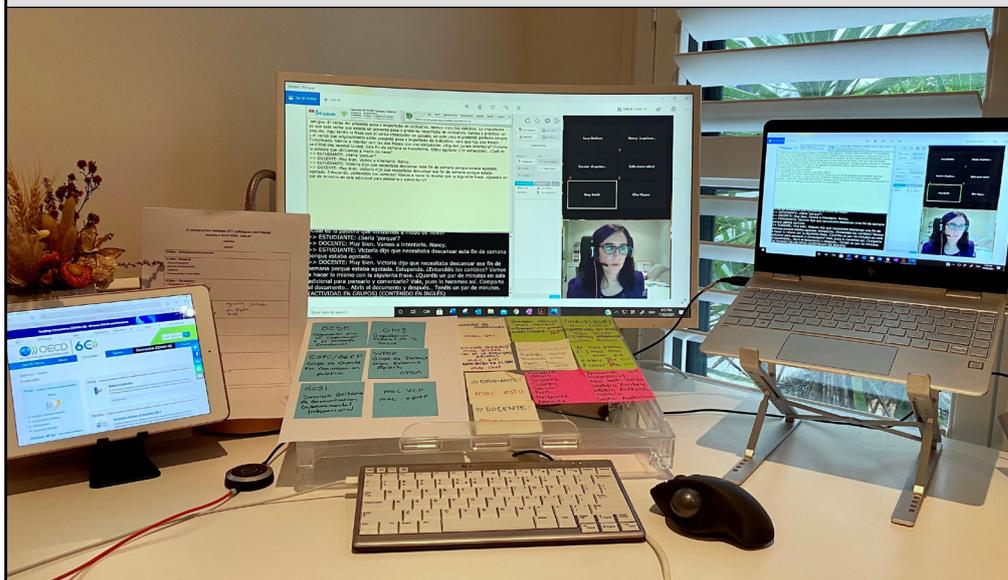
As we head onstage and into the lights our thoughts are racing: Will the actors forget their lines? Will the lighting tech remember to keep our lights on? Will we forget our finely crafted translations? Will our legs hold up to standing on one spot for the next two hours? Most of all, please don’t let there be an impromptu song or an adlibbed joke! Then the house lights go out, our spotlight goes on, and it’s time to ‘break a finger’!

Linda Beales holds a diploma in Auslan–English interpreting (2003) and gained her accreditation in 2004. She has worked in secondary and tertiary educational settings and won the ASLIA (WA) Interpreter of the Year (Education – Secondary) award in 2006. Linda also has experience in medical, employment, mental health and performance interpreting, and particularly enjoys theatre, platform and educational interpreting. She is currently studying for a graduate diploma in Auslan–English interpreting through Macquarie University, and plans to attain NAATT’s Certified Interpreter qualification in the future.

Christy Filipich is an Auslan–English practitioner with 20 years’ experience. She holds a postgraduate diploma in the field and two master’s degrees, in T&I and in disability (specialising in sensory disability) studies. Based in Fremantle WA, Christy has experience in education, community, medical, legal, conference and event interpreting all around the country, and also runs workshops and trains interpreters. She sits on several boards and committees in the T&I sector, including In Touch’s Editorial Committee. Christy has interpreted for small amateur community theatre groups, large touring companies, and everything in between.

* Apter and Harmen (2016), *Translating for Singing: The Theory, Art and Craft of Translating Lyrics*, London: Bloomsbury (from their series *Advances in Translation*).

Look out for the second article in this two-part feature, on Auslan for songs and rhyme, which we hope to publish in our December issue.



Nancy's home-based respeaking set-up, which she will describe in her next article (see note below)

Given the increasing amount of media content being created online, the current conditions in which we’re consuming media products, and the push by the international community to maximise accessibility of content, the demand for both intra- and interlingual live subtitling is growing significantly. Many high-profile organisations now have intra- or interlingual live subtitles added to their online events.

This creates a great opportunity—for anyone experienced in conference interpreting, audiovisual translation or subtitling, or interested in media accessibility—to explore STTI as a new skill to add to their portfolio.

Academia is only just catching up with the industry, but good progress is being made in conducting research, developing training program models and creating industry connections. Researchers have established that interlingual speech-to-text interpreting—by providing an intersection between audiovisual translation, simultaneous interpreting and accessibility—is responding to the demand for content to be available to all, and also that language professionals are well equipped to work towards fulfilling that demand.

If you’re interested, a good place to find out more about interlingual STTI is the [ILSA \(Interlingual Live Subtitling for Access\)](#) project website.

Interlingual STTI is in its infancy, but it’s definitely here to stay. Watch this space!

* ‘Deaf’ (capital D) refers to those who were born deaf (pre-lingually deaf; Deaf people often have sign language as their first language), whereas ‘deaf’ (lowercase d) refers to those who have an onset of hearing loss later in life (post-lingually deaf; most deaf people have a spoken language as their first language, although they may go on to learn sign language after becoming deaf or hard of hearing).

Nancy Guevara is one of the world’s first qualified interlingual speech-to-text interpreters, having completed both intra- and interlingual respeaking programs (English, Macquarie University, 2017 and English–Spanish, University of Vigo, Spain, 2019). Nancy currently provides remote live subtitles for online events for several agencies based in Australia and overseas, and also freelances: her latest assignments include live webinar subtitling for Budweiser Group and the OECD (UK), BHP and Thiess (Australia) and Enel Group (Italy). Recently taken on by Red Bee Media on a freelance basis, she is looking forward to captioning live television programs here in Australia soon.

In the second article of this two-part feature, scheduled for our December issue, Nancy will share practical insights into this new profession.

Translating legal texts: looking up legislation online

With ‘digital natives’ now working throughout all sectors of society, the internet has become the go-to repository of information across all areas of work and research; nowadays the question is often not *whether* to turn to online resources, but *which* specific sites to turn to. Spanish↔English translator and solicitor **Angelo Berbotto** explains the benefits of referring to legislation to find equivalences between the source and target legal systems when translating legal texts.



