

AUSIT

Volume 30 < Number 2 > WINTER 2022

IN Touch

MAGAZINE OF THE AUSTRALIAN INSTITUTE OF INTERPRETERS AND TRANSLATORS

Special feature

Identity, opportunity & cultural appropriation, part 4:

Self translation

< page 9

Auslan and LGBTIQ+

< pages 10–11 & 13

Questionable references to a practitioner's identity

< pages 12–13

Sign languages for remote Deaf First Nations people

< pages 14–15

Opportunities

< pages 2 & 8

In Touch wins international award

FIT jury praises design and content

< pages 4–5

Perinatal death

How CALD men are affected by this life-changing experience

< page 21

Environmental issues

A role for translators

< pages 18–19

AUSIT Conference 2022

A look at what both the event and the city of Brisbane have to offer

< pages 16–17

Plus more ...

... including the AUSIT office bearer who handles the money, three quick questions about T&I for the performing arts, and more results of recent research



< In Touch

Winter 2022

Volume 30 number 2

The submission deadline for the Summer 2022 issue is 1 September

Submission Guidelines:

www.ausit.org/in-touch-magazine/

T&I editor

Hayley Armstrong
intouch@ausit.org

Content editor + design and production

Helen Sturgess
editor@ausit.org

Cover image

Brisbane cityscape at sunset
(AUSIT Conference 2022, see pages 16–17)
image: Rudy Balasko/Shutterstock.com

AUSIT contacts

Suite 154
16 Beenleigh Redland Bay Road
Loganholme
QLD 4129
Telephone: 1800 284 181
email: admin@ausit.org

www.ausit.org

Access In Touch online

www.ausit.org/in-touch-magazine/

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.

< Editorial Committee

Hayley Armstrong (Chair)
intouch@ausit.org

Tania Stuart
tacastupi@gmail.com

Xiaoxing (Amy) Wang
amyxwan@gmail.com

Christy Filipich
christy.filipich@gmail.com

Nicola Thayil
nicola_sav@yahoo.com.au

Sophia Ra
s.ra@unsw.edu.au

Claudia Schneider
claudiaschneider@bigpond.com

Jemma Ives
info@jittranslation.com

Lavinia Napaltjarri Heffernan
Lavinia.Heffernan@naati.com.au

Vera Gu
verasnake@hotmail.com

Cristina Savin
cristina@poliglotttranslation.com

Letter from the editors

AUSIT members are frequently invited to take part in T&I-related research via AUSIT's E-flashes and our National President's monthly newsletter ... but how often do we hear about the *outcomes* of those projects? With this in mind, coming issues of *In Touch* will follow up with researchers to obtain brief reports on the outcomes of some recent research projects. For the first of these, see pages 20 and 21.

This issue sees the fourth and last part in our feature series on **identity, opportunity and cultural appropriation**. (What began as a two-part feature expanded first to three, then four parts, due to the huge amount of relevant and fascinating material we've come across.) Part 4 has a sub-theme: intersectionality. It covers Auslan interpreting at the intersections of Deaf culture with LGBTIQ+ and First Nations cultures (pages 10–11 & 13, and 14–15), and one author/translator's intersecting roles (pages

12–13); we cause another translator to muse on how and why the intersecting geocultural aspects of her identity are brought up in relation to her career; and we also highlight two valuable opportunities: one for translators of underrepresented languages (below), and another for the many AUSIT members who have relocated here from other countries (page 8).

This issue also includes:

- an award for ... us, for once! (pages 4–5)
- a reflection on how translators can do their bit when it comes to protecting the environment and combating climate change (pages 18–19)
- three quick questions for a performing arts industry professional (page 22).

Don't forget that August is Women in Translation Month, and 30 September is International Translation Day.

Happy reading!

Hayley and Helen

PEN Presents: support for languages underrepresented in translated literature

PEN Presents was launched in June – following research into underrepresentation in translated literature – by English PEN, champions of the 'freedom to write and ... to read around the world'. The program, which is open to translators around the world, will provide funding for a shortlist of submissions to cover the often unpaid work of translating a sample, and will then promote a digital showcase of selected samples to publishers.

The inaugural round of submissions (2022–23) will focus on literatures of the languages of India, and the aim is to make PEN Presents a long-term, permanent program.

[Read more about PEN Presents here](#)

Contributions welcome

At *In Touch* we appreciate regular contributors (we'd be lost without you!) ... but like any professional publication, we need frequent infusions of new blood to keep us alive and kicking.

So, whether you're a member – from students to Senior Practitioners – or other T&I stakeholder, if you have an idea for an article on a particular topic / a reflection from your own experience / some news, a sketch, a poem ... get 'in touch' (sorry, we really can't escape the pun!). We're happy to advise whether your topic will work for our readers, or help you shape a good idea into an interesting read.

Here's how to make a submission:

- 1) check our submission guidelines and deadline*
- 2) if you have any questions, email Hayley or Helen (the editors) or an Editorial Committee member*
- 3) then ... go for it!

* this page, first column



Member organisation Fédération Internationale des
Traducteurs International Federation of Translators

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):

4 Apr: Olivia Rodrigo and other stars bring ASL interpreters to Grammys red carpet [CBS News](#)

6 Apr: Medical interpreters can improve HF outcomes for patients with limited English proficiency [healio.com](#)

14 Apr: J. League interpreter's career was found in translation [The Japan Times](#)

15 Apr: For P.E.I. interpreters, translating is more than just repeating something in a different language [cbc.ca/news](#)

1 May: Colorado court interpreters won't walk out over pay – for now [The Denver Post](#)

3 May: SBS to expand live interpreting of upcoming 2022 Federal Election debates in languages other than English [sbs.com.au](#)

5 May: More than 80pc of Aboriginal people speak Kriol or Aboriginal English – why is it still widely misunderstood? [ABC News](#)

7 May: 8 alternative sources of income for African translators and interpreters [Business Insider Africa](#)

11 May: 'Chaotic': Why the second leaders' debate proved particularly challenging for live interpreters [SBS News](#)

12 May: When a Reporter Is Lost Without Translation [nytimes.com](#)

17 May: Serving non-English speakers in an English world. Translation tech is good but it's not perfect [ABC News](#)

17 May: Jhumpa Lahiri Leaves Her Comfort Zone [The New York Times](#)

(read a review of Lahiri's book on page 9)

19 May: Spending on NHS interpreters up by 20 per cent in five years [heraldscotland.com](#)

19 May: Millions of children translate for their immigrant families. I am one of them. [philadelphia.chalkbeat.org](#)

21 May: Lack of interpreters and 'unprecedented' challenges leave some remote NT voters in the lurch this election [ABC News](#)

29 May: Stop Pretending All Books Are Written in English [nytimes.com](#)

31 May: The Potential of AI-Based Machine Translation [thecoinrepublic.com](#)

3 Jun: Lakota elders helped a white man preserve their language. Then he tried to sell it back to them [nbcnews.com](#)

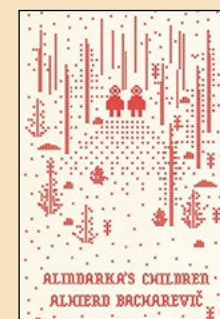
6 Jun: Hearing loss among interpreters slowing work of parliamentary committees [cbc.ca/news](#)

6 Jun: Journey Of An Accidental Translator: Two Decades Of 'Bengalification' And A Long Engagement With Bangla Language [outlookindia.com](#)

7 Jun: Good News For Indian Translators: New PEN Initiative Aims To Fund Unpaid Translations [outlookindia.com](#)

(read about the new PEN initiative on opposite page)

10 Jun: The Business Of Translations: How Badly Translators Are Paid And The Minimal Attention They Get [outlookindia.com](#)



21 Jun: The Thorny Politics of Translating a Belarusian Novel [nytimes.com](#)

(cover of *Alindarka's Children*, by Alhierd Bacharevič, translated from the Belarusian and Russian by Jim Dingley and Petra Reid)

