



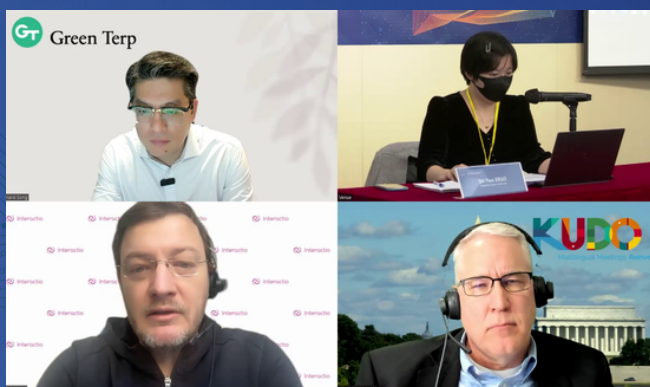
FEATURES

501 3rd Interpreting Conference: A “timely” One for the Interpreting Field

7-9/12/2022

The global pandemic over the past two years has forever transformed the landscape of the interpreting industry. As face-to-face exchanges were discouraged, remote interpreting (RI) became a necessity, development in computer-aided interpreting (CAI) expedited, and the application of technology in interpreting became a trend rather than an exception. Against this backdrop, there could not have been a more fitting theme for the Third HKBU International Conference on Interpreting than “Interpreting and Technology: Interplay and Transformation”. Unlike the second conference which was held exclusively online, this year’s event was conducted in hybrid mode – a feat unprecedented in CTN’s 28-year history. Over 20 registrants gathered onsite at HKBU between 7 and 9 December 2022, joined by approximately 120 online participants worldwide, to discuss various topics relevant to the interplay between technology and interpreting.

**Hybrid
Event**



Workshop on RSI Solutions

The three-day event kicked off with a pre-conference workshop headlined by representatives from three major remote simultaneous interpreting (RSI) platforms. The speakers demonstrated their respective systems and offered their views on the present and future of RSI. It was a welcome sight to have competing market players in the RSI field on the same stage to share their insights and first-hand experience accumulated from their daily operations.

The main conference opened with a keynote speech delivered by Prof. Sabine Braun (University of Surrey, UK), arguably THE go-to expert on topics related to “distance interpreting”. Following were six themed sessions comprising 21 presentations on application of technologies in different settings, machine-interpreter interaction, influence of technology on interpreting quality, and other issues derived from interpreting-related technology. The final day also featured a roundtable in which panelists talked about technology-powered interpreting in their capacities as researchers, practitioners, or as self-proclaimed “creators” and “inventors”. The conference concluded with a final keynote speech given by Dr. Claudio Fantinuoli (University of Mainz, Germany).

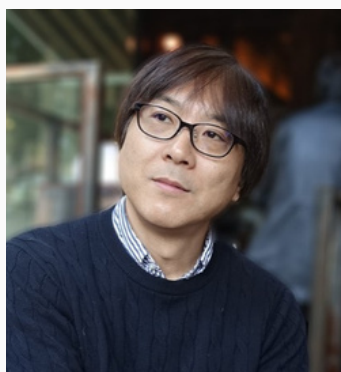
Roundtable



The conference was a tremendous success, both as a hybrid event and a translation and interpreting conference. As Prof. Mark Shuttleworth (Head of TIIS, HKBU) noted in his closing remarks, the conference was “extremely timely” given the speed at which interpreting-related technology has developed. The robust dialogue among the participants provided much food for thought, and will certainly spur further research. Once again, CTN wishes to thank all presenters for their thought-provoking input and conferees for their active participation.

This is the first international conference entirely dedicated to the theme of interpreting and technology.

1 Machine Translation in Language Teaching (MTILT)



In the 2022-23 academic year's first Translation Seminar, Prof. Masaru Yamada explains the relationship between machine translation (MT) and foreign language teaching and learning. He introduces the Machine Translation in Language Teaching (MTILT) approach, which draws on translator training, and applies it to L2 teaching. For a long time, machine-translated output was perceived as a "bad model" for foreign language learning (FLL), where post-editing was essential. With the advancement of neural machine translation, MTILT proposes the use of MT as a "good model" to support FLL, especially in writing. The results of an experiment are also presented as evidence of effectiveness of MT-based FLL.