When translating legal material, checking legislation can help determine the right translation for a term. For example, the word ‘insolvency’ can be rendered into Spanish in several ways, including *quiebra*, *concurso de acreedores* and *insolvencia*.

Faced with this term, I would first want to ascertain what Spanish-speaking country my translation is for—Mexico, Spain, Peru or another—in order to choose the Spanish term that the target audience there is familiar with. Nowadays there are online resources that can help us locate the relevant legal source (such as a statute, regulation or decree) to confirm what the preferred term is. Many governments now maintain their statute books online, and those that don’t yet will inevitably do so eventually—here are a few examples with links:

[Brazil](#) / [Chile](#) / [France](#) / [Italy](#) / [Mexico](#) (federal legislation) / [Spain](#) / [UK](#)

It’s usually possible to search for specific words in these legislation portals. If my example

... searching and reading legislation ... can help us deal with the use of ‘shorthand’ ...

translation was for Mexico, I would search the Mexican legislation portal for the terms *quiebra*, *concurso de acreedores* and *insolvencia*, in order to find out which one is used in Mexican insolvency legislation.

Another advantage of searching and reading legislation is that this can help us deal with the use of ‘shorthand’ instead of the full expression in the source text. By ‘shorthand’ I mean the tendency by members of a linguistic group, such as lawyers, to leave out information that they consider redundant when communicating with each other or with the courts, as there is an assumption that the message will be understood because both writer and reader are familiar with the subject matter. For instance, in this example (taken from a judgment): ‘I adopt the welfare checklist in the Guardian’s report’, the expression ‘welfare checklist’ is shorthand for a number of concepts known to both the judge who writes it and the lawyers

who are the intended audience. However, for a translator who may not have that prior knowledge, finding out what the ‘welfare checklist’ actually is by accessing the relevant piece(s) of legislation may be extremely helpful in understanding what the sentence means, and this would contribute to rendering a more finely tuned translation.

Finding and reading legislation related to the author’s topic can help the practitioner who is translating from a LOTE to find the functional equivalent in the Australian context.

The Commonwealth and the states and territories have made their legislation available online and free of charge, providing a great resource for translators. Being a federation, Australia has three levels of government: federal (the Commonwealth), state/territory and local. Commonwealth statutes are federal legislation made by the Commonwealth Parliament in Canberra, and they apply Australia-wide.

In 1901, when the Australian colonies came together and drafted the Constitution, the Commonwealth Parliament was given power to make laws governing certain topics only, including international and interstate trade, foreign affairs and defence.

On other matters the Commonwealth and the states have concurrent powers, so both may legislate; while the states retain legislative power over all matters that are not specifically listed in the Constitution. This is relevant as, depending on the topic, we will need to search either the Commonwealth legislation or that of a specific state. Here are links to the legislation portals for each jurisdiction in Australia:

[Commonwealth](#) (federal legislation) / [Australian Capital Territory](#) / [New South Wales](#) / [Norfolk Island](#) (a regional council with a special status) / [Northern Territory](#) / [Queensland](#) / [South Australia](#) / [Tasmania](#) / [Victoria](#) / [Western Australia](#)

Each statute (Act of Parliament), whether federal or state, can enable the making of 'subsidiary legislation' (regulations, rules, orders and so on). Subsidiary legislation is made by the government departments (federal/state) and enacted—that is, given legal authority—by the Executive Council, consisting of the Ministers presided over by the Governor. The Act usually contains the main ideas, obligations and responsibilities of the law, while subsidiary legislation made *under* the relevant Act implements the content of the Act by dealing with the details.

Using the legislative resources available to us can enhance the quality of our legal translations, by both deepening our understanding of the source text and also assisting with our word choices in the translation.

Sydney-based Spanish<->English translator J. Angelo Berbotto is also a solicitor qualified to practise in NSW and in England and Wales. His passion is travel, and this led to him to working on the island of St Helena in the South Atlantic (2015–18), where he was introduced to the world of drafting legislation. Angelo is currently a legislative drafter with the Office of the Queensland Parliamentary Counsel.

Indigenous legal interpreting: vocabulary, standards and protocols

In his introduction to the Indigenous Protocols for Lawyers, developed by the Law Society Northern Territory, past president Tass Liveris states that:

'for many lawyers, especially those who do not identify themselves as Aboriginal or Torres Strait Islander [or] have Indigenous heritage ... communicating with Indigenous clients poses some special challenges', and that 'significant differences in language and culture' give rise to 'a much higher than usual risk of miscommunication' which 'is problematic and can often result in serious consequences.'

Relevant resources available online include *The Plain English Legal Dictionary* and the report *An Absence of Mutual Respect*—both available from ARDS (Aboriginal Resource and Development Services)—and the 'Aboriginal Language Police Cautions' created by the AIS (Aboriginal Interpreter Service).

The Plain English Legal Dictionary—as Jodie Clarkson suggests in her 2019 article*—can be used as a focal point for exploring legal terms and usage. It is also available in Djambarrpuyngu.

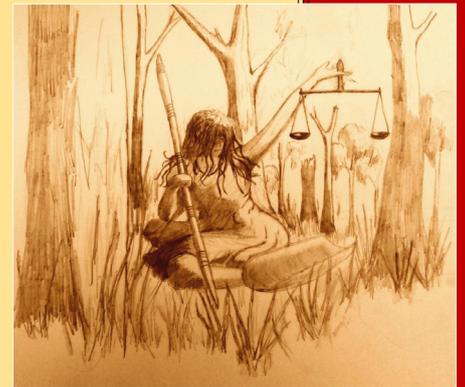
An Absence of Mutual Respect (2007) explores the understanding and communication gaps between Indigenous language speakers and legal personnel, aiming to help legal workers better understand the challenges their Indigenous clients face when navigating the justice system.

The *Aboriginal Language Police Cautions*—recordings of cautions in 18 languages—also has a page that explains the legalities of the context. The following resources—although all designed primarily for use by legal professionals—provide a supportive framework, and links to them can easily be sent to prospective clients.

