Fuzzy Technology is now available in TermStar. Simply point TermStar in the right direction and it finds the term you are looking for – providing a higher hit rate for terminology searches.

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TransitNXT – the ideal equipment for translation and localization!
12 Grow Your Client Base, Increase Your Rates, and Make LSPs Love You: A How-to
By Terena Bell and Madalena Sánchez
Learn how translators can grow their client base, increase rates over time, and become a language service provider’s go-to person.

16 Translation in Every Classroom: Stepping into the Center for the Art of Translation’s Poetry Inside Out School Program
By Marty Rutherford, Olivia Sears, and Sarah Valor
By combining literary translation and poetry in urban classrooms, we can address our nation’s growing multilingual population while increasing students’ literacy skills.

20 Capturing an Elusive Truth — and Earning Recognition for It, Too
By Jill Timbers (with passages by Kersti Juva)
Finnish literary translator Kersti Juva is the first translator ever appointed Artist Professor by the Arts Council of Finland, an award which brings recognition to the entire field of literary translation.

24 Environmental Translation: Market Overview
By Patrick Oblander
An introduction to the field of environmental translation, including an overview of the documents in demand and some of the skills you will need to work in this area.
We Want You!

The ATA Chronicle enthusiastically encourages members and nonmembers to submit articles of interest. For Submission Guidelines, log onto www.atanet.org/chronicle. The ATA Chronicle is published 11 times per year, with a combined November/December issue. Submission deadlines are two months prior to publication date.

Advertising Directory

5 Across Systems
www.across.net

11 Association of Language Companies
www.alcus.org

47 Central Intelligence Agency
www.cia.gov

33 Monterey Institute of International Studies
http://translate.miis.edu/ndp

33 Multilingual Group
www.multilingualgroup.org

2 Star Group America, LLC
www.star-group.net

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Our commitment to innovative, customer-driven and easy to use software solutions has made us what we are today: the first choice for all parties within the linguistic supply chain. Follow your successful colleagues and choose the Across Personal Edition now.

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Terena Bell is the chief executive officer of In Every Language in Louisville, Kentucky. She has a BA in English from Centre College and an MA in French from the University of Louisville.

Kersti Juva has been translating literature and plays from English into Finnish for over 35 years. She has won many awards for her work, and, in September 2008, became the first translator ever appointed Artist Professor by the national Arts Council of Finland. Contact: ketti@turanko.net.

Patrick Oblander is a freelance ATA-certified Japanese→English translator in Portland, Oregon. With training in both Japan regional studies (BA, University of Washington) and forestry (MS, Oregon State University), he has provided translation services since 1994 to clients concerned with the natural resources and environment of Japan and beyond. These clients include government agencies documenting ecological impact, landowners applying for international sustainability certification, and industries seeking to boost their public image while reducing their environmental footprint. Contact: patrick@kawaolang.com.

Marty Rutherford is an expert in language acquisition and literacy, with a 30-year career in education as a public school teacher, researcher, and curriculum developer. She currently splits her time between the Center for the Art of Translation and the University of California, Davis teacher education program. Contact: mrutherford@catranslation.org.

Madalena Sánchez is the interpreting coordinator for In Every Language in Louisville, Kentucky. She holds an MA in Spanish from the University of Louisville, where she is also a part-time Spanish instructor.

Olivia E. Sears is president and founder of the Center for the Art of Translation in San Francisco. She works closely with TWO LINES World Writing in Translation publications and the Lit&Lunch program at the Center. A poet and translator of Italian, she specializes in medieval and Renaissance poetry. Contact: osears@catranslation.org.

Jill Timbers translates from Finnish into English. Her specializations are forestry and the forest products industry, scholarly publications, and literature. She is ATA-certified from Finnish and French into English. Contact: jill@timbers.fi.

Sarah Valor uses her expertise in rhetoric and language acquisition, along with 10 years of experience working in public education, to enhance her understanding of school policy and pedagogical issues. Her fluency in Spanish, Portuguese, and Catalan further augment her understanding of translation in classroom settings. Contact: svalor@catranslation.org.
In the last issue we reviewed the strengths, weaknesses, opportunities, and threats (SWOT) identified by the Board during the January Planning Day. However, identification of these individual components is not the sole purpose of the SWOT analysis; rather, it is an important step toward the goal of identifying strategic options. Strengths, which are internal to the organization, should be used to maximize the opportunities and minimize threats in the external environment. Conversely, weaknesses, which are also internal to the organization, should be reduced or eliminated.

Let us now take a closer look at our Association’s strengths. During a brainstorming session the Board first came up with a list, and then each Board member selected the three strengths that he or she deemed to be the most important. Here is the full list with the number of votes for each strength in parentheses: ATA Annual Conference (8); size (6); Headquarters stability (6); collegiality among members (5); promoting the profession (4); certification (4); financial stability (3); The ATA Chronicle (2); and name recognition (2). Each of the following received one vote: unique authoritative voice; website; inclusiveness; retention rate; diversity; continuity/incremental renewal; divisions; chapters; volunteers; ability to grow; and public relations.

It is no surprise that ATA’s Annual Conference came up at the top. In the past 10 years, each of our annual gatherings has attracted between 1,200 and 2,000 attendees from dozens of countries, making it the largest event in the translation and interpreting industry worldwide. The four-day event showcases panel discussions, expert presentations, training workshops, and scholarly papers. It also features a job marketplace, a vendor exhibit hall, certification testing, and networking sessions designed to build professional contacts for attendees. If you have not yet attended our Annual Conference, you have missed out on a lot of opportunities to develop your skills further and to network with your peers.

The Association’s size is also unique. We finished 2008 with 10,644 members, making ATA the largest association in the translation and interpreting industry. Even in China, which has an estimated 60,000 professional translators and interpreters with officially conferred credentials, the number of members in the country’s only national organization, the Translators Association of China, is just over 2,000. Size, however, was also identified as one of our weaknesses—as you know from physics, the greater the mass the more difficult it is to change direction, and we need to remain nimble to succeed.

ATA Headquarters is not as visible, but nonetheless is an extremely important strength. Most of our sister organizations rely on volunteers, part-time employees, or association management firms to conduct their daily business. While ATA also relies on volunteers to set the strategic direction and policies and to perform fiduciary and governance duties, we are fortunate to be able to employ a very efficient and dedicated staff at our Alexandria, Virginia, office to implement the strategic direction and policies set by the elected volunteer officials, and to provide support to all the Association’s members. Many of us take it for granted that our Association runs like a well-oiled machine. It would come to a screeching halt if it were not for our Headquarters.

Now that we know what our strengths are, we need to figure out how to use them to our advantage. For example, our size enables us to exert legislative influence, an opportunity that was also identified by the Board during the Planning Day. We will revisit our options for leveraging our strengths to maximize opportunities and reduce or eliminate threats after we review each component of the SWOT analysis in detail. In the next issue, we will look at our weaknesses.
Join ATA and Save!
Save $170 on registration rates by joining ATA. Visit www.atanet.org/membership/join_now.php today!

Hotel Information
The Hilton Garden Inn, located in the heart of Downtown DC, is just blocks from the White House and the National Mall.
A block of rooms has been reserved at $159 single/$169 double a night, plus tax. Take advantage of these special rates, by making your reservations by April 15.
Call the Hilton at (202) 783-7800 and ask for the special ATA rate.

Continuing Education
Earn up to 9 CEPs for the ATA Certification Program.

Cancellation Policy
Cancellations received in writing by May 8, 2009 are eligible for a refund. Refunds will not be honored after May 8. A $25 administrative fee will be applied to all refunds.

3 Ways to Register
Register online at www.atanet.org/pd/business
Fax registration form to +1-703-683-6122
Mail registration form to ATA 225 Reinekers Lane, Suite 590 Alexandria, Virginia 22314 USA

Don’t Forget
Include payment with this form
Make your hotel reservations
Tell a friend about this event

Program is subject to change.

ATA Building Your Business Seminar
Professional Development for Translators and Interpreters
Hilton Garden Inn Washington, DC May 16-17, 2009

Why should you attend this seminar?
The ATA Building Your Business Seminar offers a unique opportunity to enhance your skills and advance your career!

By attending this seminar, you will:
- Receive training specific to your needs as an experienced interpreter and translator
- Learn to create an effective freelance résumé to expand your client base
- Discover how to start and maintain a profitable relationship with a translation company
- Acquire the essential tools for successful management of a translation project
- Connect with colleagues, company owners, and seasoned professionals at the Networking Session
- Market your services by taking part in the Job Marketplace
- Obtain the professional development you need to enhance the added-value you offer in a competitive marketplace

Registration Form

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*National Capital Area Chapter of the ATA (NCATA) members can register at the ATA member rate.


Credit Card: Charge my VISA MasterCard American Express Discover

Card No.: ___________________________ Expiration Date: ___________________________

Name on Card: ___________________________ Signature: ___________________________

Please check here if you require special accessibility or assistance. (Attach sheet with your requirements.)

Enhance Your Skills = Advance Your Career
ATA Membership by the Numbers

The ATA membership renewal form includes a few optional questions that are posed to establish the membership’s demographics. More than half of you chose to answer these questions for 2008, so thank you for taking the time to share this information. Here is a look at ATA by the numbers.

From the top, ATA finished 2008 with 10,644 members. Eighty-four percent of these members are in the U.S., with the remainder living in 91 other countries. Outside the U.S., Canada has the most ATA members, followed by Argentina, Germany, Brazil, and Italy.

Gender: The ATA membership by gender continues to be predominantly female (over 60%). This is established by searching according to title—Ms., Mrs., Mr., etc. The calculation does not take into consideration those who chose Dr. or Prof., which accounts for 8% of the respondents, or those who did not provide this information.

Employment Status: Over 70% of the respondents identify themselves as independent contractors. Members were asked to identify their employment status by the categories provided.

- Full-time Independent Contractor: 47%
- Part-time Independent Contractor: 24%
- Company Owner: 11%
- Full-time Private-sector Employee: 7%
- Academia: 6%
- Government/Military: 5%

Years in the Business: The typical member has been in the business for a while, with the median being 15 years.

- 0-5 years: 11%
- 6-10 years: 22%
- 11-15 years: 22%
- 16-20 years: 21%
- >20 years: 24%

Areas of Specialization: Business and finance, law, and medicine are the top three fields in which ATA members work. Members were asked to identify their areas of specialization by the categories provided. (They could choose as many as applicable.)

- Business and Finance: 64%
- Law: 63%
- Medicine: 58%
- Arts and Humanities: 54%
- Industry and Technology: 46%
- Social Science: 44%
- Computers: 32%
- Science: 29%
- Engineering: 27%

Education Level: The ATA membership continues to be a highly educated group.

- Highest level of education completed:
  - High School: 1%
  - Associates: 3%
  - Bachelor: 24%
  - Masters: 61%
  - Doctorate: 11%

ATA Online Directories: ATA offers the Directory of Translation and Interpreting Services, which features profiles of individuals, and the Directory of Language Services Companies, which features profiles of companies. These directories—which only list ATA members but may be accessed by all—are used by companies to search for translation and interpreting service providers. Sixty-one percent of the members said they received a paid job via their ATA online listing! The number would be even higher if it were expanded to include those who had been contacted by a potential client, but either rejected the job or did not get the job. So be sure to keep your online profiles up to date.