24 Jun: Talking to multicultural audiences is about more than just translation [mumbrella.com.au](#)

29 Jun: Baby Ways newborn book translated into Noongar language in State Library of WA program [ABC Radio Perth](#)

29 Jun: Darwinites to benefit from local AUSLAN interpreting service [miragenews.com](#)

30 Jun: 'This is a perfect novel': Sally Rooney on the book that transformed her life [theguardian.com](#)

4 Jul: Gov't interpreters, translators to go on one-day strike to protest work conditions [nltimes.nl](#)

8 Jul: Why translators are fighting for more credit from Western publishers [japantimes.co.jp](#)

10 Jul: Sunday Reading: Lost (and Found) in Translation [newyorker.com](#)

13 Jul: Translating an Australian classic into language [ABC Radio](#)

14 Jul: A Nobel laureate's novel about dictatorship gets a welcome new edition [The Washington Post](#)

17 Jul: Perceptron: AI that solves math problems, translates 200 languages and draws kangaroos [techcrunch.com](#)

Contents

PAGE

NEWS IN BRIEF

3

AUSIT NEWS

- FIT Best Periodical Prize 2022: In Touch wins international award** 4–5
- FIT Congress XXII (Varadero, Cuba)** 6
- Students excelling in 2022** 7
- AUSIT Conference 2022 (Brisbane)** 16–17

SPECIAL FEATURE: IDENTITY, OPPORTUNITY & CULTURAL APPROPRIATION IN T&I, PART 4

- PEN Presents: support for languages underrepresented in translated literature** 2
- Runway Program Scholarships: a valuable opportunity for T&I practitioners from migrant and refugee backgrounds** 8
- REVIEW (book)**
Translating Myself and Others by Jhumpa Lahiri reviewed by Hayley Armstrong 9
- Interpreting diversity: working at the intersection of the Queer and Deaf communities** 10–11 & 13
by Amanda Galea
- An Australian first ... for a US-born translator ... of Chinese-Indonesian descent ...** 12–13
by Tiffany Tsao
- Culturally safe engagement: Sign languages for remote Deaf Mob** 14–15
by Jody Barney

EMERGING FIELDS

- Protecting the environment: how translators can contribute** 18–19
by Nicola Thayil

RECENT RESEARCH

- Legal Literate App: survey findings** 20
Judicial Council on Cultural Diversity
- Perinatal death in Australia: CALD men's experiences** 21
researchers: Thomas Pearson, Dr Clemence Due, Kate Obst

THREE QUICK QUESTIONS

- Interpreting performance: three quick questions for Australian Performing Arts Market's Associate Producer** 22
Melanie Burge

AUSIT ROLES #5

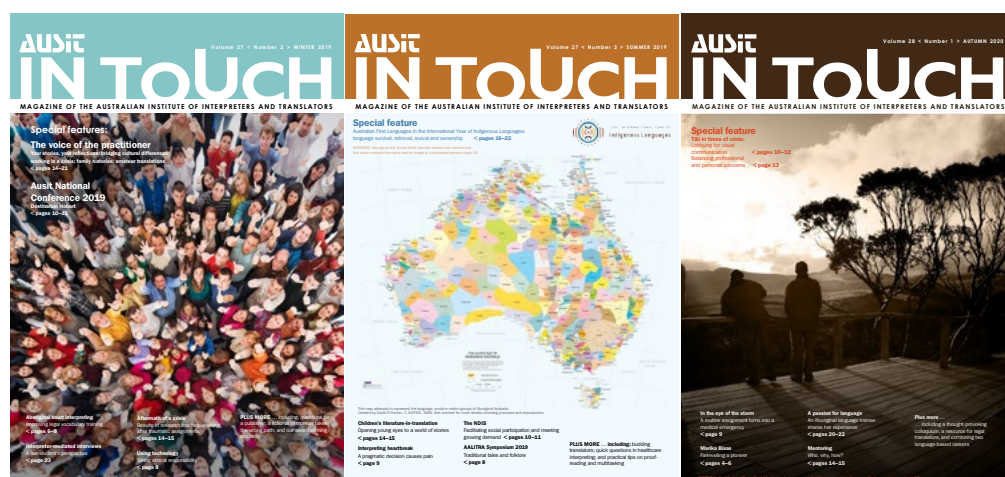
- AUSIT National Treasurer** 23
(Han Xu)

MEMBER PROFILES

- Hanna Zysnarska & Cécile Mayor Brooker** 24

FIT Best Periodical Prize 2022: In Touch wins international recognition

At *In Touch* we try to make sure we announce every achievement by AUSIT or one of its members, even if it means blowing our own trumpet ... so here goes!



I wanted it to be ‘something you would read in the bath’ ...

In mid-2020, we entered *In Touch* for the FIT (International Federation of Translators) Best Periodical Prize.

The prize, awarded triennially, was to be announced that December, at FIT World Congress 2020 ... but like so much that year the event was postponed, and the prize entries were held over until it could be rescheduled.

Fast forward two years:

Almost a whole (we hope!) pandemic later, our three-issue submission (Winter 2019, Summer 2019 and Autumn 2020) went on to win.

A quick recap of what was in those issues:

Following a callout for short reflective pieces, the Winter 2019 issue focused on ‘practitioner stories’; in Summer 2019 we celebrated the International Year of Indigenous Languages with a focus on the year’s advances in revival and T&I of Australian First Languages; and as

we put the Autumn 2020 issue together, we scrambled to expand our theme of T&I in times of disaster (the Black Summer bushfires) to cover the burgeoning COVID crisis too.

FIT’s letter advising of our win states:

‘Being selected by an international jury to receive a FIT prize ... signifies recognition of the “best of the best” by one’s peers around the globe.’ It goes on to quote the jury as saying that *In Touch* ‘deserves the prize thanks to its attractive visual presentation and highly varied content that even [editor’s note: these are their words!] includes aboriginal and immigrant languages, less commonly included historical

topics and a column on individual members’.

The win has prompted the editorial and design team who created the winning issues to reflect on their journey – from first joining forces to remodel the magazine, to winning the prize.

Rewind to late 2016:

AUSIT advertised for someone to take over the editing and design of *In Touch*, and after interviewing two candidates – translator Melissa McMahon and editor/designer team Helen Sturgess and Mine Konakci – AUSIT’s then National President and Immediate Past President, Sandra Hale and Annamaria Arnall, suggested all three pool their skills.



Study Interpreting and Translation at UNSW

Bring a different perspective to today's challenges

- NAATI-endorsed Masters, Graduate Certificate and Graduate Diploma programs.
- Single online course options for continuous Professional Development
- Specialist courses in legal, medical, community and conference interpreting, as well as in media and specialised translation, and translation technologies
- Taught by highly experienced practitioners and world-renowned researchers using state-of-the-art equipment and technology
- New languages introduced in 2023

Learn more and apply now
unsw.to/translation-interpreting

CRI/COS Provider Code 00098G



Melissa:

We agreed. I met Mine and Helen for the first time in the MCA's rooftop café. We shared our ideas of what the magazine could be – I wanted it to be 'something you would read in the bath': relaxing and stimulating, not too deep nor too shallow. It was exciting to be in a team of professionals overhauling the magazine. The next few years saw a steep learning curve for me; I particularly remember our discussions about the Autumn 2020 cover image [opposite page, right]: how to create an attractive, thematic cover without seeming to aestheticise trauma. I eventually found the image by entering the word 'hope' into a stock image search engine.



My brief... was to come up with a totally new look for In Touch ...

Going forward, the process was very collaborative, from image selection to proofing. My first time working with colleagues remotely proved both an opportunity and a challenge: I loved the flexible hours, but marking up pdfs to email was tedious. Nowadays we'd probably Zoom! We made a very professional team, with a great eye for detail, and I was sad to have to leave that behind when I was offered a fulltime design position elsewhere.

Helen:

For me, too, those first years were both very exciting and a steep learning curve. When Mine and Melissa left I wasn't sure I'd stay on without them, but then Hayley came



aboard as co-editor (which has worked out really well), and with a background in visual art, I took on the design role too on a trial basis. I've been pleased to find that crafting the visual as well as the literary content of each page not only saves time (by

reducing the amount of marking up and emails needed), but adds welcome variety to my work. One highlight, for me, was pulling together the special feature Australian First Languages in the International Year of Indigenous Languages [Summer 2019 issue, opposite page centre] ...

Mine Konacki left the magazine in early 2020 to take up the position of Senior Graphic Designer at the PSA (Public Service Association). She is also a photographer.

Melissa McMahon left soon after, to work in examiner training at NAATI. She is now in charge of a quarterly update for examiners which she and her colleagues are in the process of giving 'a bit of an overhaul so it has an attractive magazine-like format ...'