The *Recommended National Standards for Working with Interpreters in Courts and Tribunals* from the JCCD (Judicial Council for Cultural Diversity) includes a test—

The Plain English Legal Dictionary

Northern Territory Criminal Law



A resource for Judicial Officers, Aboriginal Interpreters and Legal Professionals working with speakers of Aboriginal languages

Aboriginal Resource and Development Services (ARDS)
North Australian Aboriginal Justice Agency (NAAAJA)
Aboriginal Interpreter Service, Northern Territory Government (AIS)

2015

adopted from the AIS—for determining the need for an interpreter.

The NT Supreme Court's *Interpreter Protocols* cover all interpreters, while the abovementioned *Indigenous protocols for lawyers* aim to set a basic standard of conduct to assist legal practitioners and their culturally, linguistically and geographically diverse Indigenous clients. The first two protocols deal specifically with first ascertaining whether an interpreter is needed, then how to find and engage one. NAATT's Indigenous Interpreting Project (see article, pages 4–7) lists various other useful resources on its *Training & Resources* page.

* Read Jodie Clarkson's article here (page 6): *'Shouldering the learning burden: enhancing specialised legal vocabulary training for Aboriginal interpreters'* (In Touch Winter 2019).

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LawTermFinder: demystifying legal terminology



The TermFinder™ platform developed by the Department of Linguistics and Centre for Language Sciences at Macquarie University is an online resource designed to help nonspecialists understand the technical terminology used in a variety of fields. The Department's **Emeritus Professor Pam Peters** gives an overview of Termfinder, then looks more closely at LawTermFinder, its applications, and where she is taking it next.

[Click here to access LawTermFinder](#)

Macquarie Linguistics staff, working with academic partners on campus and specialist practitioners in various fields, have developed TermFinder 'termbanks' in family law, health (mainly focused on cancer so far), accounting, genetic biology, geology and statistics.

Australian translators and interpreters working in such areas value access to quick online reference systems they can use to demystify or clarify terms that are unfamiliar, or may be used differently in a specific context.

Likewise, people impacted by high-stress life events—such as family law issues or a serious illness—often come up against obscure terms that add to their discomfort; and they get little help from the often ad hoc collections of terms, with cursory or awkward paraphrases, found in online glossaries.

Enter LawTermFinder, a multimedia online dictionary developed in partnership with the Attorney General's Department to explain the key terms used in Australian family law and the associated processes. LawTermFinder is compiled from a three-part corpus made up of

... LawTermFinder has the advantage of being able to translate each term directly from English ...

legislation, academic legal texts and websites offering information and advice on legal matters. Accessed via a keyword search, it includes over 300 pages, each focusing on a specific term used in law and mediation. Each page gives:

- an accessible definition of the head term
- two example sentences that show how it is actually used in the context of family law
- any synonyms or 'substitute terms' (terms that have the same or similar meanings)
- related words (for example, for 'applicant' these are 'application' and 'apply')
- a 'compare' link to any contrasting term (for example, for 'applicant' there is 'respondent')
- common compounds that contain the term
- a 'usage note', if needed, detailing any intricacies of usage.

If a term has a commonly used acronym, a search for this will take the user to the term's page, where it will be displayed in brackets.

During compilation of the bank, common misspellings of the terms are fed into an unseen bank of related search terms (RSTs), to increase users' chances of finding terms they've come across.

Audio recordings of the term and its definition are also provided for those with limited vision or reading skills.

Where possible diagrams and tables are supplied to help users visualise the relationships among sets of related terms, such as the different types of 'mediation', or the different terms used for a '(domestic) violence order' in different states.

The problem of more technical terms cropping up in a definition or example is solved by each being automatically linked to its own page—so users can get instant help with terms that might otherwise block their path to understanding.

LawTermFinder has been bilingualised into eight community languages other than

English: Arabic, Chinese x2 (simplified and traditional scripts), Filipino, Korean, Spanish, Turkish and Vietnamese. These were selected as being among the largest and/or fastest growing non-English-speaking groups in Australia, whose members are particularly challenged by Australian family law terminology and the unfamiliarity of the system it articulates. Translators and interpreters who work with immigrants in family law cases also benefit from LawTermFinder's translations and information on the key terminology.

With its multiple translations of key terms, definitions and diagrams, LawTermFinder is in a sense a multilingual dictionary—though not like those produced in print, in which a single word or term is translated into several different languages in parallel across a series of columns. In that form each translation may only approximate the meaning of the words in the neighbouring columns. An online multilingual dictionary like LawTermFinder has the advantage of being able to translate each term directly from English, and to illustrate its usage in example sentences that aim to fine-tune its meaning further for translators and interpreters. LawTermFinder's challenge of the moment is to develop more graphical versions of its term pages specifically for Indigenous users. Its search query systems also need to be less text based, to ensure Indigenous people have the same access to LawTermFinder as other second-language users. Fortunately, there are a few models for conveying technical information graphically and via audio. One example is Easy-Read, a style of writing currently being

used by Australian governments to present COVID-related information. Developed specifically for people who have difficulty reading and/or understanding English, Easy-Read conveys key information via a mix of words and images. Another example is the Blurred Borders set of story cards, which deal with issues in family law and child protection and were developed with Indigenous communities on the border between Western Australia and the Northern Territory. Both systems render the text provided in audio as well as written format, and we are working towards developing similar resources for Indigenous users in Western Sydney—now the largest community of Indigenous peoples in Australia.

A screenshot of the page for 'applicant' (above), demonstrating many of the features Pam mentions, and a close-up of the definition with its Turkish translation (below).