Thank you for being an ATA member.
The ATA Annual Conference is the essential event for translators and interpreters, providing professional development and networking opportunities specific to your needs.

- Choose from 150 educational sessions covering more than a dozen languages and a variety of specializations. Speakers from all over the world will share their experience and expertise.

- Connect with over 1,800 translators and interpreters from throughout the U.S. and around the world. Take advantage of a multitude of opportunities to promote yourself and your services.

- Reunite with friends and colleagues, enjoy food and drink, listen to music and dance. Spend time socializing at the many special events and activities offered.

Conference Registration
Registration begins in July.
You will receive the Preliminary Program and Registration Form with the July issue of *The ATA Chronicle*.

Hotel Reservations
New York Marriott Marquis
1535 Broadway, New York, NY 10036

Special ATA Room Rates
Single/Double = $208 (exclusive of tax)

Reservation Deadline
Take advantage of these special rates, available until October 6, 2009, or as space allows.

Make your reservations online at www.atanet.org/conf/2009/hotel.htm
Or call the Marriott at (800) 843-4898 and ask for the special ATA rate.

Advertising Opportunities: Print / Web / Exhibiting / Sponsorship
Don’t miss this opportunity to promote your company to 1,800 attendees who need your services and products. Learn more at www.atanet.org/conf/2009/advertising.htm.

Visit www.atanet.org/conf/2009 to learn more.
Read All About It!
ATA Division Newsletters

Get the latest scoop on division activities and stay current with language- and specialty-specific information pertinent to your field. How? Just download the latest batch of division newsletters:

**French Language Division**
À propos
www.ata-divisions.org/FLD

**German Language Division**
interaktiv
www.ata-divisions.org/GLD

**Korean Language Division**
Hangul Herald
www.ata-divisions.org/KLD

**Language Technology Division**
Language Tech News
www.ata-divisions.org/LTD

**Literary Division**
Source
www.ata-divisions.org/LD

**Medical Division**
Caduceus
www.ata-divisions.org/MD

**Nordic Division**
Aurora Borealis
www.ata-divisions.org/ND

**Portuguese Language Division**
PLData
www.ata-divisions.org/PLD

**Spanish Language Division**
Intercambios
www.ata-divisions.org/SPD

**Slavic Languages Division**
SlavFile
www.ata-divisions.org/SLD

**Translation Company Division**
TCD News
www.ata-divisions.org/TCD

Division membership is included in your ATA annual dues. Visit www.atanet.org/divisions/division_admin.php to join any or all ATA divisions without additional fees.

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**ATA School Outreach Contest 2009**

Make a School Outreach presentation this year, and you could win free registration to ATA’s 50th Annual Conference in New York, New York, October 28 - 31, 2009. The deadline for submissions is midnight on July 20, 2009. For tips, visit the School Outreach Photo Gallery on ATA’s website at www.atanet.org/ata_school/photo_gallery.php and click on Photo Guidelines.

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**ALC 2009**
**BIGGER AND BETTER**

**MAY 13-16, 2009**

**Bigger!**
Connect with your peers in Austin!
Network with language company owners.
Discuss legislation affecting the industry.

**Better!**
Discover new partners for collaboration.
Attend industry specific educational sessions.
Join us and register now at www.alcus.org!

2009 ALC Annual Conference
Hyatt Regency Hotel • Austin, Texas

The Association of LANGUAGE COMPANIES
We start this article with a vignette from Jane Austen to illustrate one thing: some things never change. Even though Austen wrote about marriage in the 19th century, the situation she outlines above appeals to us in the language services industry today. If you re-read the quote, thinking of wives as translators and husbands as language service providers (LSPs), you will see that a woman catching a husband in Jane Austen’s time is a lot like a translator catching an LSP today. The basic principles are still the same:

1) Sometimes someone less qualified than you will get the man (or the job).

“About thirty years ago, Miss Maria Ward, of Huntingdon, with only seven thousand pounds, had the good luck to captivate Sir Thomas Bertram, of Mansfield Park, in the county of Northampton, and to be thereby raised to the rank of a baronet’s lady, with all the comforts and consequences of an handsome house and large income. All Huntingdon exclaimed on the greatness of the match, and her uncle, the lawyer, himself, allowed her to be at least three thousand pounds short of any equitable claim to it. She had two sisters to be benefited by her elevation; and such of their acquaintance as thought Miss Ward and Miss Frances quite as handsome as Miss Maria, did not scruple to predict their marrying with almost equal advantage. But there certainly are not so many men of large fortune in the world as there are pretty women to deserve them. Miss Ward, at the end of half a dozen years, found herself obliged to be attached to the Rev. Mr. Norris, a friend of her brother-in-law, with scarcely any private fortune, and Miss Frances fared yet worse.”

—Jane Austen, Mansfield Park

Grow Your Client Base, Increase Your Rates, and Make LSPs Love You: A How-to

By Terena Bell and Madalena Sánchez

The ATA Chronicle  ■  March 2009
2) Sometimes the person who gets the job does not do what she promised she would.

3) There are more women (er, translators) than there are husbands (um, make that LSPs), so simply being qualified is not enough.

4) Sometimes a good reference is not enough to get the job either.

5) Working smarter and faster is not always rewarding.

6) Be it in fiction or in real life, some folks have all the luck.

Unfortunately, it is this luck principle that wins out most of the time. Maybe the LSP awarded the job before they received your résumé, or your e-mail was down and you never got the message from the project manager (PM). Granted, there is a lot to life we cannot control. The unfortunate part is that the uncontrollable often impacts the bottom line.

Grow Your Client Base

What can we control? We can control how good we are at what we do, how well we present ourselves and what we know, and how hard we try. If you sincerely want to grow your LSP client base, you must control these things.

Since a successful contact begins with a favorable first impression, the way you present yourself and your work is the most important area to consider. How do you make the PM think you are the best person for the job? Try keeping these four presentation pointers in mind:

1. No one will hire you if they do not know you are there. You already know how to fix this:

   - Google LSPs in your area and send them a résumé.
   - Develop and detail your online profiles on sites such as ProZ.com and translatorscafe.com.
   - Attend a ProZ.com PowWow or other networking session. If no one in your area is hosting a PowWow, host one. This will certainly get your name to pop up in the Results fields of Internet search engines.
   - Speak with freelancers in other language pairs whom you know, and offer to refer one another.
   - Become certified and make sure the state in which you are certified lists you in its public database.
   - Join professional organizations. Members of ATA can have their contact information and services listed online in the Association’s professional services directories.
   - Have real business cards printed and pass them out. Put them in the bowls near the register in local restaurants or post them on the bulletin boards of coffee shops and carwashes. You never know who will pick one up. The main thing is to get your name out there. This takes time, but distributing your business cards is a good first step.

2. No one will hire you if they do not know you are able to do the job.

   - Make sure your résumé is a true testament to what you are able to do.
   - Do not forget to list your languages! Also note which languages are your native and/or heritage languages.
   - Keep your résumé and any online profiles updated and detailed, and check them again and again for errors.
   - Look as competent as you truly are.

3. No one will hire you if you do not follow directions. All LSPs have résumé submission guidelines that are unique to their business. Follow them.

   - Do not cc: everyone at the company hoping someone will get it.
   - Do not send a résumé as an attachment because you are too lazy to cut and paste when the guidelines say no attachments.
   - If there are no directions on the company site, call and politely ask if there are submission guidelines for résumés.

Remember, it is one thing to be aggressive; it is another to annoy...
Grow Your Client Base, Increase Your Rates, and Make LSPs Love You: A How-to Continued

people. If you cannot follow directions when submitting your résumé, how will a PM know you will follow directions on the assignment?

4. No one will hire you if you are clearly overestimating yourself and your abilities. If you have been out of school only a year and translate Spanish, you may not merit the higher rates paid to more seasoned translators. You simply are not experienced enough yet.

If you have been translating a year and list that you completed a large project for a Fortune 500 (say, a keep-your-finger-from-getting-cut-off manual for Dow Corning), an LSP may not believe you. To put it more simply, if you are even amazed that you were hired for a particular job (hey, we said a lot of this was about luck, right?), briefly explain how you got it. Give the PM a reason to believe you.

Increase Your Rate

Once you have the job, how do you get paid more for it? The following tips might help:

1. Start low enough so that you have somewhere to go, but high enough so that you can eat. Start low enough that you have a reasonable chance of beating half your competition. Make sure your rate is a true reflection of your actual work.

2. Do not be afraid to negotiate. If you do not include a rate range with your résumé, a PM will not call because she has to get extra information from you that she does not have to get from other people. A good PM will contact you to get a precise amount for that particular project. You should never quote anything sight unseen, but you still should have minimums and maximums for what you charge. If a PM offers a rate that is too low, do not say you will not do it—counter, negotiate, and deal. You never get more if you never ask for more.

3. Develop client-specific rates. Think twice before charging two clients the same thing. Study and research the client. How much do you think you can get out of them?

4. Consider all the factors. Is this a large project or a small one? Always have a minimum project charge. LSPs do, so you should, too. It shows you respect your time and work. Do not be afraid to ask the LSP if the assignment is for a repeat client or if the PM is hunting for a permanent translator for the client. Just make sure you ask politely. If the current translator for this is on vacation and you are a fill-in, this means less work. If the PM is looking for someone to work permanently, this means more work.

5. Keep your word. As many political incumbents have said, “Never change horses mid-stream.” In our world, this means do what you say you are going to do. Be who you say you are. While written negotiations, including the rates you offer, are legally binding in most states, there is a larger issue at work here. Growing up, folks called it “your word.” Once you have given a PM or an LSP your word, keep it. On that note, never raise your rate in the middle of a project, and if particular payment terms are agreed upon, do not try to change them after you have already started or completed the job. If you say up front that PayPal is fine, do not ask the PM later for a bank wire.

All this being said, how do you truly raise your rate? Gradually. Do it in increments. If your rates jump all at once, particularly right after being offered an assignment, the LSP will think you are trying to cheat them. You have to build in raises for yourself gradually, a cent or so at a time, over time, just like an employee would. When you do change your rate, notify the LSPs you work with and the ones to which you have applied so that the PMs can update their records.

Make LSPs Love You

How do you get an LSP not to like you, but love you? Well, here is the
secret. When you send an LSP your résumé, it either gets thrown away or added into a database. A PM might not tell you that you have been added to the database. Many times, she will simply contact you when an assignment matching your qualifications arises. Names entered into the database tend to sit there; however, when a PM uses you the first time, one of three other things happens: 1) You remain in the database and pass into obscurity; 2) you are put on the unalterable, fatal “Do Not Hire List”; or 3) you do such an outstanding job that the PM brags to the secretary, the assistant PM, the chief executive officer, and her mother. The next time that language comes up, everyone in the office says “Why don’t you call him?”