Helen Sturgess is still *In Touch's* Content Editor and Designer (as well as being a visual artist and a freelance editor and researcher), working alongside the magazine's T&I Editor

Hayley Armstrong, who is also a freelance translator (Spanish>English) and AUSIT's Communications Officer.

Mine:

As a speaker of three languages, the project appealed to me. My brief, beside the design and layout of each issue, was to come up with a totally new look for *In Touch* – something more stylish and engaging. For me this was the highlight, and I'm still very proud of what I came up with.



FIT 2022

**FIT World Congress 2022,
June 1–3, Varadero, Cuba:
some photos**

(for full coverage, see the June newsletter)



**Above: AIWA (Aboriginal
Interpreting Western Australia)
Co-Chair Annette Kogolo (centre)
and CEO Deanne Lightfoot (second
from right) and with three embassy
interpreters based in Havana**

**Left: Despina Amanatidou (left)
and Ludmila Stern, representing
AUSIT at FIT**



BOOST YOUR CAREER WITH POSTGRAD.

Turn your passion for language into a world-spanning career. Western's range of NAATI-endorsed postgraduate Interpreting and Translation degrees will further your career or advance your skillset to work as a professional interpreter or translator, with particular emphasis on Legal and Medical Interpreting.

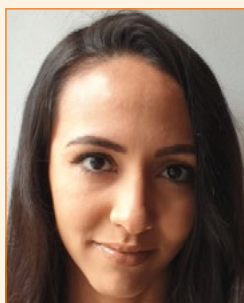
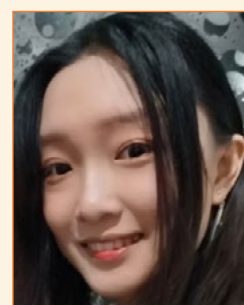
To find out more visit
westernsydney.edu.au/interpreting-and-translation

Students excelling in 2022



Every year, AUSIT asks each of our educational affiliates to nominate up to four students – based on academic merit – for AUSIT Student Excellence Awards (SEAs). Congratulations to this year's nominees, listed below. We asked four nominees to share the most valuable lesson they learned as a student.

Run Fei (Ivy) Lo (right): *'I learned not to be afraid to put myself out there. Professors pushed us out of our comfort zones by inviting us to interpret on the spot. Overcoming the fear of making mistakes in front of the whole class, I was able to progress faster and gained confidence in interpreting.'*



Zhuangqui Li (left): *'I learned that as active mediators to facilitate communication, [T/Is] need to consider the nature and purpose of tasks and the needs of recipients to adjust strategies for better delivery outcomes. I also learned to be humble, stay curious and be a lifelong learner. Knowledge is infinite, our potential is unlimited too.'*

Alejandra Tobón Castro (below left): *'I learned that we can always learn a new skill and change the way our brains work and think, and rewire them into new thinking pathways. I feel lucky and humbled to have found such great teachers who have such a passion for language.'*

Mohammad Reza Shaheen Shamsabadi (below right): *'I learned that good study skills help to reduce stress and anxiety. Completing assignments on time and being well prepared for assessments give you good results. At the end you feel proud of your achievements.'*



AUSIT Student Excellence Awards 2022

Branch & Institution		Nominees and their courses		
NSW	University of New South Wales	Corinne Perrin Master of Interpreting	Noriko Jay Master of Translation	Jacinda Alam, Run Fei (Ivy) Lo Master of T&I
	Macquarie University	Naoko Yamada, Jia Lin Mikhole Eng Master of T&I Studies	Yunpeng Jack Chen Master of Conference Interpreting	Kathryn Jane Edwards Master of T&I Studies with Master of Applied Linguistics
	TAFE NSW	Alejandra Tobón Castro, Yiwei Karolyn Liu Diploma of Interpreting (LOTE–English)		
	Western Sydney University	Zhuangqi Li, Huanqiu Li Master of I&T (Interpreting)	Tianli Yi Master of I&T (Translation)	Eun Ji Baek Graduate Diploma of Translation
VIC/ TAS	Monash University	Zhijie (Celine) Ren, Joey Chan, Chuhang (Kelvin) Xian, Caroline Darke Master of I&T Studies		
	RMIT University	Martina Melis, Katherine Collie Master of T&I	Hongxia (Amy) Chen Diploma of Interpreting (Mandarin-English)	Yongyu (Tammy) Yan Advanced Diploma of Translating
QLD	University of Queensland	Xiaochen Zheng, Zichen Zhao MA in Chinese T&I (MACTI)		Mizuki Harthan, Sophia La Selva MA in Japanese I&T (MAJIT)
WA	University of Western Australia	Zoe Womack, Kate Magno Master of Translation Studies (Japanese)		Christa McLaughlin Master of Translation Studies (French)
	Babel International College	Harry Li Diploma of Interpreting	Yolanda Yuanyuan Sun Advanced Diploma of Interpreting	Wing Ling (Crystal) Lai, Yijun Wang Advanced Diploma of Translating
SA/NT	University of Adelaide	Chengjun Huang, Yaze Zhu Master of Arts (Interpreting, Translation & Transcultural Communication)		
	TAFE SA	Mohammad Reza Shaheen Shamsabadi, Thuy Khanh (Cindy) Dan Nguyen, Zijun Feng, Rezvaneh Niazi Diploma of Interpreting		

Runway Program Scholarships: a valuable opportunity for T&I practitioners from migrant and refugee backgrounds

Although T&I courses in Australia are increasingly including modules on business skills and other ancillary aspects of working in this field, many practitioners feel they are just scraping by when it comes to the business side of things; and for those who have relocated from other countries, there are added obstacles to overcome. So when *In Touch's* Editorial Committee heard about the Runway Program Scholarships, they recognised a great opportunity to brush up on business skills for many T/Is who work as freelancers or in language service provision.

Runway is an Australian not-for-profit which – in its own words – ‘builds the capability of people to be successful – starting, pivoting and growing their businesses’.

It works ‘with businesses of all sizes and at all stages of life, using the proven skills and techniques typically applied by successful start-ups all over the world’.

Runway’s practical, hands-on programs – based on the power of experiential learning – are delivered online, so they can be accessed from anywhere in Australia that has internet access.

The Runway Program Scholarships – each worth up to \$10,000 – are fully funded by the Federal Government. They are open to both aspiring entrepreneurs and those already in business, provided they come from a migrant or refugee background.

The scholarships give recipients access to Runway’s READY SET GROW Business Growth Program, which aims to help them:



- start a new business
- build resilience in an existing business or overcome barriers to growth
- find new business growth opportunities
- test emerging business growth plans
- get set up to take their best new ideas to market.

Recipients who graduate from the first stage of the program, Get READY, are eligible to move on to the Get SET and then GROW stages.

Find out more about the Runway Program Scholarships [here](#).

The next Runway Program Scholarships start on 15 August. Applications close 10 August. Apply [here](#). Another intake is scheduled for 2 October. (A September start is also on the cards, depending on numbers.)

To join an online information session or to book for the October intake, click [here](#).

TRANSLATING MYSELF AND OTHERS

by Jhumpa Lahiri (2022)

reviewed by Hayley Armstrong



There is something in the way Jhumpa Lahiri strings her sentences together that makes me impatient for more.

Her easy, eloquent style washes over me, and – instead of savouring each word as I probably should – I’m spurred on to greedily devour all. Her novels centre around identity, migration, and what it means to simultaneously belong (or not quite!) to both everywhere and nowhere: that unsettling and yet enriching experience of

Book cover reproduced
courtesy of Princeton University Press

Translating
Myself and
Others
Jhumpa
Lahiri

Lahiri ... considers herself ‘a writer without a true mother tongue ... in some sense, linguistically orphaned.’

moving between and belonging to two or more worlds, cultures and versions of oneself.

Born to Bengali Indian parents, Lahiri grew up in Rhode Island, USA and considers herself ‘a writer without a true mother tongue ... in some sense, linguistically orphaned.’ The family spoke Bengali at home, and while Lahiri is verbally fluent, she does not read or write the language with ease. Her schooling and professional life were in English, but during a week-long trip to Florence in graduate school she fell in love with Italian. She found studying this language liberating because it was something she had chosen herself, rather than been born into.

Translating Myself and Others is a collection of 10 essays – spanning a period from 2015 to 2021 – that journal Lahiri’s inner thoughts and feelings as she translates works by Starnone, Gramsci, Calvino and – albeit hesitantly at first – herself. ‘I had to establish myself as a translator of others before I could achieve the illusion of being another myself.’