***Emeritus Professor Pam Peters** is a Fellow of the Australian Academy of the Humanities and a Distinguished Editor (Australian Institute of Professional Editors). She was founding editor of Australian Style magazine (1992) and a member of the Macquarie Dictionary Editorial Committee (1986–2006), and has sat on the ABC's advisory committee on broadcasting language since 1996. An active researcher at Macquarie University (MQU), Pam founded the graduate program in Editing and Publishing (1989) and currently directs several major research projects including TermFinder. She led the compilation of a suite of digitised corpora of Australian English texts, and was Director of MQU's Dictionary Research Centre (2001–8). Pam's best-known publications are four volumes from Cambridge University Press on English and Australian English style and usage.*

- **Definition:** the person who starts a **case** in court
Compare **respondent**. **Türkçe**

mahkemede bir davayı başlatan kişi
Davalı ile karşılaştırınız.

applicant must be served on the other **party** (the
together (a joint application), one of the applicants
will need to complete the application for **divorce** and provide details for both parties.

- **Related Word:** application (*noun*), apply (*verb*)

Legal Literate: a pocket-sized resource in plain English



Many *In Touch* readers will be familiar with the Judicial Council on Cultural Diversity (JCCD) as the body that produced the [Recommended National Standards for Working with Interpreters in Courts and Tribunals](#) (RNS), launched in 2017 (see Rocco Loiacono's article in our [Autumn 2018 issue](#), pages 14–15). Past president of AUSIT **Dr Sandra Hale** is a member of the JCCD RNS subcommittee and a major contributing author on the RNS. She updates us here on the JCCD's latest project to help interpreters, *Legal Literate*.

Since the launch of the RNS, the JCCD has continued to work on projects to improve court interpreting in Australia, including running training sessions for legal professionals on working with T/Is, and participating in research about interpreting.

(For example, click to see a description of the UNSW ARC Linkage research project '[Access to Justice in Interpreted Proceedings: the Role of Judicial Officers](#)'.)

The JCCD's latest innovation to help interpreters is an app called *Legal Literate*. Under the auspices of the Migration Council Australia, a group of judicial officers formed a committee to compile a set of definitions of the legal terms most commonly used in Australian courts and tribunals, to assist interpreters when working in legal settings. I was involved in revising the definitions to ensure clarity and the use of plain English. The resulting mobile-friendly app consists of a plain English glossary

... another good example of ... the ongoing joint effort by the judiciary and interpreting scholars ...

containing over 500 of the most common legal terms.

Terms can be easily found alphabetically via a search bar (see test search, opposite page), or alternatively by category.

The app is free, and can be downloaded and accessed offline.

Legal Literate is another good example of the support given by the Australian judiciary to interpreters working alongside them, and of the ongoing joint effort by the judiciary and interpreting scholars to improve legal interpreting in Australia.

We've already posted *Legal Literate* in the AUSIT Learnbook, and some members have commented on how useful it is.

Click on [Legal Literate](#) to try out the app.

Dr Sandra Hale was AUSIT's National President (2015–17) and is a Fellow of AUSIT and a Fellow of the Australian Academy of the Humanities. She is also Professor of Interpreting and Translation in the School of Humanities and Languages, UNSW. Sandra regularly trains the judiciary and tribunal members on how to work with interpreters, and is involved in many projects to help improve interpreters' working conditions. The results of her research into different aspects of interpreting have been published in books and numerous journal articles.

To view a set of guidelines drafted by Sandra for lawyers working with interpreters, click [here](#).

You can also view edited recordings from UNSW's 2020 [Legal Interpreting Symposium](#); the next is scheduled for December 2021.

STOP GIRL

a play by **Sally Sara**, directed by **Anne-Louise Sarks**
playing at **Belvoir St Theatre, Sydney** until **25 April**
reviewed by **Jean Burke**



Stop Girl portrays the impact of delayed trauma on both a journalist, returning from a war zone to 'normal' life, and her local assistant/interpreter, relocated temporarily to a very new normal.

We meet Suzie in the opening scene, reporting from under her doona to reduce the background sounds of war in Afghanistan. Both she and Atal—her Afghani assistant/cameraman/interpreter, played by Mansoor Noor—have experienced and witnessed war, suicide bombings, carnage within hospitals and terrorist attacks.

Stop Girl is loosely based on the playwright's own experiences as an ABC foreign correspondent, engaged in her own battle with PTSD on returning home to Sydney. Atal's story both parallels and contrasts with Suzie's, as he is brought temporarily to safety in Australia and rejoices in new, exciting freedoms.

Atal's role as interpreter is not as obvious in the play as in its promotional material; however, the stories and the traumatic context—of being a powerless observer on the front line—are familiar to many interpreters, as are the tensions between professional duty and human feelings and responses.

I was apprehensive about seeing this play which engages with triggering topics of trauma, mental illness and violence; yet humorous exchanges—especially with Suzie's mother—provide light relief, and the role of Suzie's unnamed psychologist is intriguing. The audience sees what trauma—whether from war, loss of loved ones, or the grief of ordinary lives—looks like.

Atal shares the wisdoms that tragedy isn't a competition, and that although living is painful, every day is to be valued; while Suzie's best friend advises her to: 'Stop' (girl), and sit in life.

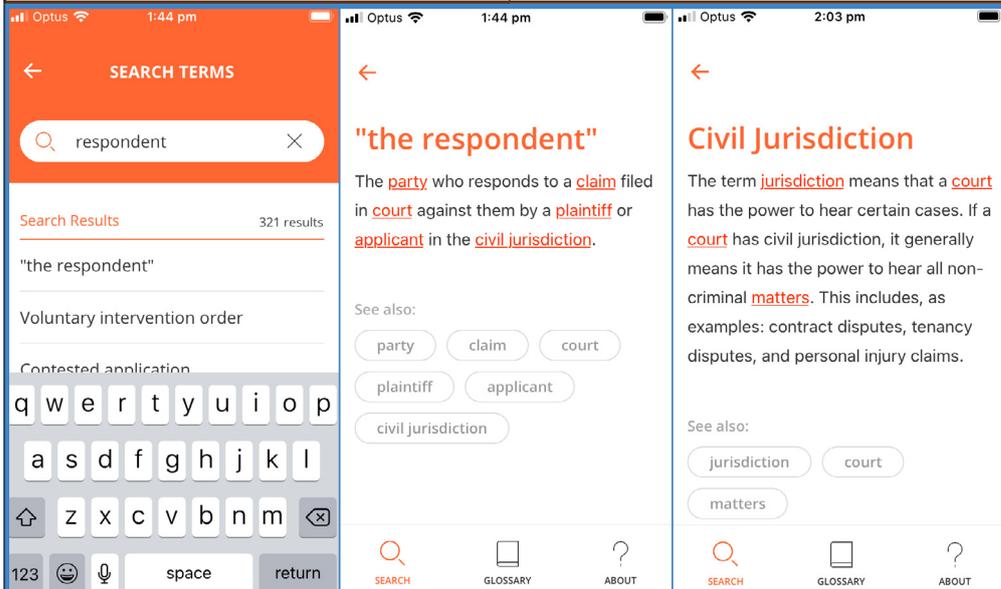
This play reminds us of the potential costs of being involved in life, of the importance of