So How Do I Get on That List?

1. **Be professional.** This, above all other things, will get you work. There are lots of qualified translators out there who are bright individuals, but a PM would rather let the project go undone than work with them again, simply because they act unprofessionally. Be nice to the PM. Make sure your delivery arrived, and not just through a read-receipt. If your translation is being proofread, ask to see the proofread version so you can learn how to do a better job for the LSP next time. In other words, cooperate.

2. **Do a dynamite job.** Know your stuff. No matter how professional you are, an LSP will not use you again if you do not do a good job.

3. **Remind the LSP every now and then that you still exist.** Do not be annoying about it, but stay in touch.

If you are going to be on vacation, send out a generic notice to the LSPs you work with that you will be out of the office, returning on X date, and will be unable to take assignments until then. Send a Christmas card to the PM, or add him or her to your LinkedIn contact list. If you are going to an ATA or other professional conference, send out a notice to your clients. It lets them know you are continuing your education, which speaks to your capabilities for future assignments. This might also provide the opportunity for you to meet them in person. Ask to get together at the conference for coffee.

Get to know your clients so that they remember you.

This brings us back to Jane Austen. In our early example, luck may have worked for Maria, but as anyone who has read Jane Austen will tell you, luck is always one of the biggest factors. You have got to be in the right place at the right time, but that is still not enough. More times than not, someone else is at the right place at the right time alongside you. That means you have got to be the prettiest, the coyest, stay up-to-date on etiquette, and bustle your butt to catch the man (LSP).

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**Make sure your résumé is a true testament to what you are able to do.**

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**Useful Links for Freelancers**

- **LinkedIn**
  
  www.linkedin.com

- **ProZ (create an account)**
  
  www.proz.com/register

- **ProZ (find a PowWow)**
  
  www.proz.com/powwow

- **Translators Café**
  
  http://translatorscafe.com/cafe

- **ATA (become a member)**
  
  www.atanet.org/membership/index.php

- **ATA (conference page)**
  
  www.atanet.org/conf/2009
Imagine any urban classroom in the U.S. Most are populated by young people representing anywhere from two to nine languages. Large school districts such as New York, Boston, Chicago, and San Francisco report serving more than 20 different language groups. Given this statistic, it is urgent and necessary to consider the literacy issues facing the growing number of school-age bilinguals, as well as the increasingly important role of translation in their everyday lives. From students interpreting for their parents to books written in other languages and brought to classrooms in the U.S. via translators, the prevailing multiculturalism increases the demand for translation in their everyday lives. From students interpreting for their parents to books written in other languages and brought to classrooms in the U.S. via translators, the prevailing multiculturalism increases the demand for translation in their everyday lives. From students interpreting for their parents to books written in other languages and brought to classrooms in the U.S. via translators, the prevailing multiculturalism increases the demand for translation in their everyday lives. From students interpreting for their parents to books written in other languages and brought to classrooms in the U.S. via translators, the prevailing multiculturalism increases the demand for translation in their everyday lives. From students interpreting for their parents to books written in other languages and brought to classrooms in the U.S. via translators, the prevailing multiculturalism increases the demand for translation in their everyday lives.

To help achieve this goal, the Center for the Art of Translation, which promotes international literature and translation through the arts, education, and community outreach in the San Francisco Bay Area, developed Poetry Inside Out (PIO), an in-school imaginative writing program in which translation plays an essential part.

PIO Program: General Overview

The PIO program teaches the art and craft of poetry writing and translation to elementary and middle school students in a 15-lesson in-school residency program. During a typical PIO residency, students read, discuss, translate, and recite poems by great authors such as Federico García Lorca, Gabriela Mistral, and Elías Nandino. As part of 15 sequenced lessons, participants delve between the lines, words, cadences, and structure of a poem while learning to produce their own creative work. PIO participants learn the style and forms of some of the foremost literary figures for the Art of Translation, which promotes international literature and translation through the arts, education, and community outreach in the San Francisco Bay Area, developed Poetry Inside Out (PIO), an in-school imaginative writing program in which translation plays an essential part.

To be a translator is to open the doors of language and walk inside the letters, contexts, cultures, and histories of words.
through the closest possible read: literary translation. The poems and subsequent translations serve as extraordinary scaffolds for creating the context where students compose their own poetry inspired by the authors they study. Translating great literature acts as a springboard and muse for their own original compositions.

Participating students work to achieve the core goals set out by the program:

1. Acquire poetry writing skills that include:
   • Basic elements of poetry (line and stanza, repetition, refrain, theme development, closure)
   • Poetic forms (haiku, tanka, sonnet, ode, pantoum)
   • Mastery of figurative language (imagery, metaphor, simile, personification, five senses).

2. Learn the fundamentals of literary translation:
   • Close reading
   • Multiple meanings
   • Fidelity to the original and/or creative interpretation
   • Comparison of syntax between two languages.

3. Develop the imagination through critical and creative thinking.

4. Celebrate personal and cultural identity through poetry and literary translation.

The four goals of this program lead to and follow upon students translating and creating their own poems. Literary translation is a major component because it challenges students to think about meaning as contingent upon multiple factors. PIO students learn that the syntax, grammar, vocabulary, rhythm, nuances, and colloquialisms of both languages are vital components of a good translation. Through such work students act as ambassadors for the preservation and/or revitalization of their mother tongue or a second language, holding great potential for initiating understanding across linguistic borders.

Opening Doors

To be a translator is to open the doors of language and walk inside the letters, contexts, cultures, and histories of words. If a language—whether English, Spanish, Quechua, or Cantonese—is a library and any person can check out any item (word) and use it appropriately for their needs, then knowing how to navigate the aisles of multiple libraries is

Like our young poet-translators, a newly hatched chick recites its first poem “pio pio” (Spanish for “peep”).
Translation in Every Classroom: Stepping into the Center for the Art of Translation’s Poetry Inside Out School Program

helpful to the formation of any act of communication. Translating teaches PIO students how to navigate the stacks of words in many libraries. “Walking” between and around words, it becomes possible to feel the shape and content of that word.

When words are open to imaginative interpretations, a new world of possibilities becomes available. Through engagement in programs like PIO, students come to understand that the concept of “meaning” is complex and layered. The relationship PIO forges between the craft of writing poetry and the art of literary translation clarifies the idea that meaning is found in the particular context, using, but not relying on, a dictionary as supplementary support for understanding what is communicated.

A step inside a PIO classroom illustrates how this is done. At the beginning of a residency, the instructor introduces a poet whose work offers interesting translation and composition challenges. Students become acquainted with the poet through a short history of his or her life and exposure to several pieces of the poet’s writing. Carefully selected poems then serve as models for students’ own poetry writing. Combining these two activities, translation and creating original poems, produces a powerful dynamic. Exemplary authors and their work build the context for students expanding their repertoire of composing possibilities.

Learning the Power of Their Own Words

The examples below are drawn from a sixth and eighth grade student attending two different San Francisco Bay Area public schools. The following is taken from a lesson using the poetry of renowned Mexican poet Elías Nandino. The first part of the lesson was to do a close reading and translation of a Nandino poem. Engaging in the process of moving text from one language to another permits the translator to experience the architecture of the poem.

Sí.
Quiero crear un poema transparente y cínico, pequeño e infinito como una gota de rocío, para expresar en él todo lo que miro, mis secretos más íntimos y que sea la verdad desnuda de mí mismo.

—Elías Nandino

Yes.
I want to create a poem clear and abstract, small and infinite like a drop of dew, to express in it all of my deepest thoughts, my most intimate secrets and let it be the naked truth about myself.

—Translated by Jonathan Ramírez, 8th grade

As with all translations, this young man was faced with a myriad of word choices. The novice PIO translator chose to translate the Spanish word cínico as “abstract.” Wrestling with the choice between using the word “abstract” in lieu of the word “cynical” required him to measure and weigh the meaning of two distinct words and settle on the one that made the most overall sense in terms of how he understood the poem. Understanding that all words, in any context, can have a variety of meanings is an essential academic skill. In doing the closest possible reading of a text, Ramírez encountered issues of syntax, meaning, and fidelity to their original. Because it is poetry, he also needed to concern himself with the flow and rhythm of the words in the second language, which in this case was English.

Once PIO students fully explore a poem from the perspective of the translator, they enter the next phase of our curriculum which is to use knowledge and experience gained from translating as a springboard to an original composition. The example for this phase of the work comes from a sixth grade student who used the same Nandino poem as inspiration.

Sí
Quiero creer en un poema mojado y frío blanco y azul como una estrella volando en el cielo para expresar el sol para que caiga la noche para que el mar que se pare y que sea una gran lluvia de los cielos

—Miguel Angel Hernández, 6th grade

Yes
I want to believe in a poem wet and cold white and blue like a star flying in the sky so I can express the sun get the sky to fall and so the sea can stand and so it can be a great rain of the skies

—Author’s translation

While there are many things that could be said about this example, the comparison of the English and Spanish versions illustrates that two different poems may arise from the same original piece. The dexterity this
Students act as ambassadors for the preservation and/or revitalization of their mother tongue or a second language, holding great potential for initiating understanding across linguistic borders.

Building Dexterity with Language

Shortly before her death at age 100, renowned literary theorist Louise Rosenblatt reminded us of how important it is to give young people the power to think, write and communicate amidst the challenges and complexities of modern life.

“I am constantly energized by the tacit belief that language engages the whole person and can enable us to reach out beyond ourselves as we make choices that compose our lives. To jump out of the way of an oncoming car—life as against death—is easy. In settled times, most choices can be made just as automatically, according to values absorbed from family, peer group, the media, school, or community. In our tumultuous, changing world, beset by poverty, pollution, and war, unthinking, ready-made responses are dangerous. Sometimes we must choose between alternative positive values, such as security and freedom of speech. How much of one should we give up for the other in order to have both? There must be a weighing of priorities.”

Choosing one option over another requires the language user to know and understand the ways of words. If school is a place where young people can build dexterity with language, then educators must think creatively about how to incorporate educational programs that elevate students’ use of language to its highest potential so that students may be adept in the very skills that Rosenblatt explains as basic and necessary. When students understand that all information must be synthesized and often adapted, and practice that in the form of literary translation, they garner skills that enable them to be the kind of thinker Rosenblatt urges us all to be: one who, in “tumultuous times,” can choose between “alternative positive values.”

The goal of PIO is to give students an awareness of the power of their own words and the opportunity to develop critical thinking, writing, and learning skills that will serve them throughout their school years and beyond. The combination of poetry and literary translation opens doors for students to become great writers, thinkers, and ambassadors of language. By learning classical translation, students not only come to see the world of translation as a viable career path, but also begin to understand the complexity of our multicultural world.

To find out more about the Center for the Art of Translation and the PIO program, please visit www.catranslation.org.

Notes


A literary translator in Finland was in the spotlight quite a bit last fall. In September 2008, Kersti Juva of Finland became the first translator ever to be appointed Artist Professor. The Arts Council of Finland stated that “appointing translator Kersti Juva to the position of Artist Professor is an excellent way to draw attention to the critical importance translated literature has had and continues to have on the development of Finnish literature. Literature in translation opens windows onto the whole world, onto everything written throughout human history, for all readers, regardless of their foreign language skills.”