Through the essays Lahiri explores her identity as a translator, interweaving analogies that arise in the works she translates (including from Greek mythology), literary analysis, and word choice dilemmas that she faces, to reflect on and find meaning in her work, her personal identity, and her relationships with those around her.

Her personal life during this period begins with extended stays in Italy – where she grapples with becoming fluent and ‘belonging to’ Italian (her third language) – before returning to New York during the pandemic to care for her ailing mother.

She explores what it means to be a translator, how translating enhances her identity as a writer and vice versa, and how these multiple identities are mutually enriching. Over time, her feelings toward self-translation shift from total opposition to thinking that it *might* be feasible, and trying it out. She finds she is able to disentangle her translator self without feeling as if her writer self will take over, and observes how the interplay between these ‘selves’ produces both a better original work and a better translation.

Being a translator myself – and having also spent many years living away from my native language and culture – I couldn’t help but identify with her experiences, and frequently found myself nodding in agreement.

In Touch’s *T&I* Editor **Hayley Armstrong** has been a certified Spanish>English translator for 15 years, working across many fields. She holds a dual commercial degree majoring in Spanish, and is currently finalising her first literary translation (a novel). When away from her desk, you can often find her serenading in Mexican mariachi bands with her violin.

Interpreting diversity: working at the intersection of the Queer and Deaf communities



With our focus on identity and opportunity, *In Touch* interviews Queer Auslan interpreter **Amanda Galea**, who specialises in Queer community interpreting as well as performance and music-related events. Amanda especially enjoys working at the intersection of the Deaf and LGBTIQ+ communities – on events such as the LGBTIQ+ storytelling project Queerstories, one of the first Sydney-based events to regularly provide Auslan interpreters for Deaf attendees.

Why is it important to have LGBTIQ+ interpreters such as yourself at Queer events?

When it comes to marginalised and/or historically oppressed communities and cultures, you often see a callout or desire for representation come from within. I think this speaks to the need for authentic connection. Knowing there is a shared lived experience is crucial for any community or people that have felt historically disconnected or invisible in the mainstream. Within both Queer and Deaf communities there is an implicit trust, a 'believability' that comes when cultural information is transferred between people who belong to the same community and face the same barriers. When a person from a minority or oppressed culture is allowed to occupy a space that is often taken by others, this can also redress an existing imbalance.

There are also a lot of shared or common experiences between Deaf and Queer communities. With both being minority cultures, the politics of one often align with those of the other. As a result I find Deaf people are regular attendees at Queer events: the intersectionality of the two identities really resonates with many.

When a person from a minority or oppressed culture is allowed to occupy a space that is usually taken by others, this can ... redress an existing imbalance.

As an interpreter, my knowledge and lived experience of being Queer shapes my interpretation at these events – I can draw on the parallels between the two, and transmogrify a story, poem or song into an interpretation that will potentially 'land' more deeply into a Deaf person's reception of the speaker's art or work. In terms of the mechanics, the LGBTIQ+ community has a deep history and culture that is not widely known outside of it. There are concepts, stories, notable events in history, and even language (verbal or signed) that a non-Queer interpreter is unlikely to be across: a Queer lexicon of sorts. This isn't to say it can't be done – and as there aren't enough of us, it's sometimes unavoidable. But having a Queer interpreter for a Queer event is generally the gold standard, for these reasons.

What is your experience of the Queerstories events?

Maeve Marsden (the director and curator of Queerstories) and I knew each other through the Queer community, and she approached me back in 2015 to provide Auslan interpreting for some of the first ever Queerstories events.

Once it became a regular event, we developed a small team of Queer interpreters so we could provide full cover. Being one of the first ever Sydney events to regularly provide Auslan interpreting – regardless of the audience – was a huge thing seven years ago. It set a benchmark, paved the way ... and other Queer events began to follow suit.

Due to the dozens of shows held over the years, Maeve and her team now have a finely

Amanda (right) at work during a Queerstories event (Patrick Boland Photography)



honed process for navigating the shared space of storytellers and interpreters.

This includes a lot of respectful pre-show dialogue between all participants, beginning weeks out from a show, educating each other on matters such as interpreter interaction etiquette – for example, ‘Please do not make a point of looking at me to see how I sign your explicit word!’

Having interpreter inclusion at all shows has also allowed the bar to be set on how to gather and share prep material in a timely fashion, so that interpreters can do the best possible job. This has raised much awareness amongst the Queer community with regards to best practice when working with interpreters on stage.

Why is storytelling important to both Queer and Deaf communities?

This is one of the many beautiful ways in which I see Queer and Deaf cultures overlap. Both communities have a long-standing, proud tradition of storytelling, often with humour. Telling stories is a form of history keeping, a way of passing on culture, language and legacy.

This integration has provided some interesting overlaps and even ethical questions, as we navigate the grey spaces of access, inclusion and cultural bridging. Ultimately for me, the decisions I make are based on Queer Deaf audience feedback, both formal and informal, which is something I seek after every show.

The overwhelming response that I hear time and again from our Deaf audience, both privately and anecdotally, is that the inclusion/ integration of interpreters into the events helps cultivate an incredible sense of Queer community belonging. Over the years, the feedback that I and my colleagues have received has shaped our role as interpreters within the show, informing a unique interaction with both audience and storyteller.

For events such as Queerstories that regularly use hearing Auslan interpreters, what’s the next step regarding inclusion?

As previously mentioned, there is a critical trust established, and greater receptivity to information, when it is disseminated between members of the same cultural and linguistic group.

In aid of this, I would love to see Deaf interpreters onstage, working in tandem with hearing interpreters offstage, to really preserve the bond and integrity between audience and storyteller, as well as to create opportunities to highlight and showcase

Deaf interpreting as a burgeoning new industry.

continued on page 13, column 3

*Deaf people don’t have to ask for us to be there
... they get to feel like everyone else.*

But I think one of the greatest benefits of having a regular cohort of Queer interpreters cemented onto that stage, show after show, is that they are now familiar to the *whole* audience. This feels absolutely pivotal in inspiring a true sense of inclusion: Deaf audience members are not made to feel different from the rest of the audience.

Deaf people don’t have to ask for us to be there, they don’t have to organise our recruitment or payment. They don’t even have to show up, *or* feel bad that they fell sick on the night and couldn’t attend, and now someone has to pay the interpreter for no reason ... in short, they get to feel like everyone else.

This is especially important to people who have suffered systemic traumatisation. Telling stories fosters cultural preservation and allows for truth to be told, in communities where history has often silenced hands and voices; and in homage to and recognition of that, Queerstories has showcased a number of Deaf storytellers within their events.

I think this aspect of cultural intersection, as well as the long-standing relationship between Queerstories and Auslan interpreters, is reflected in how the interpreters are perceived as part of the Queerstories storytelling landscape. It’s a unique job in that respect, almost like shadow interpreting in theatre.

An Australian first ... for a US-born translator ... of Chinese–Indonesian descent ...

Although the International Booker Prize (originally the Man Booker International Prize) has been awarded annually since 2005 for a work translated into English from any other language, 2022 saw the very first longlisting of an Australian-based



Photographer: Leah Diprose

translator: Indonesian>English practitioner **Tiffany Tsao**, with her rendition of Norman Erikson Pasaribu's volume of short stories, *Happy Stories, Mostly*. When *In Touch* saw this Australian 'first' noted in *Books + Publishing*, we contacted Tiffany to congratulate her and invite her to write something in response – and found we were the bearers of the good news!

The sensation I felt upon receiving this (definitely good) news wasn't 'happiness', nor was it 'pride' – surprisingly, perhaps, 'relief' was the most accurate descriptor I could come up with.

The question I then asked myself was: why relief?! After a few weeks of mulling this over, I think I've hit upon the answer (the experience was not unlike solving a particularly difficult translation problem after puzzling over it for several days).

It's this: this is the first time in my career as a translator that a personal fact of mine (i.e. being based in Australia) has been mentioned as a good thing – in conjunction with some sort of accomplishment.

... this is the first time in my career ... that a personal fact ... has been mentioned as a good thing ...

This isn't to say that I've never received remarks of a personal nature before. For example, once when I asked a question during a Q&A session, I was told by a prominent translator and publisher of Indonesian literature, 'Your English is very good.' (Presumably, I didn't look like the type of person he would expect to speak very good English.)

On another occasion, pregnant and volunteering as a proofreader for a translation project, the person overseeing the project commented that I

didn't strike him as 'someone who was heavily pregnant'. (I'm still unsure how he thought heavily pregnant people usually behaved.)