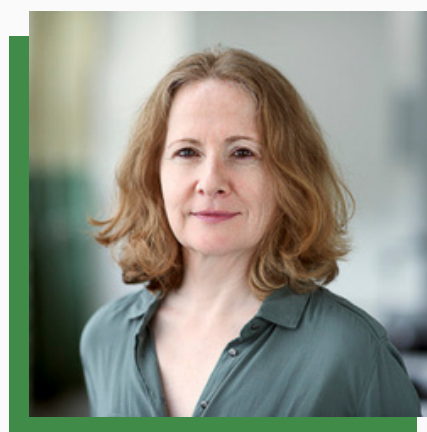
To watch this seminar, please visit [here](#).

Masaru Yamada is Professor at the College/Graduate School of Intercultural Communication at Rikkyo University, Japan. His research interests include various topics on translation processes, translation technologies and translation in language teaching.

2 The Imaginary Invalid. Interpreters in Times of English as a Lingua Franca

English as a lingua franca (ELF) poses immense challenges for interpreters (or so they say). Interpreters often report that non-native varieties of English source input impede their performance. In this Translation Seminar, Prof. Michaela Albl-Mikasa discusses the Cognitive Load in Interpreting and Translation (CLINT) project, a study of ELF effects on interpreters, translators and other multilinguals. Preliminary results indicate that in contrast with the presence of self-assessed ELF effects, the EEG data gathered at a neuropsychology laboratory show no significant ELF effects on interpreters. Prof. Albl-Mikasa goes on to present results of three analyses in a simulated workplace setting where ELF effects play a role in interpreters' cognitive processing and performance.

To watch this seminar, please visit [here](#).



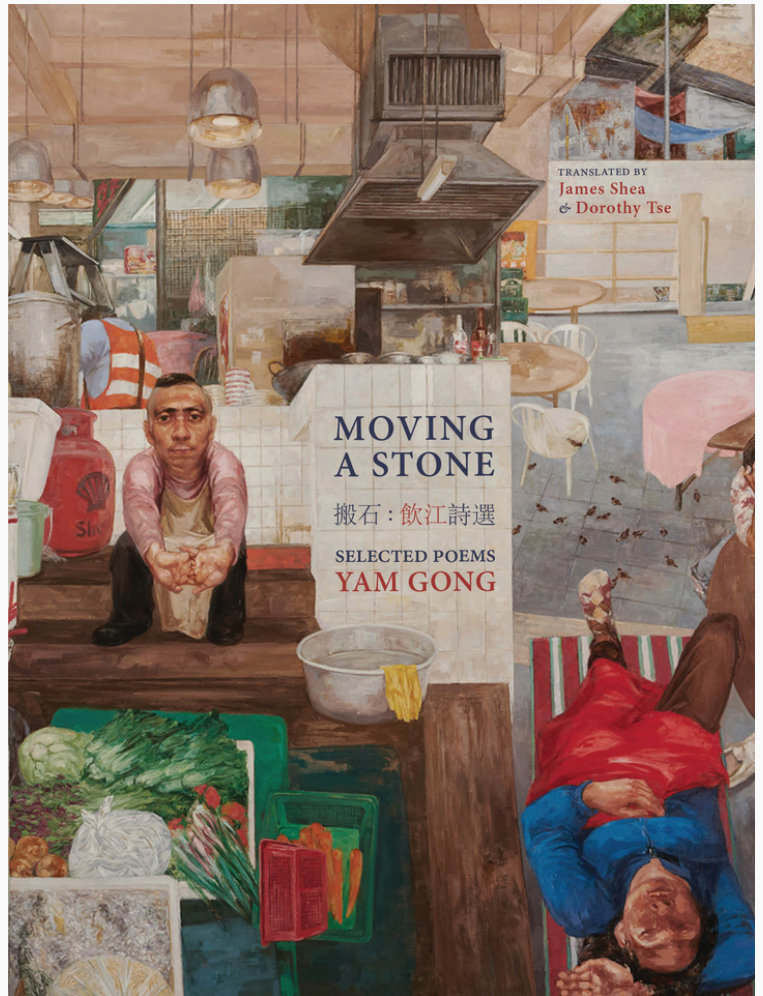
Michaela Albl-Mikasa is Professor of Interpreting Studies at Zurich University of Applied Sciences and the principal investigator of the CLINT project. She is also widely considered as the expert on topics surrounding ELF. With extensive experience in both ELF and interpreting studies, Prof. Albl-Mikasa is the perfect person to share her insights on the interplay between the two.

To learn more about the CLINT project, please visit [here](#).