On September 1, 2008, Juva and two other professionals—an architect and a choreographer—began five-year terms as Artist Professors. With the three new appointments, there are now 11 Artist Professors in Finland. During their five-year professorships, they will draw a monthly salary intended to further the pursuit of creative projects and interests. Juva jokes that since she has never held a “real job,” this is the first time she will have the luxury of a monthly salary.

Background

Juva translates from English into Finnish. In over 35 years as a literary translator, she has brought many classics into Finnish, as well as contemporary fiction, plays, and radio comedies. She has taught university and professional courses, organized workshops, written about the practice of translation, and actively campaigned for professional recognition and rights for translators. She also created and moderates a Finnish-language Internet discussion list for literary translators.

Juva was born in 1948 into a world of books and thinking. Her grandfather, Einar Juva, was a professor and chancellor of the University of Turku. Her father, Mikko Juva, was a history professor at the universities of Turku and Helsinki, a member of the Finnish parliament, and, from 1978-82, the archbishop of Finland.

In her speech at the Artist Professor induction ceremony, Juva explained that in high school she fell in love with the Finnish language, its grammar, and its literature. She longed to write, but discovered that she had nothing to say! Then she entered the University of Helsinki, where a friend invited her to a class on translating. “Everything snapped into place,” Juva remembers. “An art form exists that matches my talents. A way exists to read and write at the same time. I do not need to have something of my own to say. I can be part of this group effort as both reader and writer, by saying what others have already said in another language.”

While still in her 20s, Juva was asked by her professor and mentor Eila Pennanen, a major Finnish novelist in her own right, to help translate J.R.R. Tolkien’s Lord of the Rings trilogy into Finnish. Juva and Pennanen worked together on the first
two volumes, and Juva was the sole translator for the third. So began a career of dizzying breadth, including the translation of such works as *Winnie the Pooh* (A.A. Milne); *The Wonderful World of Oz* (L. Frank Baum); *Bleak House* and *Nicholas Nickleby* (Charles Dickens); *Watership Down* (Richard Adams); *The Color Purple* (Alice Walker); *Washington Square* (Henry James); as well as classics by Tennessee Williams, Jayne Anne Phillips, Oscar Wilde, Nadine Gordimer, Jhumpa Lahiri, Dick Frances, and William Shakespeare. Regarding her greatest translation achievement, Juva says it is her translation of Laurence Sterne’s *Tristram Shandy*.

In addition, Juva has been the long-time translator of the BBC comedy series *Men from the Ministry* for Finnish Radio, a series that has become a cult classic in its Finnish incarnation. Juva’s translation of Aphra Behn’s 1677 play *The Rover* was performed at the Finnish National Theatre in 1995. (Behn is considered the first professional woman writer in English literature.) Last fall, Juva’s translation of the Tom Stoppard play *Rock ’n’ Roll* ran at the Helsinki City Theater.

Today, Juva divides her time between homes in Finland and the U.K. She is a passionate bicyclist, touring different countries by bike, covering long distances each day and sleeping in a tent. This past summer, she biked 600 miles through Sweden in two weeks.

### Musings on the Art of Translation

The following is a scattering of excerpts drawn from Juva’s essays and thoughts on her personal experience. They appear here with Juva’s permission.

#### What Does a Translator Do?

“For one thing, the translator does not do anything to the original text, as we sometimes hear in casual speech: the translator ‘changed the word’ or ‘altered the word order.’ The original text lives and thrives quite independent of the translator’s activity. The translator starts out with a blank sheet of paper (a blank screen). The translator writes target-language text which has some relationship to the original text.”

#### The Act of Translation

“Translating can be described more or less like this: I dress myself in the original text and start to imitate the author’s gestures and movements in Finnish. If you want a translation to work as well in the target language as in the original, if you expect the final product to be real, living language, you must look through the language, behind it, and inside it. This is hard to express, for language and meaning cannot really be separated. Although language refers to something, expresses something, it is not just symbols or clothing. Language is much more. One could say that we do not express ourselves using language, but rather that we live in the language. My home is the Finnish language.”

#### The Essence of Translation

“When teaching literary translation, I have often told my students that understanding is at the core of it all, that you cannot translate what you do not understand. A poorly understood translation is a little like a symphony played on a recorder. But how can a translator understand something that has no single interpretation or static meaning? And even worse, if a work of art is an inexhaustible resource, how can it be frozen into a single translation? Nor is that all. There are lots of things the translator does understand, but that have no counterpart or perhaps no relevance in the receiving society. I do not mean words but rather realities, culture-bound phenomena, from actual objects to social hierarchies. If one sets out from the premise that the translation must be the equivalent of the original text in another language, translating is impossible. A translation cannot empty the original into a new language. The true goal of a translation is not to resemble the original text, but to fill its place, or, perhaps better, to create a similar place within the target culture.”

#### Is the Translator an Artist?

“If literature is an art form, then the translator must also be an artist. The task of a translator into Finnish is to produce Finnish-language literature that can take its place unashamed beside original Finnish literature. A plastic spruce has no place in a
pinewood. I would also like to stress that the Finnish product is a different entity; it will have its own life in Finland, and many things that are relevant for the English reader will mean nothing to a Finn, and vice versa.”

Balancing Act

Juva stresses that translation is hard work. The translator must approach his or her task with humility for the responsibility it carries, but at the same time with self-confidence, believing himself or herself the equal of the author whose work is to be recreated in the new language and new context. Translators must balance their responsibility to both the author and the audience. In addition, Juva points out that who commissions a translation, and when, also affect the process more than is often realized. When translating, she says:

“My attitudes follow to a great extent the conventions of contemporary Finnish publishing houses and theaters, and these in turn are influenced by the expectations of the Finnish reading public and theatergoers…. My loyalty to the writer means that I cannot write something that he has not written unless I do it to be more faithful to his aims…. My loyalty to the reader demands that I produce something that he or she can read and understand without unnecessary effort. This means that I use idiomatic, clear Finnish, unless I have reason to be unidiomatic and unclear on purpose.”

This also means that Finnish readers can read and enjoy Juva’s translation of Sterne’s 18th-century classic Tristram Shandy more easily than modern English readers can read the original. Juva describes the process of translating Tristram Shandy into Finnish, the challenges it posed, and the decisions she made, in a paper that is available in English on her website at [www.turanko.net/kersti/a_bumpy_ride.htm](http://www.turanko.net/kersti/a_bumpy_ride.htm).

In general, Juva says, “My first principle has been to try and create an effect similar to the one the author intended for his or her original audience.” She wants her audience to connect with what she presents. She opposes footnotes in non-academic literature. Consistent with the goal of readability, Juva recently argued for replacing the technically correct transliteration Hryhori with the more accessible form Grigori in a novel being translated from Ukrainian. “When reading literature, I don’t swallow large doses of enlightenment,” she quipped.

Creating an effect in the translation that is similar to the one originally intended also means producing texts as funny as the original. Humor is elusive and puns are language-bound, and working with Shakespeare and Wilde, to name but two in addition to Sterne, Juva has certainly faced her share of both.

“My aim was to produce a literary rather than literal translation that modern Finnish readers could enjoy, but which would at the same time convey as much as possible of [the author’s] world and style…. I found Tristram Shandy one of the funniest, smuttiest, and most hilarious books I have ever read. Surely it was my duty to convey this in Finnish, so when presented with a choice between, say, accuracy and a joke, I went for the joke every time.”

A medal created in honor of Juva’s father bears the motto *magis amica veritas*. This applies well to translation, too: accuracy is important, but truth is a greater friend still. By “ditching accuracy when necessary,” as she puts it, and seizing opportunities offered by the target language, Juva can attain a truer form of fidelity. By not focusing on the trees, she captures the forest.

Lasting Impact

The awarding of an artist professorship to a translator generated an enormous amount of publicity and excitement in Finland. Newspapers ran feature articles on the story, and Juva was interviewed on national radio. The award is the result of long campaigning by literary translators to have their work recognized as an art form. Juva emphasizes the teamwork and solidarity within the translator community. She says “I feel like a Tour de France racer whose whole bike team has helped push her across the finish line in first place.” She is also using her new station to draw attention to problems that…

One could say that we do not express ourselves using language, but rather that we live in the language.
Finnish translators continue to face, such as stagnant pay, disproportionate and unrealistic pension contributions, and low visibility. Regarding the latter, Juva declares book translators deserve “their name on the cover and their mug on the dust jacket.”

It is hard to believe that more than 10 years have passed since I met Kersti Juva through an Internet discussion group devoted to translation. I had no idea who she was, other than an interesting and helpful list contributor who became a friend.

Most of you reading this article are translators in the U.S. Think about it: in the general public, how many people even know the name of a translator? On a visit to Finland, it quickly became apparent to me that people there know and admire Kersti Juva. From an 80-year-old friend on a farm to a computer specialist who claims he does not read much, people brightened at her name and told me that she is an excellent translator. Sure, Finland is a land of readers, where books are valued highly and people once had to pass a reading test in order to marry. Nevertheless it was startling to see the celebrity and affection a translator has earned. Juva says it is because she has been assigned great things to translate. Talented, unpretentious, prolific, endlessly energetic, and boundlessly generous, Juva continues to make an impact on Finns, Finnish literature, translation theory, and all translators.

Notes
1. www.turanko.net/kersti/classics.html

Additional Sources


Kojo, Tuula. “Suomentajien Tour de France” [“Tour de France of Translators into Finnish”]. Kääntäjä (August, 2008).

What is “environmental translation?” Simply put, it is the translation of documents that focus on such themes as the environment, environmental effects, or the environmental performance of governments, companies, products, and services. That definition is wide enough to include highly technical academic papers, dense government reports, product news releases, adult and children’s literature, and advertising. The June 2008 issue of The ATA Chronicle contained an article on this very subject that recommended that if you want to position yourself as an environmental translator, you should try to be a “one-stop shop for all…environmental translation needs.” However, given the diversity of environmental documents needing translation, some might find this rather difficult. Below are some specific examples of environment-related documents for which there is some level of translation demand. Although I draw from my experience as a Japanese translator, the information is pertinent to all languages.

Corporate Literature
Environmental Reports/CSR Reports

One fairly significant source of work in this field is a document put out by corporations called a Corporate Social Responsibility (CSR) report, which discusses an organization’s responsibility for the impact of its activities. In the 1990s, a handful of corporations started publishing so-called environmental reports occasionally, in which they talked about how they were saving energy in the workplace, taking steps to reduce waste emissions, and even sending staff members out to do neighborhood cleanups. More and more businesses started to produce these reports, and eventually their scope grew to include economic and social concerns as well as the environment. This practice was in keeping with a concept known as the “Triple Bottom Line,” which says that a business should not be judged just by its economic results, but by its economic, social, and environmental results. Now there are three bottom lines, not just one.