Ironically, even though I apparently look like someone who wouldn't speak good English, when I publicly aired my criticisms of dominant players on the Indonesian literature-in-translation scene, my country of birth suddenly became relevant – I was snidely and simply referred to by one such player as 'an American'.

STUDY A MASTER OF INTERPRETING AND TRANSLATION STUDIES WITH MONASH ARTS

Enhance your international career as you gain the highest level of industry accreditation available in Australia.



Industry endorsement

Our program is NAATI-endorsed at all levels: Certified T&I, Specialist Health and Legal Interpreter, Advanced Translator, and Conference Interpreter.



Flexible study options

Study translation only (units available online for interstate students) or both interpreting and translation. Complete your degree in 1.5 years full-time, or in as little as 1 year if you have prior experience or qualifications. CSPs and scholarships available.



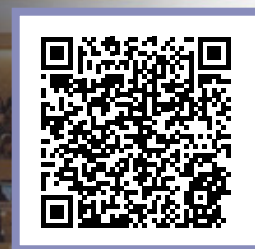
Cutting-edge curriculum

Study industry-focussed subjects such as health and legal T&I, and choose from electives such as screen translation, literary and cultural translation, online collaborative translation practices and conference interpreting.



Guaranteed industry experience

Gain real-life professional experience through our work-integrated-learning and internship programs, which prepare students for careers as freelance or in-house T/Is, project managers and many other intercultural professions.



In short, when someone saw fit to bring up a personal detail about me, it was almost always with the intent of calling attention to some trait of mine that they deemed a hindrance or potential hindrance to my professional work and opinions.

So, I think I've identified the reason for my feeling of relief on hearing the news that (I'll say it again because I worry it will evaporate into thin air if I don't) I was the first Australia-based translator to be nominated for the International Booker in the history of the prize. Someone had at last decided to use an aspect of my identity to mark me out as notable and to point to me as a source of collective pride, rather than brandish it as a reason to doubt my professional abilities and skills.

It was refreshing – it felt as if I had somehow struggled and prevailed against the annoying, belittling remarks I've endured during my career. For once I could just be me, and people (some people, at least) thought that something about me was cool.

I wonder how many other literary translators out there have had to put up with similar annoyances – have had to field remarks of a personal nature aimed at impugning their professional skills.

I hope that, one day, we will no longer have to do so, because no one would think to make such ridiculous remarks. And that we won't have to rely on someone at *Books + Publishing* (but thank you, *Books + Publishing*!) or similar to pen a note of recognition in order to make us feel that we've finally arrived somewhere that had always seemed out of reach – where our abilities are recognised and appreciated for what they are, not perceived as lesser because we are who we happen to be.

Tiffany Tsao is a Sydney-based writer and literary translator (Indonesian>English). She is the author of the novel The Majesties (originally published in Australia as Under Your Wings) and the Oddfits fantasy trilogy (so far, The Oddfits and The More Known World). Of the five books she has translated to date, Pasaribu's Happy Stories, Mostly won the 2022 Republic of Consciousness Prize as well as being longlisted for the International Booker, and his debut poetry collection Sergius Seeks Bacchus was awarded a PEN Translates grant and shortlisted for the NSW Premier's Translation Prize.

The Booker Prizes website describes *Happy Stories, Mostly* as a 'powerful blend of science fiction, absurdism and alternative-historical realism that aims to destabilise the heteronormative world and expose its underlying rot.'

Cover reproduced courtesy of the book's publisher in Australia, Giramondo

NORMAN ERIKSON PASARIBU HAPPY STORIES, MOSTLY



continued from page 11

Deaf interpreters are a valuable resource to the community, and though they've worked as interpreters for years, they have only recently had the opportunity to become NAATI qualified. I have no doubt that our beautiful, ever-open-to-learning Queer community will soon make way for this.

Having discovered the existence of sign language at the age of six through reading a book about Helen Keller, Amanda Galea knew she wanted to work with Deaf people from an early age. A Certified Provisional Interpreter (Auslan) for 12 years, she has a special love for shadow interpreting in theatre and musical interpreting, and is a singer herself in a semi-professional capacity. Amanda lives by the beach in Cronulla, Sydney.

Culturally safe engagement: sign languages for remote Deaf Mob



Jody Barney is a Deaf Australian First Nations woman, a tireless advocate for First Nations people who are Deaf/hard of hearing or have disabilities, and the founder of the Deaf Indigenous Community Consultancy (DEAFICC). DEAFICC provides consultancy and services to both government and non-government health and justice organisations – including the NDIS and NDIA – to help them develop and establish culturally safe ways of engaging with and assisting First Nations People who have complex communication needs.

Jody (centre) with First Nations Deaf interpreters Alma Smith (left) and Sue Frank from Queensland, meeting to discuss Kriol Islander sign language work

Q1. Jody, it sounds like you bridge cultures in your work, can you tell us a little about that?

The main examples of crossover in my work are within the justice system. This is where I see many Deaf Mob (our term) who are unable to access Auslan interpreting due to not being fluent in Auslan and having little or no written English skills. Therefore, my role is to engage with both the client and the interpreter, to work within their frames of reference and support the language transactions that are needed.

I also work with Aboriginal spoken language interpreters, to ensure they are aware of Deaf Aboriginal visual culture and the importance of contextualising language needs.

Q2. Can you give us a specific example (within the bounds of confidentiality of course) of an element of Deaf Aboriginal visual culture that spoken language interpreters have sometimes been unaware of?

Deaf Aboriginal cultural spaces include subtle facial expressions that convey meaning with very slight movements. Without prior

I'm also part of the LGBTIQ+ community myself, so I have a multilayered cultural identity.

knowledge of these you could miss them altogether, or misinterpret them.

For example, there is a range of affirmative gestures that can be made by a close of the eyes and have no simple verbal equivalents. Using these, the response to the question 'Is it true that you went to the hospital to see your grandfather?' could be:

- a) a short closure of the eyes that indicates yes, but doesn't allow for other questions to be asked
- b) a slightly longer closure, indicating 'That is correct' and allowing for another question or space to expand
- c) a long closure, indicating 'That is correct, I was there for a long time, as it's my grandfather and it's my cultural obligation to stay for a

long time.'

The choice of answer will depend on the context: how, why, where and by whom the question is asked.

Q3. Amanda Galea [see interview on pages 10–11 & 13] describes parallels between Queer and Deaf cultures. Do you see similar parallels between First Nations and Deaf cultures?

I do. I'm also part of the LGBTIQ+ community myself, so I have a multilayered cultural identity. For me, though, it's important that people see 'me' without the labels, as Aboriginal and Torres Strait Islander cultures are inclusive, so we tend not to call attention to an individual's disability or queerness.

I do agree that representation needs to come from within. The Deaf community embraces their cultural and joint sign language Auslan, whereas in Aboriginal and Torres Strait Islander cultures we have many options of sign language systems to use at our disposal, depending on who we are with and what we are talking about. This long-standing knowledge of the oldest sign languages in the world is a richness, right in our own back yards.

One similarity is that neither culture has a written history. It's visual and oral. A difference, though, is that our First Nations sign languages were created and shared over generations and are now used with little or no modification, unlike Auslan and other sign languages, which adapt to new terminology.



Above: one of Jody's Deaf clients is using expressive cards to work on her emotions. Jody also uses them to counsel her about her behaviour, and to teach her signs that she can use to communicate her feelings.

Q4. Do you know any Australian First Nations sign languages yourself?

I do know many of the sign languages used by Deaf Mob. At this stage I've learned 20 variations, and use many in my work across the country, depending on where I am.

Q5. How do First Nations sign languages relate to Auslan?

They differ from Auslan because grammatically they are structured differently, and also because they are culturally bound to their own various environments, so many are not transferrable between language groups or Country.

Sadly, many First Nations sign languages are becoming extinct because of the influx of Auslan in education, and also the use of only Auslan interpreters in service areas such as health, justice and child protection.

Q6. Do you think these sign languages can be preserved while still ensuring access to services via Auslan? If yes, how?

Preservation of a sign language can only happen if it is acknowledged as the first language of Deaf people from a particular community. The use of Auslan is irrelevant without a Deaf interpreter (preferably someone from the community, and/or who knows that specific sign language) supporting the Auslan interpreter.