I can't be a journalist without a memory. I need to remember everything.

human connection for healing, and of the need to seek and accept support from friends and family as well as from professionals.

Jean Burke is a Sydney-based Swahili-English T/I who has worked in Tanzania and with African refugees in Australia. Having experienced vicarious trauma herself, she values its increasing recognition within our T/I profession. Jean enjoys theatre and film, makes visual art, and writes creative non-fiction (see her work [here](#) and [here](#)).

Photo: Dan Boud



Interpreting in political and diplomatic settings



The interpreting profession has expanded greatly in Australia over recent decades, but mainly in the legal, healthcare and community fields. Few practitioners have had a chance to try their hand at diplomatic interpreting, a unique and highly specialised field that requires technical, cultural, ethical and diplomatic knowledge as well as interpreting skills. For the last 12 years, Korean–English interpreter **Sophia Ra** has been working with a local government in Sydney which has a sister city relationship with a city district in South Korea. She reflects here on what this complex role entails.

... one of the main differences ... is that it's often hard to be impartial ...

work with Blacktown City Council, sister city of Suseong-gu (Suseong district), Daegu City, South Korea, providing interpreting services mainly for annual visits and special events, in both Australia and South Korea.

Although my work differs from that of a diplomatic interpreter accompanying a head of state (the Trump–Kim summit is a well-known example), I've been involved in a range of diplomatic activities with clients of varying levels of authority. For me, one of the main differences between diplomatic and other types of interpreting is that it's often hard to be impartial (as per AUSIT's [Code of Ethics](#)). When accompanying a delegation on a visit I'm mostly doubling up and acting in the

capacity of liaison too, and impartiality can become practically impossible.

The number of delegates varies between ten and 30 depending on the nature of the visit, and everyone generally relies on me throughout their stay. Very simple communication—such as ordering food in a restaurant, working out how and where to go for a morning walk, or buying medicine in a pharmacy—can be quite challenging without the help of an interpreter.

When I first started working as a diplomatic interpreter, I was in a quandary when asked to 'help' my clients, knowing that the [Code of Ethics](#) stipulates that giving guidance or advice should be avoided. For this reason, a couple of years after I began working with local

government, I developed a set of practical guidelines for Australian delegations visiting Korea, and scheduled pre-visit sessions with them to provide practical advice.

The guidelines cover general information about South Korea—climate, currency, shopping, tipping, drinking and alcohol culture, and medical and emergency services—as well as some cultural information, such as dress codes, demeanour, cultural variations in gestures, etiquette (including table manners), and the correct forms for addressing dignitaries.

Other challenges include the wide variety of topics sometimes covered within a short period of time, and the different types of venues visited in rapid succession. When a delegation

visits another country it typically stays less than a week, during which it visits as many places as possible, from council chambers to local libraries, schools to markets, and medical centres to cultural experience centres. Some preparatory materials are provided prior to the visit, for formal reception events and speeches; but other semi-formal discussions and interviews, plus all the informal dialogue, must be interpreted on the spot. Often, due to the delicacy of the matters being discussed, the interpreters can only be given the information they will need at the last minute. For this reason, diplomatic interpreters must build an extensive knowledge base of world politics and social and economic affairs.

Here's a specific example: I last accompanied a delegation to South Korea in October 2019, for five days. The official welcome ceremony was held in a mayoral meeting room, and the topics addressed covered an urban management plan, sister school initiatives, staff exchange programs, and a progress report on a Korean garden being built in Blacktown. No script was available, but I was well aware of all the topics, as I'd been involved in most of the projects as an interpreter.

Over the next few days we visited many venues, including: Suseong-gu's council chambers; an integrated security control centre; an establishment dedicated to learning about and sampling traditional Korean food; an archery demonstration; an art museum; and other traditional Korean experiences including a metalcraft studio, a tea ceremony, and musical and costume events.

On the second to last day of our visit, the delegation was invited to the opening ceremony of a local festival. This event was aired on local television, and the Mayor of Blacktown, as head of the delegation, was invited to make a congratulatory address on stage. That meant that I was on stage as well, of course, to do consecutive interpreting without taking notes.

In terms of interpreting modes, whispered simultaneous interpreting (WSI) and consecutive interpreting with or without notes are all used, depending on the situation. When the number of delegates is more than ten and it is impossible to deliver WSI, then portable equipment known as a 'tour guide' system is

used. Performing whispered escort interpreting requires extreme concentration and good voice projection.

Since I started working with Blacktown City Council, I've been involved in an annual visit: a delegation from Blacktown travels to Suseong-gu every second year, and one from Suseong-gu comes to Blacktown in the alternate years. Various other visits are also organised each year.

Due to the nature of the task and the fact that I'm accompanying dignitaries, I often work alone and for many hours—up to 12, but of course with breaks between events—so good health and great mental and physical stamina are essential for diplomatic interpreters!

I entered this line of work by chance: I was initially approached by the council through the NAATI directory. Having gained more than a decade of experience since then, though, I was recently offered some diplomatic interpreting jobs through the Consulate General of the Republic of Korea in Sydney.

If you're interested in finding out more about diplomatic interpreting and sister city relationships, take a look at the website of

[Sister Cities Australia Inc.](#) (SCA) to find useful information and many links to local governments who have sister city relationships, both domestic and international.