Environmental reports have mostly given way to CSR reports. In keeping with the “triple bottom line” concept, these reports are generally organized into three main sections corresponding to economic, social, and environmental concerns. CSR reports are published once a year as a sister publication to the traditional annual report.

Translating CSR reports is moderately difficult, about the same as annual reports. Generally, they are not highly technical and the writing is fairly straightforward. A translator does not need an advanced degree in environmental studies to translate them. You do, however, need to be able to write well enough for public consumption, and corporate clients can be very demanding about the quality of the work.

Marketing Literature

Another type of environmental subject matter you are likely to encounter some day is marketing...
literature, such as corporate press releases. Most of you have probably translated a press release at some point in your career and will eventually come across one that deals with the environment. This might include coverage of the launch of a new product that the manufacturer wants to advertise as eco-friendly, or it might be a statement that the business is providing financial support to some environmental nonprofit. The difficulty level of this type of translation will be no higher or lower than any other corporate press release, which is usually not very difficult at all, so most translators can handle such releases easily. You do, however, have to be able to write clearly, since the target audience is the general public.

Internal Documents
Corporations also put out a lot of documents for internal use that relate to the environment, such as environmental standards. Because corporations are very interested in raising the environmental awareness of employees, these documents can include internal policies, standards or procedures for employee reference, or educational materials. The difficulty level can vary considerably, although the translation might be hard if the document uses a lot of technical or internal jargon with which you are unfamiliar. As a rule, however, environment-related internal documents are no more or less difficult to translate than similar internal documents that do not concern the environment.

Material Safety Data Sheets
One of the most familiar environmental documents of all is the Material Safety Data Sheet (MSDS). Most translators working in this area are familiar with these sheets and know how important they are. An MSDS is a document that describes the toxic properties of a chemical product and gives instructions for preventing accidents and for responding in case such measures fail. The difficulty level of this type of translation can be rather high. It really depends on how comfortable you are with chemistry.

Applications for Certification
Another type of corporate literature that bears mentioning is certification literature. For example, you have probably heard of Energy Star, a program to certify energy-efficient consumer products. There are all types of certifications that corporations are trying to earn. Some of these are environment-related and some are not; some are mandatory and some are voluntary. Among the environment-related ones, several come to mind: ISO 14000 standards, European Union directives like RoHS (the Restriction of Hazardous Substances Directive) and WEEE (the Waste Electrical and Electronic Equipment Directive). There are many more that few people have heard of, such as Forest Stewardship Council certification.

When you translate terms like “wilderness” or “natural,” which carry a lot of cultural context, make sure you really understand and convey that context.

Examples of Environmental Translation Work

Corporate Literature
Corporate Social Responsibility Reports
Marketing Literature
Internal Documents
Material Safety Data Sheets
Applications for Industry Certification

Non-corporate Literature
Patents
Academic Research Papers
Educational Materials
One thing these examples have in common is that they are global programs, which means at some point, translation services will have to be provided if, for example, a Japanese company wants to be certified. The process and documentation will be very different in each case depending on the certifying body. To give you a feel for what certification literature is like, let me discuss one example with which I am somewhat familiar: the Forest Management certification process overseen by the Forest Stewardship Council (FSC).

The FSC program is intended to promote responsible management of the world’s forests based on 10 principles that include, for example, reducing the environmental impact from logging operations, but also several non-environmental concerns, like respecting the rights of indigenous peoples. It is not exclusively an environmental program.

If you happen to own a forest and are in the business of harvesting and selling your trees, you are the type of person FSC wants to have apply for Forest Management certification. The reason a forest owner might want to get FSC certification is because some governments provide tax incentives for those who do, and some governments practicing green procurement will preferentially buy products with the FSC mark.

Since the program is global, a translator is occasionally needed to translate FSC certification literature. One of FSC’s partner organizations performs inspections of forestry companies, looking at management policies and practices, and writes up their report to FSC. In my case, this is where the translation demand occurs: translating reports of the Japanese certifying enterprise for submission to FSC.

Certification literature, in my experience, includes some of the most challenging material I have found to translate. It is definitely not meant for the general public, and in the case of FSC documentation, it covers not just forestry practices but some disciplines with which I am considerably less familiar, like geology. It is also exciting to translate, because this is one of the few types of translated literature that really put my academic major (forestry) to the test, and second, certification literature is very optimistic. It is based on the premise that we can do things a better way—whether it is growing trees in a healthier environment, making cleaner or more efficient products, or simply doing business more ethically.

Non-corporate Literature

Non-corporate entities also write plenty of environmental literature. Because interest in the environment is so high, the associated literature is very wide-ranging and could include patents, academic research papers, and educational material. What you need to translate any of these types of material is a reasonably strong background in science, the ability to read and understand the specific literature, and, of course, the ability to write in the appropriate style for the target reader.

Coming to Terms with Terms

As with any other area of knowledge, environmental topics bring plenty of examples of terms and concepts that are not as straightforward as they appear. Without delving into advanced technical terms, let us look at some basic terms that you are bound to come across sooner or later.

It is hard to translate a concept from one language to another if people speaking the same language do not fully agree on what a term means. Take an example from English: conservation versus preservation versus protection. If I am committed to environmental preservation and you are in favor of environmental protection, and your mother belongs to the Conservation Society, are we on the same side? In common usage, yes, we probably are because these three terms are largely interchangeable. You may come across material that makes an important distinction, however. If we are talking about forests, historically conservation has meant exploiting the forest in a sustainable way, but nonetheless exploiting it—which means cutting trees down eventually. Preservation, on the other hand, has historically meant keeping some environmental asset in its current state. Forests, however, cannot be preserved like jam: they are dynamic and constantly changing ecosystems, so preserving a forest implies not interfering with natural changes in that forest.

According to an authoritative agro-

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Even simple concepts can get lost in translation if long-established practices are based on different assumptions.
forestry dictionary I own, the Japanese equivalents of these terms are: 保存 for preservation, 保護 for protection, and 保全 for conservation. However, the English terms are often interchangeable, so the word you select will depend on what you feel is right in that context.

Naturally, there is confusing terminology within Japanese as well. What is the difference between 環境影響 and 環境負荷? The distinction is rarely explained within Japanese, but it is largely a matter of degree. In English we are accustomed to talking about “environmental impact,” which is generally considered the equivalent of 環境影響. But we really do not have an eloquent fit for 環境負荷, which I have seen variously translated as “environmental burden,” “environmental load,” and even “environmental impact,” which would make it the same as 環境影響. First of all, I suggest that you do not translate 環境負荷 as “environmental impact,” because in the U.S. in particular, “environmental impact” has some pretty strong legal implications. For example, an environmental impact is something relatively major like destroying wildlife habitat that can keep you from building a ski resort. In contrast, 環境負荷 refers even to relatively minor effects that our everyday actions have on the environment, such as driving a car. Over time I have come to accept the most common and literal translation, “environmental burden,” as legitimate English, and I do see the term popping up more and more in native English literature.

**Bridging Cultural Divides**

At times terms and concepts that are common in one language lose something in translation because they are in a different cultural and historical context. One example is the word “wilderness,” meaning an environment unaltered by human activity. To the ancient Romans, the wilderness was something to be frightened of and conquered. Modern Americans, in contrast, like the idea of wilderness as an environment untouched by human activity. But one is less likely to hear, for example, the Japanese idealize wilderness, because in Japan it is very hard to find any landscape without obvious signs of human alteration. If you look up the word “wilderness” in an English-Japanese dictionary, you will find several definitions, but not a single Japanese word that captures all those positive and negative shades of meaning that the term has collected in English.

Our environment shapes our ideals. In general, the Japanese tend to be less interested in the virgin forest and more in the working forest. Japan’s forests are dominated by artificially planted evergreens, but the labor shortage has caused owners to skip thinning. As a result, the trees are not growing to maturity. The problem is not too much human activity in the forest, but too little.

So when you translate terms like “wilderness” or “natural,” which carry a lot of cultural context, make sure you really understand and convey that context. Also, do not forget the legal context. For example, a product that can be classified as “organic” in the U.S. might not qualify for that label in Japan.

**When every company is calling itself an eco-friendly company, you do have to start wondering if it is all just greenwash.**

**Long-established Concepts: a Slippery Slope**

There is one further wrinkle to context that I would like to explore, and that is the fact that the primary industries—agriculture, forestry, and fisheries—have a deeply embedded cultural context. For example, Japanese forestry practices developed in isolation from any other country for centuries, so there are a number of terms and ideas that do not appear elsewhere. I would like to back this up with a story from my own experience, which will require me to digress into a few technical details, so please bear with me—I will get us back on point.

A few years ago, I interpreted for several days for the owner of a Japanese company that wanted to buy some forested land in Shikoku, but he needed international financing. To get the financing, he needed to have a non-Japanese forestry consultant certify that the land in question really contained all the timber indicated by the records. This involved taking some measurements on the ground, a process called a timber cruise, and crunching some numbers in the office. When a forester does a timber cruise, he is measuring two things. First, he will go to a few sample plots of ground and determine how many trees there are per hectare (or per acre, in the U.S.). Then he will look at the individual trees in the plots and estimate how much volume of usable wood there is in the average tree.
He multiplies the two together to determine how much wood volume there is per hectare or acre. For this particular project, the Japanese businessman provided some raw data and the American forestry company took the data and ran this very simple calculation. That is, until the Japanese businessman nudged me and said, “Why aren’t they including the slope factor?” Despite having a master’s degree in forestry, I had never heard of this practice. When I interpreted the question for the American crew, they also had no idea what he was talking about.

The Japanese fellow tried to educate his American counterparts. “Look at it this way,” he said. “You have two plots of land, each one measuring one hectare, or a square of 100 meters by 100 meters. (See Figure 1.) Suppose Plot A is on flat ground, a 0% slope. Suppose Plot B is on a 40% slope. You are still measuring the land as if it were two-dimensional, as if it were flat. But what if you aligned your perspective with the slope? You would find that in one dimension the plot is now actually longer, 107.7 meters according to the Pythagorean theorem. You would really have more square area than that one hectare, wouldn’t you? So that means more room for trees, right? Therefore, shouldn’t you factor in the slope so that the result shows more trees, and consequently more timber?”

Once these interpreted words got out of my mouth, the two gentlemen on the Japanese side were nodding their heads. Those on the American side—all experienced foresters—stood in stunned disbelief. They had never heard such a thing, and they were trying to digest it to see if there was any rationality to this. The more the two sides discussed it, the more heated the conversation got, because each side firmly believed what it believed based on its respective industry traditions.

The two sides never did come to an agreement. The Japanese party explained that in the above example, Plot B (on a 40% slope) contains more area than Plot A (on a 0% slope), even though both measure 100 meters x 100 meters two-dimensionally. This is because measured parallel to the angle of the slope, Plot B is actually 107.7 meters long on the X axis, and therefore 10,770 meters squared in area, compared to 10,000 meter squared for Plot A. With more space, he concluded, Plot B contains more trees.