If Auslan remains the only sign language used in the health care and justice systems, access to cultural interpreters must be made mandatory for all Deaf First Nations people who do not use Auslan as their first language. Auslan interpreters are not trained in those sign languages, just as Aboriginal spoken language interpreters are not trained in Auslan.

The sign languages must be respected for the interpreters to know the importance of using Deaf interpreters to support communication, and interpreters need to work collectively as an industry to demand that access to communication must and can mean having

multiple interpreters working together collaboratively for the needs of ALL clients.

Q7. Are First Nations sign languages primarily for Deaf people, or used more broadly?

All our sign languages are used for everyday life, across all aspects of the community's activities – hunting, trading, ceremonies and so on – and the use of specific sign languages by gender, age, rank and location is understood within the community.

The difference I see is when profoundly Deaf people in the community use not only these community signs, but more intricate cultural sign languages to communicate. As most of the hearing community on Country do not understand those sign languages, they use their generic sign languages and have others trying to fill in the gaps – hence the need for services like mine that work with community and services to build those communication bridges and provide access for families to re-learn the old signs and/or increase their communication with Deaf people. This is not done in isolation – it's done collectively, with great discussion, ensuring the appropriate protocols are adhered to and cultural authorities consulted.

Jody Barney is a proud Birri-Gubba/Urangan Aboriginal and South Sea Islander Deaf woman. She has spent more than three decades working with communities of First Nations peoples with disabilities – as a leader, trainer and change agent. Jody works with First Nations peoples who are Deaf or Hard of Hearing and with complex sign language systems, to help them engage in culturally safe communication in order to access all the services they need.

AUSIT



ASLIA QUEENSLAND



2022 National Conference

25–26 NOVEMBER 2022

UNIVERSITY OF QUEENSLAND (ST LUCIA CAMPUS), BRISBANE

Accompanied by the AUSIT Gala Dinner,
the Jill Blewett Memorial Lecture and the NAGM

The Queensland Branch have the pleasure of inviting you to AUSIT's 2022 National Conference. The conference will be a hybrid event, with speakers and attendees having the option of attending in person or participating virtually. This year's theme is:

'Rebuild and Belong: Evolution, Transformation and Growth'

Venue Sponsor



THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

Platinum Sponsor

LexIGO

Gold Sponsors



Silver Sponsors



interpreting | translating | training



Keynote Sponsor



MACQUARIE
University

Remote Interpreting &
Production Sponsor



Bronze Sponsors



ds5translations



In-kind Sponsors



KEYNOTES and JBML

PROFESSOR FELICITY MEAKINS

... is a linguist specialising in Australian First Nations languages, morphology and language contact. One of the first academics to describe the Gurindji Kriol language, she is also deputy director of the UQ node of the ARC Centre of Excellence for the Dynamics of Language. In 2021 she won the Linguistic Society of America's 2021 Kenneth L Hale Award for linguistic fieldwork and co-won the 2021 Eureka Award for Interdisciplinary Scientific Research.

PROFESSOR LIN-HUA LIU

... is Associate Dean (Postgraduate Studies) and Director of the Centre for Translation at Hong Kong Baptist University. She is co-editor of the international journal *Interpreting*, and sits on the advisory boards of several peer-reviewed journals. Her research areas are bilingualism, cognition of T&I, assessment and testing in T&I, and interpreting pedagogy.

DR PABLO ROMERO-FRESCO

... is Associate Professor of T&I Universidade de Vigo, Spain and Honorary Professor of Translation and Filmmaking at the University of Roehampton, UK. He works on accessibility in film making, and with governments, universities, companies and user associations around the world to improve access to live events for people with hearing loss.

SIGN LANGUAGE SPEAKER

Our ASLIA colleagues are awaiting confirmation from a very interesting and inspiring keynote speaker for the Sign Language stream ... look out for the big announcement...

JILL BLEWETT MEMORIAL LECTURE: DR LUCAS DE TOCA

This year's JBML speaker is the Commonwealth Department of Health's First Assistant Secretary on Vaccine Policy, Implementation and Primary Care Response for the National COVID Vaccine Taskforce. He leads the Primary Care Response to the COVID-19 pandemic, and co-chairs both the Aboriginal and Torres Strait Islander Advisory Group on COVID-19 and the Culturally and Linguistically Diverse Communities COVID-19 Health Advisory Group.

CONFERENCE WEBSITE:

For registration, accommodation options for all budgets (including 10% discount at some hotels) and program information, click [here](#)
Registrations close 18 November.

VISITING BRISBANE

If you're planning to arrive in Brisbane a few days before the conference or stay for a bit longer, you can explore some of the best places this gorgeous city has to offer.

Organising Committee member **Renate Oliveira-Munro** shares her six top tips:

- Stroll, relax, swim or eat around **South Bank**. With lush parklands, stunning river views, refreshing pools and great eateries, the riverside precinct has a lot to offer. For more information click [here](#)
- Enjoy a walk through the **Brisbane City Botanical Gardens** and admire some gorgeous Australian flora and fauna. For more information click [here](#)
- Don't miss the world-class exhibitions and globally significant collection of Australian, Asian and Pacific contemporary art at **QAGOMA (the Queensland Art Gallery / Gallery of Modern Art)**. For more information click [here](#)
- Hike **Mount Coot-tha** and enjoy some stunning views of the city. Brisbane City Council's largest natural area, Mount Coot-tha Reserve, is only 15 minutes from the CBD! For more information click [here](#)
- Visit the **Lone Pine Koala Sanctuary** for the opportunity to see Australian fauna up close, hold a koala and hand-feed kangaroos. You can get there by car or bus, or visit as part of a river cruise. For more information click [here](#)
- If you're staying until Sunday, don't miss the **Riverside Sunday Market**. With a great range of art, fashion and food options, this market is popular with both locals and tourists. For more information click [here](#)

If you're interested in discovering Brisbane further or want to find more things to do, we recommend you download the [Brisbane app](#)

Enjoy Brisbane!



Above: Brisbane cityscape at sunset, image: Rudy Balasko/Shutterstock.com, and below: visitors at Lone Pine Koala Sanctuary, image courtesy of conference sponsor BEDA (the Brisbane Economic Development Agency)



Protecting the environment: how translators can contribute



With the marked increase in extreme weather events over the last two decades, climate change scepticism is becoming a thing of the past. Communities and governing bodies around the world are no longer debating whether it's really happening; they are turning, instead, to working out how to combat it, and at the same time mitigate and adapt to its effects ... and, as *In Touch* Editorial Committee member Nicola Thayil outlines, the T&I community can play a part.

With the United Nations' Intergovernmental Panel on Climate Change (IPCC) issuing dire warnings about the future of our planet and the consequences of climate change, translation and interpreting of environment-related materials is a growing source of work for T&I practitioners.

With the obvious and urgent need to develop more environmentally sustainable practices, communities and companies are increasingly concerned about reducing both their carbon footprint and their waste. On a larger scale, some countries have even introduced related legislation. For example, the French *Loi n° 2020-105 relative à la lutte contre le gaspillage et à l'économie circulaire* (Law ... Regarding a Circular Economy and the Fight Against Waste), introduced in early 2020, aims to eliminate waste and pollution from the design stage and transform production systems.

In my own life, my four-year-old son reminds me daily of the importance of protecting our environment for future generations. We live in

a time when kids miss school because of extreme weather events, and summers are characterised by months-long bushfires and tropical floods. As a result (and as a translator), I'd really like to specialise more in environmental translation. 'So,' I hear you ask, 'what *is* environmental translation?' The term 'environment' covers a

around environmental legislation and policy, and companies that invest in and/or develop environmentally friendly products and services. T/Is can become sources of added value to sustainable development companies and start-ups by enabling access to information in other languages, and also by opening doors to new

... one country may have concepts that do not yet exist in another ...

multitude of issues, including (but not limited to) air pollution, climate change, emissions, soil conservation, deforestation, environmental disasters and emergencies (floods, oil spills, bushfires and so on), environmental policies and technologies, nature protection, water use and wastewater treatment, and waste management.

For both translators and interpreters, the primary sources of work are likely to revolve

markets for sustainable products such as compostable nappies and reusable/ biodegradable straws.

Translations can be high-stakes texts which need extremely accurate translation and terminology. For example, workers on a new wind farm need to fully understand how to perform their work and correctly install equipment.