***Sophia Ra** is a Korean–English translator, interpreter and subtitler. Born and raised in Seoul, she first studied T&I at Macquarie University when she moved to Sydney in 2003. Sophia has been working as a freelance T&I and subtitler since 2006, in various settings including healthcare, diplomatic, business, education and entertainment. She also teaches in UNSW's advanced interpreting unit 'Interpreting in international settings', which includes diplomatic interpreting skills.*

Sophia at work in 2019, in the office of the Mayor of Suseong-gu, Dae-Kwon Kim (left), with the then Mayor of Blacktown City Council, Stephen Bali (right), now Blacktown's Member of the NSW Parliament

Photo courtesy of Suseong-gu



A historical subtitling project reveals an extraordinary story



Over the last two decades **Jacasta Berry**, a language service company director and project manager with an interest in film, has worked on many assignments that have been fascinating, noteworthy or both. However, when approached recently to translate and subtitle two historically significant films from Spanish and French into English, she was intrigued to know more about her client's background, how the films came to be in her possession, and why she wanted them subtitled.

Through my personal and professional interest in cinematography and film history (having worked for *Variety* magazine), and time spent living in Europe, I was already familiar with both films, and realised that there was something extremely special about this project.

Gradually, my client Katherine Goode revealed that Kurt Flatau, the executive producer of both films, was her maternal grandfather. In the 1930s her maternal grandparents, both Jewish German nationals, avoided captivity and persecution by Hitler's Nazi movement by fleeing first to Spain, then three years later to France, and finally to the USA in 1941. Through the production of these films Kurt, together with several other exiled film producers, helped save the lives of many other Jewish German refugees.

The films

The first part of this project involved translating and subtitling the 1934 Spanish musical film *Doña Francisquita*, directed by Hans Behrendt and based on a 1923 zarzuela by Amadeo Vives.

These films represented significant challenges, even for our most highly skilled translators.

(Zarzuela—Spanish pronunciation: θar'θwela—is a Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular songs and also dance.)

Last year Katherine contacted the Spanish national film archive, Filmoteca Española, to find out more about *Doña Francisquita*. Coincidentally, they had recently completed restoring the film; and in October 2019 they had screened the restored film to an enthusiastic audience, in celebration of its cultural and historical significance.

Doña Francisquita was highly praised when originally released; and according to Fernando González García in the program notes provided by Filmoteca Española for the 2019 screening, it remained in distribution longer than all but two of the other Spanish films released in 1934. It was a critical success too, with the cinematography of Henrik Gaertner

(later Enrique Guerner) coming in for particular praise; only a few critics pointed out that the *mise-en-scène* seemed a bit German for such a Spanish theme.

One of the elements that distinguish this film from the rest of Spanish cinema of the period is that the cinematographers, designers, editors and musical adapters, as well as director Hans Behrendt, producer Kurt Flatau and one of the screenwriters, were all German Jews who had already fled the mounting persecution in Germany.

Another element that distinguishes *Doña Francisquita* is that female desire is central to the narrative. All three female protagonists—the eponymous Francisquita (played by Raquel Rodrigo), her mother Francisca (Antonia Areolo) and her rival, Aurora La Beltrana (Matilde Vazquez)—express their desires freely; and it is these desires that drive the narrative. (It's worth noting the context here: the film was

made a year after the Second Spanish Republic passed a whole array of new, progressive civil legislation, including a law permitting divorce.)

In the second part of this project, I translated and subtitled the classic French film *L’Affaire Lafarge* (*The Lafarge Case*, 1938), directed by Pierre Chenal. One of the three lead actors was Pierre Renoir, son of impressionist painter Pierre-Auguste Renoir and elder brother of film director Jean Renoir.

The real events on which the film is based had occurred in 1839–40: Parisienne Marie Chapelle was accused and convicted of having murdered her husband Charles Lafarge by poisoning him with arsenic. The trial was one of the first to be reported on daily, and the controversial case was hotly debated by the French public.

Translating and subtitled the films

These films represented significant challenges, even for our most highly skilled translators.* In addition to the broad scale of the projects, each film was spoken in a register particular to the prevalent language conventions in each country at the time in which the story was set. The Spanish film posed additional challenges by alternating between spoken and sung scenes which incorporate operatic and popular songs.

We worked extensively with our translators to represent the language styles through translation as faithfully as possible, as we wanted to allow English-speaking audiences—

and in particular our client—to gain a sense of the historical nature of each film.

Historical and biographical background

Fascinated to know more about how the production of these films saved lives, I proposed this article to *In Touch*, and arranged to interview Katherine. When I called her on the appointed morning, 25 January, she was looking after her grandchildren while her daughter-in-law helped fight the Adelaide Hills fires, burning dangerously close to homes; nevertheless, she kindly shared her time and this remarkable story with me.

Many German and Austrian Jews played prominent roles in the early days of the German film industry, including director Billy Wilder, actors Eric Von Stroheim and Elizabeth Bergner, and producer David Oliver. The latter, having founded Oliver Films—which made over 60 films annually—in 1915, became a founding member of the board of the German film company UFA in late 1917.

When Hitler came to power in 1933, however, and Jewish German citizens lost almost all their basic rights, UFA fired all its Jewish employees and David Oliver sensed the time had come to leave Germany. He went to Spain, and in 1933 founded film production company Ibérica Films S.A. in Barcelona, inviting his cousin Kurt Flatau to become his partner.

For the Jewish employees expelled from the German film industry, Ibérica was not only a film production company but also an underground railroad, providing employment in exile for those who had nowhere left to run. Between 1933 and 1936 the company made four films: *Dona Francisquita*, *Aventura Oriental*, *Poderoso Caballero* and *Una Semana Felicidad*.

The films featured Spanish actors, but almost all the other crew members were Jewish German exiles, including Behrendt and Flatau as well as film composer Max Winterfeld, cinematographer Enrique Guerner, screenwriter Hans Jacoby and art director Herbert Phillips.