The American side agreed with the geometry, but rebutted that, even so, this does not mean Plot B contains more trees, because the trees still need just as much lateral space. The disagreement hinged on the different assumptions each side traditionally used to estimate timber volume. The Japanese side was using a regional index of volume per hectare (or per acre) and adjusting according to ground conditions, while the American side would have measured specific plots on all types of ground conditions to derive the volume per hectare statistically.

Figure 1

Even simple concepts can get lost in translation if long-established practices are based on different assumptions. During interpreted talks, the Japanese party explained that in the above example, Plot B (on a 40% slope) contains more area than Plot A (on a 0% slope), even though both measure 100 meters x 100 meters two-dimensionally. This is because measured parallel to the angle of the slope, Plot B is actually 107.7 meters long on the X axis, and therefore 10,770 meters squared in area, compared to 10,000 meter squared for Plot A. With more space, he concluded, Plot B contains more trees.

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According to statistical principles, sample plots would have been taken to reflect all conditions in the forest, and if there were more trees on some plots—for whatever reason—this would be reflected in the results.

For us as translators, it does not matter who was right—what matters is communication. Both sides were operating from assumptions that held currency within their respective industry traditions. I give this anecdote to reinforce my point that an industry that has matured in isolation can come up with its own concepts that may be antithetical to what its counterpart from another culture believes.

At times like this, the best you can hope for is that you have not only a language interpreter but also a culture interpreter—someone who knows the industry traditions on both sides and can help each side make sense of the other.

**But Isn’t It All Just Greenwash?**

Going back to the environmental literature, and seeing how much of it comes from corporations, we sometimes have to ask: Isn’t it all just greenwash? I am referring to the practice of using environmental language to cover up environmental problems or to sell more products. A company may call itself eco-friendly because it tries to save energy and recycle, and at the same time it may be pumping chemicals into the sky and water. When every company is calling itself an eco-friendly company, you do have to start wondering: So how do you tell if it is all just greenwash? There are a few tools on the Web. Just google the term “greenwash” and you can find several sites that take businesses to task for their allegedly deceptive claims.

As a person who translates CSR reports from time to time, I am especially interested in knowing whether these reports are really advancing the environmental cause or are just spreading disinformation. Certainly every business wants to be seen in the best possible light. That is why every CSR report gives examples of eco-friendly things the business is doing to save the planet. Where CSR reports get interesting is when they report unfavorable information: maybe the business leaked radiation, or maybe factory and office energy consumption increased instead of decreased. In any given year, the business can report this information and say it was an anomaly, and now it is putting programs and safeguards in place to make sure it does not happen again. But what if it does happen again? What if these things happen year after year? This is when the reporting process starts to pressure the business, because readers (including investors and customers) are going to notice.

My personal opinion is that on balance we are doing a good thing for the environment by translating CSR reports and similar literature, because you cannot get away with greenwash forever. The bottom line is, the more information being disclosed, the better.

**Final Thoughts**

To close, I continue to advertise myself as an environmental translator because I find the material to be really interesting, and everybody likes to translate material they find interesting. Beyond interest, though, it is also very rewarding, because over time I believe my work helps to make a difference, and unlike a lot of other things I have translated, I know from the feedback I have received that there are lots of people who will read and scrutinize this material, because they take as much interest in it as I do.

**Notes**


## Upcoming Events

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<td>Society for Technical Communication 56th Annual Conference</td>
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<td>Critical Link Canada and the Provincial Language Service</td>
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<td>Translation World &quot;Translating Global Priorities&quot;</td>
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<td><a href="http://www.translationworld.com">www.translationworld.com</a></td>
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<td>May 13-16, 2009</td>
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<td>July 30-August 1, 2009</td>
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<td>Quebec City, Canada</td>
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<td>October 9-11, 2009</td>
<td>California Federation of Interpreters 7th Annual Continuing Education Conference</td>
<td>San Francisco, CA</td>
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<tr>
<td>October 9-11, 2009</td>
<td>International Medical Interpreters Association Annual Conference</td>
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<tr>
<td>November 11-14, 2009</td>
<td>American Literary Translators Association Annual Conference</td>
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<td>November 20-22, 2009</td>
<td>American Council on the Teaching of Foreign Languages Annual Convention and World Languages Expo</td>
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Visit the ATA Calendar Online [www.atanet.org/calendar/](http://www.atanet.org/calendar/) for a more comprehensive look at upcoming events.
During times of economic downturn, small business owners may be under increased pressure to lower prices and to accept pay cuts in order to have work at all. Such concessions should be avoided, however, for strategic reasons.

Dear Business Smarts,

A major customer recently sent me the following message:

“Due to recent changes in the economy, we have had to become more competitive with our own clients. We are offering more discounts and lowering rates as needed in order to keep up with the changing times. As such, I am turning to you to see if you would be willing to do the same for us. Please let me know if you would be amenable to adjusting your rates. I can better guarantee work to flow in your direction with a more favorable rate in place.”

I have been in business as a full-time translator and interpreter for over 12 years and have raised my rates over the course of the years to reflect my level of experience. Is it a good idea to scale back my prices in order to stay busy?

R.T., Wisconsin

Dear R.T.,

Naturally, the current economic downturn is affecting businesses of all sizes, forcing them to save on their expenses. The resulting price-cutting pressure is passed on to suppliers and service providers. But since you most likely do not have employees to support, and because a thinner flow of work will not lead to immediate financial ruin, take a little time for strategic deliberation before you make any hasty decisions.

Since it has taken you years to arrive at the price you currently charge, it would be a major setback to return to a lower base price for your services. Even if the client makes good on the vague promise of work flowing “in your direction,” responding to such a request by lowering your prices sends the signal that you are desperate for work. Why would this client pay rush rates or weekend surcharges after such an admission, and how would you ever be able to raise your rates again?

During your past 12 years of business success, you have most likely established a broad client base. This may be a good opportunity to take a detailed look at your business activities and to think about your long-term strategy. Draw a timeline of your projected business activities until your planned retirement. Where would you like to be in 10 or 20 years? What is your projected price development in that timeframe, keeping in mind inflation and specific savings goals for college or retirement? What do your clients particularly appreciate about your work, and how do you achieve those qualities? Try to answer these questions in detail, and record your responses in writing for future reference. This analysis of your business situation will probably tell you what you already knew: Most clients are happy to pay your rates for the expertise you have built in your field, and now—more than ever—is the time to insist on getting paid what you are worth.

The information in this column was compiled by members of ATA’s Business Practices Education Committee for the benefit of ATA members. This column is not intended to constitute legal, financial, or other business advice. Each individual or company should make its own independent business decisions and consult its own legal, financial, or other advisors as appropriate. The views expressed here are not necessarily those of ATA or its Board of Directors. Send your questions about the business of translation and interpreting to The ATA Chronicle—BPEC Q&A, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314 USA; Fax: +1-703-683-6122; E-mail: businesspractices@atanet.org. Questions must be accompanied by a complete name and address, but will be published anonymously or pseudonymously upon request.
The February issue of The New Yorker started the first of its obituaries on John Updike with this (very long) sentence:

“John Updike (1932-2009) once said that his first publication and nearly sixty-year-long relationship with this magazine was the great professional event of his life—no, he called it the ecstatic event of his professional life—and he never tired (for younger writers, it was inspiring to see how he never tired) of seeing his prose in Caslon type (...)”

This felt like such an affirmation to me: One of the giants of modern literature got a kick out of seeing his publications appear in a certain font!

You see, I have a real passion for fonts. In fact, I believe that fonts can make our life just a little bit easier. After all, we spend most of our time staring at computer screens, and a change in font can make all the difference in a long day’s worth of work. While it is definitely not a very good idea to change fonts in the files that you are delivering to a client, it should be no problem. (For me, this has the same effect as repainting the walls of a room or putting on brand new clothes—only it is much easier and cheaper.

If you first want to get an overview of what kind of fonts are available on your system, you can use the Font Sample Generator (www.moustrax.com/Downloads.html#fontsamples), a macro that allows you to generate a Word document that lists samples of all the fonts installed on your system. Of course, if you have Word 2007, you could just highlight some text in a Word document and then hover with the mouse over the different fonts in the open font drop-down on the home tab. The font of the highlighted text will change for preview purposes with each movement of the mouse. It is a great feature for selecting the right font.

If none of the fonts strike you as worthwhile, it might be time to install some fresh fonts. There are plenty of sites that list free fonts (and even more listing ones for purchase), but a good place to start is 1001 Fonts (www.1001fonts.com), although you will quickly discover that working in a super-decorative font does not really help your productivity. There are plenty of ways to install fonts. You can select Start> (Settings>) Control Panel> Fonts and then select File> Install New Fonts, or you can simply open Windows Explorer (WinKey+E) and copy and paste the .ttf font files into the C:\WINDOWS\Fonts directory.

If you see a font somewhere that you love to work with but have no idea what it is or how to get it, you can have it analyzed at WhatTheFont? (www.myfonts.com/WhatTheFont). It may not find a perfect match, but chances are it will find a “fuzzy match” and suggest similar alternatives.

If you feel particularly creative and would like to create your own font without paying an arm and a leg for a professional font design tool, go right ahead. Sites like vLetter (www.vletter.com) or the much cheaper and easier Fontifier (www.fontifier.com) allow you to create your font based on your handwriting. The open-source tool FontForge (fontforge.sourceforge.net) allows you to alter an existing font to make it suit your particular needs, and the great site FontStruct (fontstruct.fontshop.com) allows you to create your own font, download fonts that others have created, and network with other font lovers. What I particularly like about FontStruct is that it allows you to select from among 22 different writing systems, including Arabic, Hebrew, Thai, and Japanese Katakana (no surprise that Chinese characters are not among the options!).

Now, you need to be aware that many of the sites mentioned above are also trying to sell fonts alongside their free fonts. However, if you are really keen on getting a font, it may be worth paying a license fee. Plus, it is worthwhile to see that some of the truly powerful commercial fonts are not just the result of an afternoon of goofing around with a font design tool, but well-constructed and designed pieces of art.

Finally, if you have gotten into a real frenzy over the new fonts and notice that your computer has slowed down in the process (and it will if you have lots and lots of fonts), you might want to look at the appropriately named free Font Frenzy (www.sdsoftware.org/default.asp?id=5929). This product manages your fonts by allowing you to temporarily deactivate certain fonts and reactivate them at the snap of a finger.
Spring Cleaning?

Start by updating your online profile

A listing in ATA’s online Directory of Translation and Interpreting Services or the Directory of Language Services Companies can be one of your most valuable member benefits. With more than two-million plus hits in 2007, consumers and businesses have clearly learned to look at ATA’s directories first when shopping for professional translation and interpreting services.

Make updates online at www.atanet.org/onlinedirectories/update_profile.php.

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In 2008, ATA’s Certification Committee took on the task of reviewing and revising all of the program’s policies, procedures, and other documents. This was done with the intent of making the program more transparent. Most of the program documents will soon be available on ATA’s website, and many of the updated documents will be presented in this column during the year.

ATA Certification Program Mission Statement

Version 2009

The mission of ATA’s Certification Committee is to implement an examination program to evaluate the competence of translators according to guidelines that reflect current professional practice.