European companies, in particular, have gained a great deal of expertise in developing

sophisticated technologies which – with our help – could be exported to English-speaking countries. For example, lack of space combined with growing awareness of environmental pollution might lead both local councils and regional governments to seek new recycling technologies they can introduce in order to divert waste away from overflowing landfills. With increasing globalisation, more large companies are also looking to translate their web content and press releases into English. This includes the CSR (corporate social responsibility) and ESG (environment, social and governance) reports that are now expected of major producers and service providers.

Although I haven't as yet had any big projects in this field, I recently translated some tender documents for the Paris 2024 Olympics. They contained a lot of content around sustainability goals – for example, in terms of ensuring that:

- the furniture and equipment used is either repurposed or given a second life
- packaging is reusable wherever possible.

This content is not optional – details of how each company will ensure they utilise responsible procurement strategies are integrated into the requirements for the tender responses.

Realities of environmental translation work

If you are keen to work in the area of

environmental translation, you need to be able to handle not only various registers but also a wide range of text types, including annual reports, press releases, technical descriptions, research reports and conference presentations. There is a shortage of bilingual dictionaries on the field, and those that do exist are usually out of date. Translators need, therefore, to research continually and read widely around the topic in order to deal with the weird, wonderful and fast-evolving terminology involved. This speed of evolution means that one country may have concepts that do not yet exist in another. For example, underground systems for urban waste collection – some of them vacuum powered – have been pioneered in a number of European cities, but are unheard of in many other countries.

Luckily there are many good online terminology resources, such as:

- [the European Environment Agency](#)
- [the United Nations Environment Programme](#)
- [Google Environmental Glossary](#)
- [the European Environment Agency's General Multilingual Environmental Thesaurus](#)

Translators should also consider subscribing to newsletters published by environmental associations and NGOs (nongovernmental organisations), which are excellent sources for harvesting terminology. There are also some great podcasts and MOOCs (Massive Online Open Courses) in many languages that can help translators and interpreters get up to speed with new developments and prepare for assignments.

Nicola Thayil (née Savage) is a Melbourne-based French>English translator and French–English conference interpreter. She holds a Master of Interpreting and Translation Studies degree from Monash University, and tutors in T&I Studies at Monash and Macquarie universities as well as being mum to four-year-old Joseph.

Bin chutes over underground recycling and waste receptacles allow for efficient recycling while minimising use of urban space. Llinars del Vallès, Spain. Wikimedia Commons, CC BY-SA



Legal Literate app: survey findings

(survey undertaken by the Judicial Council on Cultural Diversity)

Legal Literate, launched in October 2020, is a plain English legal glossary app with definitions of common legal and judicial terms.

It is primarily aimed at assisting interpreters working in courts and tribunals across Australia, and can also be a useful resource for law students, court and tribunal users and staff, and settlement service providers.

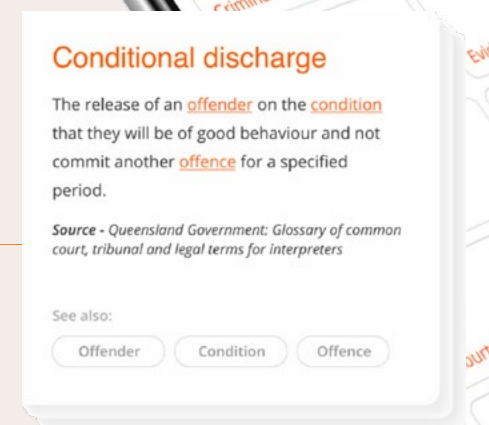
Earlier this year, a survey was prepared by the Judicial Council on Cultural Diversity and circulated to interpreters. The purpose of the survey was to learn more about how interpreters are using Legal Literate, their experiences with using the app during court and tribunal proceedings, their opinions on its navigation and user experience, and how they think it could be improved.

All respondents who had used Legal Literate did so before interpreting in a court or tribunal, or when preparing to do so.

The survey results demonstrated that most respondents' experiences of using the app during a proceeding – including interactions with court and tribunal officers – were positive. Survey responses indicated that 20% of respondents learnt of the app through an interpreting newsletter, 20% through an app store search, 20% through word of mouth, and the remaining 40% through means such as web searches and the AUSIT Interpreter Forum.

In further feedback, the navigation and user experience were largely categorised as 'very good' or 'good'.

Key conclusions from the survey results (potential areas of improvement) include: the scope to add new terms to the glossary,



particularly relating to civil proceedings and tribunal proceedings; and the scope of some definitions to be updated to include examples of sentences in which the terms being defined are used, in order to further explain the meaning and the context in which the term might be used.

The Judicial Council on Cultural Diversity is always looking to improve our resources to ensure maximised utilisation. We welcome any further feedback and suggestions:

secretariat@jccd.org.au



Master of Translation Studies

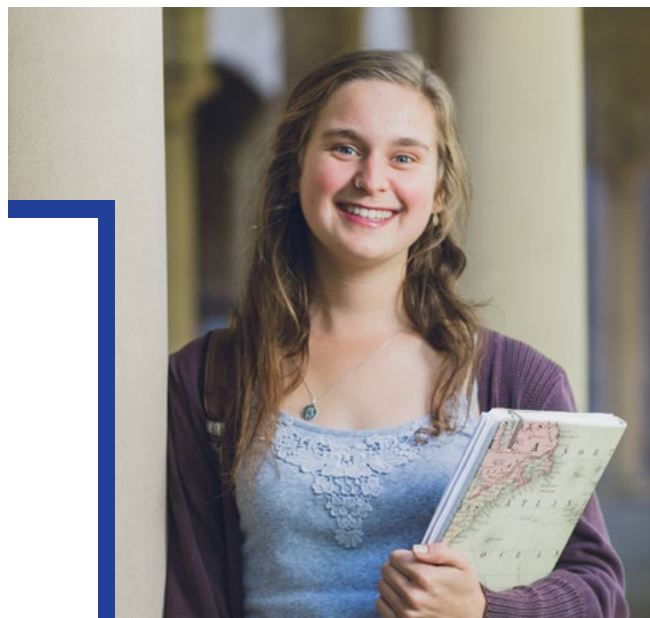
Designed to achieve the highest standards in specialised translation training, UWA's Master of Translation Studies will see you learn from globally respected teachers and researchers, and use cutting-edge translation technology.

As the largest language hub in Western Australia, UWA operates the only course of this kind in the State.

- Available in Chinese, Indonesian, Japanese, Korean, French, German, Italian, Spanish
- Endorsed by the National Accreditation Authority of Translators
- Take individual units for professional development points
- Complete in 18 or 24 months (conditions apply)

Find out more at

study.uwa.edu.au/m-translation-studies



Perinatal death in Australia: CALD men's experiences

Researchers: Thomas Pearson, Dr Clemence Due, Kate Obst

Institution: School of Psychology, University of Adelaide

fizkes/Shutterstock.com

Research has shown that CALD (culturally and linguistically diverse) families in Australia experience higher rates of stillbirth than the rest of the population, and may be at a higher risk for perinatal death*.

Much less is known about how this distressing life event and the associated grief affect fathers than about how they affect mothers; and with this in mind, a University of Adelaide research team recently set out to add to the limited empirical knowledge in this area by exploring CALD men's experiences of grief and support following a perinatal death.

Of the 16 participants interviewed by the team – 6 health service providers and 10 CALD community members – all either had personal experience of perinatal death, or had worked with CALD men following perinatal death.

Eight themes identified from the interviews could be categorised under two headings:

Grief following perinatal death

Grief was found to be a **highly individualised experience**, shaped by each man's biological, psychological and sociocultural makeup. CALD men often experienced **stoic grief**, restricting outward displays of emotion despite underlying emotions such as sadness or hopelessness. They experienced **grief as an enduring and changing process** that continued despite subsequent pregnancies, and was often **partner centred** – that is, closely associated with caring for their wives/partners.

Support following perinatal death

Participants reported that **stigma** surrounding the experience often prevented CALD men

from seeking support, and that **religion and/or ritual** were significant in shaping their grief. A general distrust of medical processes and language barriers were all attested to lead to **inhibited self-advocacy** in CALD men, further complicating and prolonging grief, and they were reported to face challenges in accessing and seeking support that was designed for men, finding mainly **woman-centred support** available.

The study concluded that there is a lack of culturally-specific supports available for CALD families, and strongly recommended that health services recognise the need for greater collaboration with CALD communities. It suggested that health service practitioners might benefit from: improved language services; cultural safety training; and a practical understanding of how CALD men's cultural and religious beliefs and rituals may best be supported within health care environments.