In 1934, sensing political unrest in Spain, David Oliver and his family migrated to England, where he helped another Jewish émigré, Hungarian-born Alexander Korda, to found Denham Film Studios. The state-of-the-



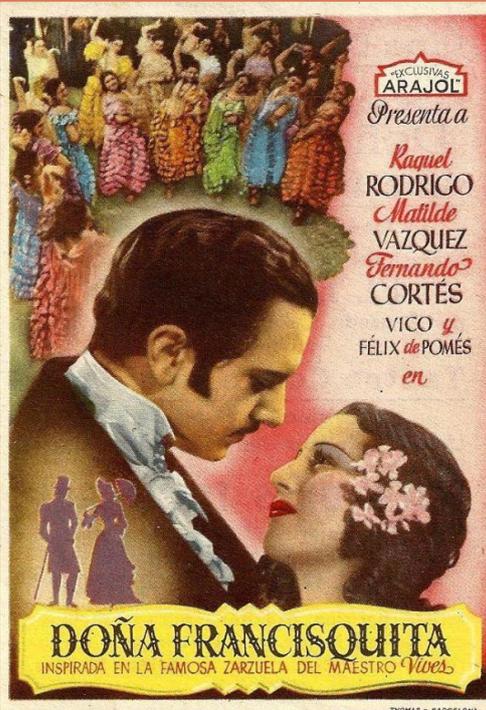
art Bauhaus facility, designed by Walter Gropius, produced such late-1930s classics as *The Return of the Scarlet Pimpernel*, *The Four Feathers* and *The Thief of Bagdad*.

Kurt Flatau continued to co-direct Ibérica Films alongside Herbert Phillips until, in 1936, the Spanish Civil War erupted and the antisemitism of Franco’s regime drove the German Jews into exile yet again.

Many survived by migrating to France, England and the Americas, but others weren’t so lucky: Hans Behrendt was captured by the Gestapo and sent to Auschwitz, where he died.

Kurt Flatau, his wife Margot and daughter Brigitte fled to France, where he founded Trianon Films and—with the assistance of many other exiled Jewish German film technicians—produced *Boulot Aviateur* (*Boulot the Pilot*, 1937) and *L’Affaire Lafarge* before joining the French army at the beginning of World War II. When Germany occupied France in 1941, Kurt, Margot and Brigitte fled again, emigrating to the United States and settling in Los Angeles. There Kurt lectured on world affairs, gave radio news commentaries, was the political editor at *Fortnight* magazine, and wrote regular newspaper columns. Kurt and

continued overleaf



Original posters for *Doña Francisquita* and *L’Affaire Lafarge*. We have been unable to determine who owns the copyright for either poster, and are publishing them in good faith. If you are one of the copyright owners and are not happy with the poster’s use here, please contact us: intouch@ausit.org



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continued

Margot also opened an antique shop in LA; and sadly, in 1950, while in France on a buying trip for the shop, Kurt suffered a fatal heart attack at only 54 years of age.

A box full of history

In 1981 my client, Brigitte's daughter Katherine, fell in love with Matthew Goode, an Australian law professor on a visit to LA from the University of Adelaide; they married, and she migrated to Australia with him. Their son James was born in 1985; and soon afterwards Katherine's mother Brigitte, father Alfred and grandmother Margot moved to Australia to be near the young family.

Katherine had heard about the films as a child, and in 1977—28 years old and studying journalism—she conducted a series of interviews with Brigitte and Margot in order to record their fascinating family history.

After her mother passed away in 2017, aged 92, Katherine inherited a velveteen bridal box containing letters, written in German, between her grandmother Margot and Margot's mother (Katherine's great-grandmother) Gertrude Spiegel, who had remained in Paris when the Flatau's fled to America. Katherine had the letters translated into English, and this is how she learned of the dark chapter in her family history, and of the many lives saved by the films.

Through the translation and subtitling process, Katherine was finally able to watch her grandfather's films in a language she understands and appreciate his work. Every day, I feel honoured and grateful for the opportunity to provide such an important service.

Katherine is writing a book, *The Bridal Box*; now almost completed, it recounts this fascinating story in exquisite detail. It is estimated that through their underground railroad, Kurt Flatau, David Oliver and the numerous exiled Jewish producers who made films in France, Spain, England and the Americas during Hitler's reign saved as many as 1,500 Jewish lives.

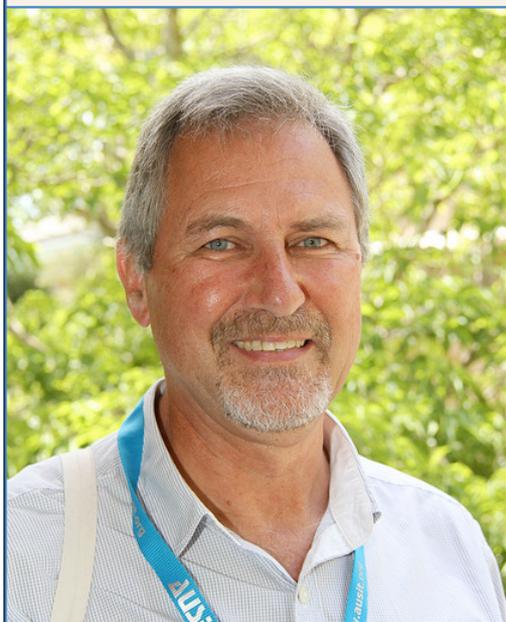
Jacasta Berry's family moved to France when she was nine, and she went on to live and work in France and the UK for many years, developing expertise in building business partnerships across cultural and language barriers. Jacasta holds a joint honours degree in anthropology and Southeast Asian studies from London University's School of Oriental and African Studies, and worked in the international film, TV and advertising industries before founding Australian Multilingual Services (AMLS) in 2004. She plays a key role in the development of the company, as well as managing special projects.