To accomplish that mission, the Certification Committee is to undertake the following tasks:

• To train and maintain working groups that perform the following functions:
  1. Prepare and evaluate examinations consisting of texts to be translated from a certain foreign language into English or from English into a certain foreign language.
  2. Prepare and evaluate practice tests.
  3. Conduct reviews of examinations.

• To assist ATA members working in languages or language combinations for which ATA certification is not currently available to establish certification in accordance with the Procedure for Establishing a New Language Combination through a liaison.

• To provide assistance and appoint the chair of an ad hoc appeal panel when a candidate requests an appeal.

• To standardize passage selection and grading practices.

• To produce and maintain a comprehensive manual of policies and procedures for the Certification Program.

• To disseminate accurate information about the Certification Program both within and outside ATA.

• To develop relations with sister associations in other countries for the purpose of cooperating with them on certification matters, aligning certification policies, and/or streamlining practices.

• To review Certification Program policies and procedures and to implement changes as necessary.

ATA Certification Program Mission Statement

Emergency Services Response Survey

Although we are well aware of the importance of language services in clinical settings, very little has been documented regarding how these services are carried out at the scene of an emergency. If you work in any area of emergency services and have personal knowledge of a situation in which individuals were unable to receive prompt attention from emergency personnel due to an inability to speak the language, please e-mail Robert Burgener at robert@internet.org to take part in a short survey. You do not need to give your name or other personal information.
Member News

**Daniel P. Linder** received a PhD from the Department of Translation and Interpreting at the University of Salamanca in Spain. His dissertation, “The American Detective Novel in Translation: The Translations of Raymond Chandler’s Novels into Spanish,” received the highest mark, *sobresaliente cum laude.*

**Peritus Precision Translations**, of Redwood City, California, earned ISO 9001-2008 certification.

**Syntes Language Group, Inc.**, of Centennial, Colorado, was named one of the nation’s “Top 500 Hispanic American Owned Businesses” by DiversityBusiness.com.

**Translation Source**, of Houston, Texas, has hired Doug Green as its vice-president of business development.

**Translations International, Inc.**, of Saint Cloud, Minnesota, purchased *Advanced Communication and Translation, Inc.*, of Bethesda, Maryland.

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**In Memoriam**

**Leon Mindlin**, 84, of Brooklyn, New York, died on January 20, 2009. An ATA member since 1975, he was certified in French→English, German→English, Portuguese→English, and Spanish→English. He was a member of the German, Italian, Portuguese, and Spanish Language Divisions.

**Robert T. France**, 80, of Chula Vista, California, died on November 22, 2008. He joined ATA in 1995, and was certified in Spanish→English. He was a member of the Spanish Language Division.

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**Attend ATA’s Next Professional Development Seminar**

**ATA’s Court Interpreting and Translation Seminar**

**April 25-26, 2009**  |  **Jersey City, NJ**

For additional information: [www.atanet.org/pd/court](http://www.atanet.org/pd/court)

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Send your news to Jeff Sanfacon at jeff@atanet.org or American Translators Association, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314.
New Certified Members

Congratulations! The following people have successfully passed ATA's certification exam:

**Danish into English**
- Dana Sackett Loessl
  Hadsten, Denmark
- Patricia D. Pringle
  Louisville, KY

**Japanese into English**
- John J. McWilliams
  Longwood, FL

**Spanish into English**
- Angelo Gentile
  Fort Myers, FL
- Beatriz Z. McKey
  Miami, FL

**English into German**
- Beate M. Maier
  Hilden, Germany
- Edith-Maria Redlin
  Rapid City, SD

**English into Spanish**
- Yilda A. Ruiz Monroy
  Miami Beach, FL

Active and Corresponding Membership Review

Congratulations! The Active Membership Review Committee is pleased to grant active or corresponding status to:

**Active**
- Abdi G. Elmi
  Newport, MN
- Armen Kharazian
  Washington, DC
- Ester M. Klug
  Hedgesville, WV
- Val S. Monafu
  La Mirada, CA
- M. Cristina Pitts
  Louisville, KY
- Emi Xhunga
  Walled Lake, MI

**Corresponding**
- Liliana B. Mariotto
  Buenos Aires, Argentina
- Pricilla Niode
  Los Angeles, CA

 ATA Certification Exam Information

**Upcoming Exams**

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The Japan Association of Translators (JAT) was founded in May 1985 in Japan as a means for individual translators to exchange information and network. The association began as a special interest group of the Society of Writers, Editors, and Translators, but its members quickly realized that a separate organization for translators would provide a more intense forum for meeting the needs of professional translators. Membership is open to all individuals interested in Japanese-English and English-Japanese translation and interpreting. At present, there are 400 members worldwide. Since 1994, JAT has been an associate member of the International Federation of Translators.

**Member Benefits**
- Monthly meetings.
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- Online networking through members-only electronic mailing list.
- Member discounts to events.

**IJET Conference**
The association’s single largest ongoing project is the organization of the annual International Japanese/English Translation (IJET) conference, devoted exclusively to Japanese-English and English-Japanese translation issues. The first IJET was held May 26-27, 1990 in Hakone, Japan. IJET-20 was held in Sydney Australia, February 14-15, 2009.

**JAT Contest for New and Aspiring Translators**
Designed to foster, recognize, and reward excellence in commercial, nonliterary translation between Japanese and English by new translators, the annual JAT award for new and aspiring translators was established in 2004.

**Additional Information**
For complete information on what JAT has to offer, please visit http://jat.org.
Scribo’s *Cartes et Menus de Restaurant—Dictionnaire français-anglais* (compiled by Geneviève de Temmerman and Didier Chedorge) was primarily designed as a reference and translation dictionary for professionals of the restaurant industry. By extension, this is a tool that dovetails perfectly with the needs of professional translators summoned to translate for the restaurant industry from French into English. Researched with the collaboration of French restaurants and the faculty at renowned culinary art schools such as l’École LeNôtre, this prize-winning 475-page dictionary, with more than 11,000 entries, has become a premium reference for restaurants and professional training schools throughout France and Europe. Thus, when you have exhausted all your general-purpose-institutional-giant dictionary resources and need a specialized dictionary to translate (and to understand) French menu items such as à la Nantaise (Nantes-style), à la Navarraise (Navarre-style), or à la Parisienne (Paris-style), Scribo’s *Cartes et Menus de Restaurant* not only supplies translations, it also offers definitions (termed explanations) of Chefspeak!

**Depth—Varieties and concordant preparations**

Most headwords in Scribo’s *Cartes et Menus de Restaurant* explode with varieties and concordant preparations designed to supply inspiration for restaurant professionals and a treasure trove for translators. For example, a headword such as saumon (salmon) lists 11 different varieties of salmon and 62 different types of concordant preparations, to which are cross-referenced another 125 concordant methods of preparing fish (under the headword poisson [fish])! The result, beyond varieties such as saumon d’Écosse (Scottish salmon) and saumon du gave (mountain stream salmon), is an in-depth list of salmon preparations such as cervelas de saumon (salmon sausage), pavé de saumon (thick salmon steak), and saumon à l’unilatéral (salmon cooked on one side only), further cross-referenced with an extensive list of concordant generic-fish preparations, among which you will find the following examples:

- […] à l’aigre-doux: […] in a sweet and sour sauce
- […] à l’aigletette: […] in a lightly tart sauce
- […] à l’aneth: […] with dill
- […] à l’embeurrée de poireaux: […] with buttered leeks
- […] à l’aselle: […] with sorrel
- […] à la diable: devilled […] with piquant sauce
- […] à la fleur de sel: […] with pure sea salt
- […] à la nage: […] in aromatic broth
- […] au beurre: steamed […]
- […] au beurre de basilique: […] steamed with basil
- […] au barbecue: barbecued […]
- […] au beurre blanc: […] in white butter sauce
- […] au beurre de ciboulette: […] in chive butter
- […] au beurre de nage: […] in a light white butter sauce
- […] au beurre sur un lit d’épinards crèmes: […] with butter sauce on a bed of creamed spinach
- […] au beurre vert: […] with herb butter
- […] au champagne: […] cooked with champagne
- […] au cèdre: […] cooked with cider
- […] au coulis de langoustines: […] with a Dublin Bay prawn sauce
- […] au court-bouillon: […] poached in an aromatic stock

This generous mapping of culinary varieties and preparations will surprise you as it is applied throughout the dictionary, with consistent attention to detail, for headwords as unexpected as vapeur (steam) or côte (chop, cutlet [1. lamb […], 2. beef rib, 3. venison […], 4. mutton […], 5. pork […], 6. veal […]), including a listing of all the sumptuous preparations for each type of “chop.”

**Breadth—Desserts included and indexing**

Beyond in-depth mapping of food varieties and their exquisite preparations, Scribo’s *Cartes et Menus de Restaurant*...
de Restaurant also spans breadth of corpus. Included in this dictionary you will find:

- Technical specialization and skill, uncharted in traditional general-purpose and institutional giant resources. For example: helvelle(s) (mitre d’évêque): turban-top mushrooms; cressonade: watercress sauce; croquandine de [...]: crisply fried [...]; parmentier de [...]: a dish including potatoes; oursinade: sea-urchin sauce (or soup); or the prized differences between daurade (gilt-head bream) and dorade (sea bream).

- Entries for all types of menu items (appetizers, entrées, side orders) including desserts, which traditionally belong to a separate domain of the culinary arts. Oenology is the only exception, covered in a separate Scribo publication, a pocket dictionary entitled: The A to Z of French Food.1

- Indexing of regional and international specialties. For example:
  
  | Bastella          | Stuffed pastry pocket [Corsica]         |
  | Noque             | Small round quenelle [Alsace]          |
  | Crique            | Small potato pancake [Auvergne]        |
  | Panisse           | Thick fried pancake of chickpea flour [Provence] |
  | Pipérade          | Fondue of sweet peppers and tomatoes flavored with garlic and onions [Basque] |
  | Gosette           | Fruit turnover [Belgium]               |

- Indexing of differences between American and British English. For example:

  | Endive            | Chicory [U.K.], Belgian endive [U.S.] |
  | Armoise           | Artemisia [U.K.], sagebrush [U.S.]    |
  | Conserves         | Tinned food [U.K.], canned food [U.S.] |
  | Boudin            | Black pudding [U.K.], blood sausage [U.S.] |
  | Myrtilles         | Bilberry [U.K.], blueberry [U.S.]     |

- Inclusion of certain tools of the trade, for example, mandoline (vegetable slicer), dariole (small cylindrical mould), hâtelet/attelet (decorative skewer), and caquelon (fondue dish).

Translation: Getting it Right

“By applying even half the tips in this guide, you will improve your chances of getting a translation that works.”