** If you would like a list of references, any further information about this study, or a copy of Thomas Pearson's full thesis, please contact Clemmi or Thom:*

clemence.due@adelaide.edu.au
(08) 8313 6096

thomas.pearson@student.adelaide.edu.au
0402 005 447

If this article has raised issues for you:

You can contact **Sands (miscarriage, stillbirth & newborn death support)** by dialling: 1300 308 307

You can also speak to someone at **Lifeline** by dialling: 13 11 14

... or someone at **Beyond Blue** by dialling: 1300 22 4636



Interpreting performance: three quick questions for Australian Performing Arts Market's Associate Producer Melanie Burge

Australian Performing Arts Market (APAM) produces and presents a diverse range of online events for stakeholders: Australian contemporary performing artists and producers, and also those who present Australian performing arts, both here and around the world (at arts festivals, performing arts venues and so on). We asked APAM's Associate Producer **Melanie Burge** how and when APAM engages T&I services.



Melanie (centre) with APAM colleague Emily Wells (left) and circus artist Dylan Singh at CIRCfest22 Meanjin in Brisbane, April 2022 (photographer: Mick Richards)

1. Do you hire interpreters mainly for Auslan, or for spoken languages?

Mainly for Auslan. As part of our accessibility policy, we now engage Auslan interpreters (through Auslan Stage Left) for all online events. As our in-person events resume with larger attendee numbers, we will also engage Auslan interpreters where they are needed. Most of our events are conducted in English for English-speaking audiences, so it hasn't often been necessary for us to engage interpreters for spoken languages. However, in April 2022 we produced an online cultural exchange program in partnership with the Canadian Consulate General in Sydney. This event had roughly equal numbers of Australians and Canadians, and we engaged English>French interpreters to increase accessibility and understanding for French-

speaking Canadians. They conducted remote simultaneous interpreting (RSI) via Zoom: a team of two interpreters working remotely with participants from Australia and Canada. In addition, for our digital event APAM Gathering at Darwin Festival 2021 and hybrid event APAM Gathering at DreamBIG Festival 2021, we hosted online panel discussions which featured speakers based in mainland China who understood little or no English, so we engaged English interpreters for those events.

2. Do you also hire translators?

We only require translation of written materials infrequently, and as with interpreters, it's for a specific event, a specific audience or a specific speaker. For example, for the Canadian-Australian cultural exchange program we engaged translators so we could

provide copy in French as well as English, and for the APAM Gatherings we engaged translators to provide copy in Mandarin for specific online events.

3. Apart from proficiency in T&I, what qualities in an interpreter (or translator) would encourage you to call on them again?

APAM really enjoys working with interpreters and translators who are enthusiastic about our subject matter; it's always a pleasure to work with people who are personally interested in the performing arts! Additionally, we value promptness, responsiveness, high attention to detail in communication, flexibility, and the ability to adapt to changes in the schedule when they occur.

National Treasurer



So far in this series – which set out last year to explore the many and diverse roles that AUSIT members play in the running of the organisation – we have interviewed: the chair of a branch committee; a branch PD coordinator; a student member who volunteered at last year's national conference; and a participant in AUSIT's mentoring program (plus one of her mentees). We now turn our spotlight on the role of national treasurer, interviewing the current incumbent, **Han Xu**.

Hours/week:
2 to 3

Voluntary?
Yes

AUSIT member for:
6 years

Time in this role:
1.5 years

Q1: What does the role of national treasurer involve?

The role involves: overseeing AUSIT's everyday financial activities; preparing the annual budget; monitoring the budget; accountancy and auditing; and liaising with the branch treasurers. The most challenging and time-consuming part is preparing the annual budget. I usually start the process in April. I need to consult many different parties in order to find out what activities we're likely to put on, and also all potential income and expenses, to make an accurate projection of the figures for the next financial year. When the budget is complete, I submit it to the NC (National Council) for discussion and input. This takes place during our monthly meeting in May. This is a very important step in finalising the budget, because the NC members provide valuable suggestions and feedback to make sure the budget is reasonable and accurate.

Q2. What led you to take on the role?

As a practising translator and interpreter, I'm passionate about promoting the professional development of T&I practitioners and increasing our professional status in Australia.

Other AUSIT roles: Queensland Branch Committee member since late 2021 / National Communications Committee member from early 2020 to late 2021

I know this is not easy and takes a long time to achieve. By taking on this role on the NC, I'm participating across many of AUSIT's activities and making a contribution to our T&I community.

Q3. Do you need to be good at maths to fulfill this role?

Not really. The role doesn't require that you have a degree in finance or come from a finance background. There are clear and comprehensive guidelines that govern your work as national treasurer. I've been lucky, too: my predecessor, Nicolas Canadas-Luque, provided me with valuable guidance before I assumed the role; and Silvia Martinez, who served as the administration support officer (ASO) during my first year as national treasurer, has also given me an incredible amount of support.

Q4. Which cogs of the AUSIT wheel do you collaborate with most, and why?

I work very closely with Office Logistics (OL),

a Queensland-based professional management service provider employed by AUSIT to provide the important administrative support that keeps the organisation fully functional. OL covers many aspects of AUSIT's underlying operations, including processing the pay run, managing the bank accounts, broadcasting notifications, addressing members' enquires and preparing various reports.

Q5. What advice would you give to someone who is thinking about taking on this role?

I think it's important to have good interpersonal and communication skills, and to not be scared of asking questions if you don't know something. I remember when I started this role, I asked people lots of questions. A good knowledge of AUSIT's organisational structure and how each part of AUSIT functions will also be very helpful. That knowledge will help you work out who to ask if you have a question.

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:

HANNA ZYSNARSKA

translator
English>Polish, German>Polish

Melbourne

2012

2021

technical and marketing

CÉCILE MAYOR BROOKER

translator
English, French, Portuguese, Italian>German and Swiss German

Kallista, Victoria

about 2007, full time since 2019

2017 or 2018

legal and personal documents; marketing content (fashion & jewellery); and more recently fiction

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

I didn't plan to become a professional translator – I graduated in psychology, but it was my hobby that decided my future career path. I'm a board game geek, sci-fi and fantasy fan, and I used to be a member of Gdansk Fantasy Club back in Poland. During our Christmas party, an editor of one of the biggest publishing houses for board games shared his thoughts on how difficult it was to find a translator who really understood board games and all the mechanics behind them, and someone from the Club suggested he try getting me to translate. I was always keen on explaining rules to other players, both in Polish and in English, and it turned out that I'm pretty good at translating them, too.

A2

The most interesting project I've had the opportunity to work on was a mailing campaign launched by German prostitutes. They offered their services in a very provocative way, describing in detail how sexy they are and what they would do to their potential clients. The translation was supposed to be hot and to have a very naughty streak to spice things up, and include some 'dirty' language where necessary – the naughtier, the better! The brief gave me lots of room for creativity – I could let my imagination (and keyboard) go wild. I love to translate freely; it's fun and gives me so much satisfaction. In this case, I think my translations must have hit the mark with the target audience, because the prostitutes have become my regular clients.

A1

Arriving from Switzerland five years ago, I knew that working in my original field – law – would be next to impossible. Swiss and Australian/Victorian laws are so very different, I would have had to qualify all over again, so I moved fully into what had been a side role as a translator. I now work full time as an in-house translator for an Australian fast fashion jewellery company. During the pandemic my role has changed from being onsite to 100% remote, which allows for a more efficient workflow with less time lost in commuting, and I still freelance on the side. It's amazing what's possible in our day and age with just an internet connection and a laptop.

A2

In 2021, at the start of the extended Victorian lockdown(s), someone found me online – on ProZ – and invited me to translate the first two volumes of a LitRPG/Wuxia* series, *Dragon Heart*. The Russian author Kirill Klevanski's books are popular in Russia and had already been translated into English; I translated them from English into German. The books are very (very, very) long! This was a welcome distraction while confined to a 5 km radius during one of the strictest lockdowns in the world. Many powerful magic spells, epic wars and fiery rising dragons later, I knew a lot more about a genre of literature which had previously totally eluded me ... and lockdown was finally over! This project certainly contributed hugely to my required word count for NAATI recertification. You can look the books up on Amazon!

* Genres: LitRPG (literary role playing game) blends online RPG conventions, science fiction and fantasy; Wuxia is Chinese fiction centred on martial arts.