** Australian Multilingual Services is always on the lookout for expert linguists, particularly those with expertise in specialist fields. If you are interested, contact Jacasta: jberry@amls.com.au*

Kurt and Margot Flatau in the early 1940s, soon after their arrival in Los Angeles



Branch Committee Chair



AUSIT—as a professional organisation run by its members, for its members—relies on volunteers from among its membership to fill its most important roles. In this new series, *In Touch* examines a range of the volunteer roles that exist within AUSIT. Our aim is to help members work out whether they might be interested in taking on an AUSIT role in the future, and if yes, which one.

Our first interviewee is Joe Van Dalen. Joe has served AUSIT in a number of roles, and has been the SA–NT Branch Committee's Chair for the last five years.

Q1. What does the role of a Branch Committee Chair involve?

The role is primarily focused on keeping the branch committee together and working towards some practical goals. This mainly involves responding to suggestions, principally in the area of professional development, but it also requires some suggestions and stimulus from me as Chairperson. I encourage members to volunteer—as Secretary, Treasurer, Membership Liaison Officer and PD Coordinator, and also to assist the people in these roles—and I make sure that the planning of events is progressing as intended. I also ensure that we have a regular venue to meet in, booked in advance for the year (or Zoom facility during this COVID-19 period), and that we have an agenda and up-to-date minutes. I also endeavour to make all committee members aware of how AUSIT operates, how membership functions, and how communications with branch members, the National Council (NC) and other branches work. We have the additional task of assisting our representative in Alice Springs, David Moore, as he tackles the big challenge of persuading would-be interpreters there to become qualified and join a professional association.

Q2. What led you to take on the role?

I had been a committee member then Secretary for a couple of years, and as no one else put up their hand, I agreed to take on the Chairperson's role. Having attended conferences was an advantage in terms of being acquainted with some NC members and other branch representatives, as this gave me some insight into the challenges they face. When our Branch Delegate became the Vice President of AUSIT, the Branch Delegate role became vacant. Again, with no one else putting up their hand, I felt obliged to take it on. For this reason, I've endeavoured to make others familiar with how AUSIT functions, with the intention of handing over my roles in the near future.

Q3. Which cogs of the AUSIT wheel do you collaborate with most, and why?

When we organised the National Conference in Adelaide in 2018, collaboration with the NC was imperative, as well as with delegates broadly speaking, and presenters. Since that successful event, I've been on the NC as Branch Delegate, so I now have quite a sound understanding of how AUSIT

operates and what decisions have needed to be made to take it into the future. Naturally my main contact is with the NC, but I also like to keep in touch with some of the other French translators within AUSIT. What I really appreciate now is those who have served AUSIT or are currently serving, with their wealth of knowledge and experience. Their 'memory' is vital to keeping the organisation cohesive and evolving. That fact has been a great eye-opener for me. Lose their expertise and we become a weaker organisation.

Q4. What advice would you give to someone who is thinking about taking on a similar role?

Don't be afraid of putting yourself forward, and be prepared to learn. You'll find the confidence to achieve more than you think.

Q5. How many hours do you put in, and when?

It varies from week to week, but I would easily put in two hours on average, reading and responding to emails, initiating discussions with branch members to organise upcoming events, and so on.

MEMBER PROFILES



NAME:

Translator or interpreter (or both):

Language(s) and direction(s):

Location:

Practising as a T/I since:

Member of AUSIT since:

Main area(s) of practice:

BARBARA MCGILVRAY

translator

Italian>English

Sydney, NSW

1963

1987 (secretary of its NSW predecessor, ATIA, from 1980)

literature; film and TV subtitles; voice-over narration

HARPAL SINGH

translator

Punjabi<>English

Rowville, VIC

2007

2008

government, medical and community

Q&A

Q1

How did you come to be a translator and/or interpreter?

Q2

Tell us about a project you have worked on that was especially interesting or challenging (within the bounds of confidentiality of course).



A1

After studying French at Melbourne University I sailed to Europe with the idea of living in France, but ended up in Italy. Following two months at the University for Foreigners in Perugia I was lucky to land a job in Rome with a small company providing services to the film industry, which in the early 1960s was flourishing in Rome. It was an exciting world to be in, and I cut my teeth as a translator working on film scripts. Later I did a postgraduate degree in Italian at Sydney University while working in the Italian Department there, and one day a major international publisher came looking for someone to translate a swathe of cookbooks from Italian and French. That was the start of my career as a freelance translator.

A2

The projects I find most interesting are the ones needing significant research, which in the 1980s included translating voice-overs and subtitles for SBS TV series on French and Italian food and cooking, art and architecture. More recently, catalogue essays for the sculpture exhibition at the Athens Olympics; various shows at the NGA, the AGNSW and a London gallery; a number of Leonardo da Vinci exhibitions throughout Italy; and fascinating academic studies on a portrait newly attributed to Leonardo. The biggest challenge was F. T. Marinetti's *The Futurist Cookbook*, a fascist manifesto from the 1930s featuring political references and outrageous menus with recipes for 'Cosmic apparitions', 'Senate of digestion', 'Fisticuffstuff', 'Bombing of Adrianopolis', 'Steel chicken', 'Blackshirt snack', 'Elasticake' and 'Fogclearer' cocktail, among many others.

A1

I was an engineer in the automotive manufacturing industry, and was also working as a marriage celebrant. During a professional development class relating to this second role I met an Italian interpreter. We discussed the commonalities of culture and language between Europe and the Indian subcontinent, and she encouraged me to become a translator or interpreter. After attending a couple of workshops conducted by NAATI, I passed the test required to be a translator. I chose to go into translation rather than interpreting because I was still working full time as an engineer at the time. Nowadays I work mainly in translation and education. I've also co-authored a practical reference to religious diversity for the AFP, and I still frequently act as a marriage celebrant.

A2

In the early days of my translation career, I was given a booklet about mother's milk and breastfeeding to translate for a major Melbourne hospital. It was difficult to find equivalent words in Punjabi without overstepping cultural boundaries, although there were illustrations, and these helped me to convey the messages in an appropriate manner. I showed a draft to my mother—who was visiting from India to help look after our daughter at the time—in order to clarify the culturally sensitive words, and the outcome was very effective. This experience boosted my confidence and opened the door on many opportunities to help my community.