Translation: Getting it Right is an ATA client education booklet available in print and online. ATA members can order up to 100 copies at no cost. To download a PDF copy of this booklet, visit www.atanet.org.
Contextualization—translation tips and definitions

Scribo suggests that using Cartes et Menus de Restaurant for translating menus is as easy as playing with Legos. The analogy holds true to the extent that translation tips are provided wherever the symbol [...] appears for key entries, guiding you to fill-in the spaces (or to substitute) with your own choice of terms, just as easily as you would switch Lego bricks. Thus, for example, in the list of fish preparations on page 39, you could have: saumon (salmon), dorade (sea bream), glane (sheatfish), or lotte (anglerfish) à l’aigre-doux (in sweet and sour sauce). Similarly, for anyone with hesitations regarding comparative word orders, Cartes et Menus de Restaurant walks you through constructions such as: [...] à la vapeur (steamed [...] and [...] à la vapeur de... [...] steamed with ...)

On a more advanced level, you will no doubt find the definitions (termed explanations) supplied with translations most useful, in addition to the bounty of examples. Thus, it is one step to find the translation for à l’oriental (Oriental-style) and another, perhaps more significant, to understand that this means “with semolina and chickpeas.” Likewise, the same would hold true for a trou Normand (a Normandy-style break), referring to “a glass of Calvados or other alcohol served between courses of a meal,” or for [...] à la Normande (Normandy–style [...] ), referring to “a preparation with local Normandy products such as seafood, butter, fresh cream, apples, cider, or Calvados.” The definitions, supplied with translations in Cartes et Menus de Restaurant, are simply invaluable.

Overall evaluation

When it comes to translating menu items such as courte-nage (aromatic broth), pithiviers (puff pastry with filling), and ttoro (basque-style fish-soup); figuring out what a particular type of preparation means, such as à l’écarlate (pickled), à la dieppoise (with white wine), and à la dijonaise (Dijon-style with mustard); or discovering the evocative ways of referring to the presentation of food, such as pommes de terre en robe des champs (potatoes in their skins), aumonière de caviar (caviar in a beggar’s purse [a thin crêpe]), and bombe cardinal (ice-cream topped with red fruit), you will find that Scribo’s Cartes et Menus de Restaurant has done the research for you. This is a technical dictionary that has charted extensive territory in the domain of culinary arts (including pastry), and all of the ingredients, varieties, preparations, and creativity subsumed in writing and translating menus. Cartes et Menus de Restaurant is a definite (and succulent) must-have for all translators of menus and à la carte. Get it and bon appétit!!

Note

New Queries

(C-E 3-09.1) Okay, Chinese at last—no more ignoring a sixth of the human race. The first part of the following phrase caused problems for a ProZer. It discusses a scientist who was dishonest after receiving a government grant to program a piece of software. Here it is:

6000

(E-D 3-09.2) A ProZer wants to know what “dramming” is and how to render it into Dutch. While going through a tourism brochure that touches on Scottish distilleries, he found “interactive heritage exhibition, distillery tours, and dramming.” What might it be?

(E-Gr 3-09.3) “Respite options” is a fairly straightforward concept in the context of caregivers such as the spouses of people with debilitating diseases or dementia. Just in case, here is a bit more context: “Respite options to help reduce the detrimental effects of caring for an individual…” What might it be?

(E-Po 3-09.4) Could “on-board” possibly be a synonym for “in-house” a ProZer asks? What we are dealing with here is high-speed sampling of CE microchips. One section of the document speaks of “…the low volume of samples needed (pL), potentially prepared on-board for complete integration of sample preparation and analysis function….” After figuring out what it is, Polish is wanted.

(E-Sp 3-09.5) Working on a document about in vitro fertilization, a ProZer was stumped by “equilibrated cleavage medium,” as in “Score all zygotes and group them together for culture in Equilibrated Cleavage Medium, making sure they are fully washed before incubation.” Spanish is needed, please!

(E-R 11-08.2) (blinded investigator): In a medical trials context, Alex Lukoff prefers ytzjdtjv=ytysq bccktjdfntkm, regardless of whether the study is a single-blinded or double-blinded one.

(E-Sp 1-09.5) (forward deployment): Davor Zidovec calls this despliegue hacia el frente. The entire phrase that appeared on page 44 of the January issue is: A veces estos ejercicios, que incluyen misiles balísticos desplegados hacia el frente, eran tan realistas que...

(G-E 11-08.4) (Vorlauf): John Kinory consulted his wife, a supply chain expert, and she suggested that, at least in the U.S. auto industry, it is either a “bridging inventory” or a “float.”
(G-E 1-09.8) (verklausäelt): Imre Takacs quotes Uexkull’s Wörterbuch der Patent- und Markenpraxis (sixth edition), stating that this means “hedged in by clauses.” Iris Heerhold believes this is an error for the actual word verklausuliert, a verb meaning to say something in a very long and complicated way. Therefore, “intricately” would work in English.

(Gr-E 11-08.6) (To ωντικέμενο της δούλεις μου): Kim Braithwaite points out some typos in the final letters of the third and fourth word, incorrectly substituting a lower-case zeta instead of the correct word-final sigma. To the untrained eye, the letters look a bit alike. The zeta may be a deliberate phonetic spelling to represent the standard voicing of sigma when followed by a voiced consonant. He believes the phrase could be translated as “the subject of my work,” but admits there could be some extra connotation beyond the literal one.

(H-G [E] 1-09.9) (leltárfelvételi jegy): Gabe Bokor states that the translation of the Hungarian explanation is “The [term] is a pre-numbered, detachable tag, which can be glued onto those objects that have been inventoried.” Based on that, he would suggest “inventory tag” in English and probably Inventarschild in German.

(I-E 8-08.8) (dramma concertante in due atti): Lorraine Alexson questions whether the original query was as written above, or whether the word actually meant was “concentrate.” Those who are able to probe back into the ProZ archives are challenged to find whether it got garbled in some way, in light of the replies found on page 43 of the November/December 2008 issue.

(I-E 11-08.7) (pila stilo): The staff at Language Quality Solutions, an Italian translation company, states, as does Franco Zearo, that this is the word for the AA battery. In contrast, the AAA battery is designated in Italian as a pila ministol or simply ministol. Lorraine Alexson calls this a “battery stylus.” The shape of this object is reminiscent of a stylus, says Franco. Elizabeth Hill Barsanti says that Stila is a brand name. Berto Berti states that the object is simply a small flashlight shaped like a pen.

(I-E 11-08.8) (che resulta così rinno-vata per quasi la metà delle proposte rispetto alla stagione precedente): For Lorraine Alexson, it is “thus resulting in [or meaning that] nearly half of the styles introduced have been updated since last year.” The Language Quality Solutions employees state that this is about the designs of reading glasses, and suggests “In particular, nearly half of the models of the previous collection have been renewed.” Florence Herbulot suggests “The range of models proposed by this eyewear maker have been renewed since the past season: almost half of them are new.”

(R-E 11-08.10) (микроканальное промывание): Jim Shipp calls this “microirrigation.” Alex Lukoff says the term refers to “microfine droplet technology,” which is used in some way for nasal irrigation.

(Sp-E 8-08.10) (quebradas de la seguridad ambiental): L.M. Montoya suggests “failures in protecting the environment.”

(Sp-E 10-09.12) (en su despacho): Sheldon Shaffer believes this term is another way of expressing the often-seen presente, which is shown in lieu of an address in various business correspondence, and that it means “of known address.” Certainly, this is not used in typical English-language correspondence, but it is nonetheless clear enough to be understood. Jean-Pierre Maldonado, using the philosophy that “simplicity rules,” offers “hand-delivered” as the solution.

(Sp-E 11-08.11) (adoctrimiento del MGM): For Barbara Granlund and Janis Palma, this has to be “MGM training.” If this is a machine or a piece of equipment, the entire phrase is “training on the MGM.” Sabine Michael defines the abbreviation as Manual General de Mantenimiento (Manual for General Aircraft Maintenance). Since adoctrimiento is usually referred to as “indoctrination,” she would go with “training” in this case.

(Sp-E 11-08.12) (Omite manifestar que ella realiza una actividad remunerada y obtiene ingresos): For this, please see page 43 of the November/December 2008 Inquirer for the full paragraph. Barbara Granlund suggests “She omits to disclose that she performs compensated work and receives an income.” Lee Wright calls this a typical situation of high-register Spanish usage. This is one of those fairly common cases where the first step is to lower the register to reflect more common everyday language. He calls this “dumbing down” the source-language message. Here, the Spanish really says La parte actora no dice [dijo] que ella tiene empleo y gana dinero. Translated into “plain” English, this means “The plaintiff does [did not] say that she has income from a paying job.” Apparently, the legal document in question pertains to a divorce or child support case, and the plaintiff is trying to get the other party (her current or former spouse) to be responsible for paying child support (alimentaria). More responses to this will follow in the April and May columns.

Wow! There were enough responses this time to justify some spillover into future columns. Thanks!
Localization is the translation of materials, typically instruction manuals, computer programs, and advertisements, not only into the target language but also into the target culture. Unlike literary translators, who can choose either to bring the text to the target audience or allow the target audience to work its way toward the text, only the first is an option for translators of the nonfiction materials mentioned. If the target audience does not “get it,” the translations are useless at best and can lead to catastrophe at worst.

In 1970, the Boston Women’s Health Book Collective published Women and Their Bodies on newsprint. Its goal was to enable women to wrest control over their bodies from men in general and the male-dominated medical establishment in particular. Without a commercial distributor, the book sold about 250,000 copies at 75 cents apiece. By now, under the title Our Bodies, Ourselves (and various translated titles), it has sold over four million copies worldwide in more than 20 languages, plus Braille and audio versions, and several more translations are in progress. It has been the subject of a recent book, Kathy Davis’s The Making of Our Bodies, Ourselves; How Feminism Travels Across Borders (Duke University Press, 2007), and an even more recent article in the June 16, 2008 edition of The Nation, Linda Gordon’s “Translating Our Bodies, Ourselves.” Linda Gordon is a professor of history at New York University, and the information and quotations below come from her article.

Localization of the translations was necessary because some of the concerns of the “educated, middle-class, white American women” who wrote the book, “such as challenging mainstream medicine, made no sense to women who lacked access to medical care.”

Here are some of the ways that the 2000 translation, Nuestros Cuerpos, Nuestras Vidas [Our Bodies, Our Lives], destined for Latin America, was localized:

• “New experiential accounts and illustrations to reflect Latinas’ lives.” For example, most Latinas, unlike many American women, are not overly concerned with their body image.

• Replacement of the phrase auto ayuda [self help] with ayuda mutual [mutual help]. The assumption of the original authors that the book would be read in private had to be abandoned, and the book reoriented toward “group educational meetings” and a feeling of solidarity with all women worldwide.

• The addition of a discussion of “traditional healing practices.”

• The addition of a full and “complex discussion of Catholicism,” and how “sanctity-of-life values could be transformed” into an “imperative to protect the lives of children already born, of women, of communities.” The original book mentioned religion only in the context of antiabortion activism.

Finally, there is the localization procedure that most captures my attention as a literary translator: some of the prose of the original was transformed into poetry, to be in accord with Latin American oral tradition. Many Latinas will never read the book, only hear it.

The localization procedures cited have many implications not only for cross-border translation, but also for translation within our multi-cultural society. Readers of this column are invited to submit items about other interesting localization procedures they have used or heard about.
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Register by April 16:

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