3

Table Magic: On Translating Yam Gong's Poetry

Yam Gong (飲江) is a celebrated Hong Kong poet. Working as a labourer for the majority of his life, the self-taught poet composes poems on daily life, family, work, contemporary politics, and more. His delicate and playful use of language has won him not only multiple awards, but also acclaim from both experimental and traditionalist circles in the local literary community. His debut collection in English *Moving a Stone: Selected Poems of Yam Gong* (《搬石：飲江詩選》) was published in June 2022. In this Translation Seminar, co-translators James Shea and Dorothy Tse share the challenges and pleasures of the translation process, read his poems, and engross participants with his witty wordplay.



(From left to right) The two speakers Dr Dorothy Tse and Mr James Shea and the seminar moderator Dr Wai-ping Yau.

Dorothy Tse Hiu Hung is Associate Professor in the Department of Humanities and Creative Writing at HKBU. A fiction writer herself, she is a winner of the Hong Kong Book Prize, the Hong Kong Award for Creative Writing in Chinese, and Taiwan's Unitas New Fiction Writers' Award. Some of her books include *Owlsh* and *So Black*. She is also the co-founder of the literary journal, *Fleur de Lettres* (《字花》).

James Shea is Director of BA (Hons) in Creative and Professional Writing and Associate Professor in the Department of Humanities and Creative Writing at HKBU. He is a poet, and has published two poetry collections (*The Lost Novel* and *Star in the Eye*). He has previously received grants from the Fulbright U.S. Scholar Program, Hong Kong Arts Development Council, and National Endowment for the Arts.

More about the translated poems in *Moving a Stone: Selected Poems* by Yam Gong by James Shea and Dorothy Tse can be found at the publisher's [website](#).



Museum Translation: My Recent Research

By Dr. Robert Neather



My research interests over recent years have mainly covered two areas: museum translation and Buddhist translation. Having published two chapters on Buddhist translation this year – one examining how Buddhist online groups discuss translations, and the other on Buddhist collaborative translation – my attention has been turning back towards my museum interests.

KEY PROJECT

Translation Practices Explained

One key project I've been working on is a publication for the Routledge series, *Translation Practices Explained*, which deals with the practicalities of translating for museums and related heritage sites. Across several chapters, it introduces various conceptual issues relating to translation in the museum environment, examining different text types from labels through to museum leaflets and catalogues. Like other books in the series, it has a strong practical focus, but is research-informed, and the process of finding and analysing text examples has also thrown up new areas for possible research development – not to mention being a thrilling adventure through a range of sometimes truly unusual and unexpected language combinations.



“ SECOND PROJECT Translating Extinction: ”

Translation, Exhibitionary Practice and Visitor Engagement in Museum Presentations of Extinction Events and Ecological Crisis

GRF PROJECT

A second project, still in the preliminary stages, is my newly funded GRF project, “Translating Extinction: Translation, Exhibitionary Practice and Visitor Engagement in Museum Presentations of Extinction Events and Ecological Crisis”. As the title suggests, the project incorporates a particular interest in the visitor experience of translation, a perspective that has hitherto been little researched. To study this, I take the case of exhibitions or museum exhibits presenting issues of ecological disaster and extinction, a theme that has become of increasing interest to museums as they begin to engage with one of the most pressing questions of our times. During my period of sabbatical leave, I have been able to visit a number of museums, collecting preliminary data from exhibitions, and it’s been really interesting to see how museums are reframing traditional collections and displays in terms of new messages about extinction – the Horniman Museum is one great example that’s well worth a visit next time you find yourself in London.

Finally, and still in the museum vein, I’ve begun work on an article that I’m developing from a keynote I gave in May at a museums conference organized at the University of Tartu. Again, the visitor experience forms the central interest, and I use a methodology that includes the use of reflective journals written by visitors to an online museum of the Chinese diaspora in the US. I’m also interested here in how the visitor experience can be seen as a form of translation, in which the exhibition – itself a kind of cultural translation – is then “back-translated” by the visitor through a series of personal “intertextual” reference points.



Robert Neather at Topsham Museum,
Topsham, Exeter, UK



Robert Neather at Cité du Vin, Bordeaux, France

It's been inspiring to see how the field of museum translation has grown over the last few years, and how scholars have been developing ever more sophisticated understandings of this important area of interlingual and intercultural representation. It is truly exciting to be a part of that developing community.

Catherine Hardie

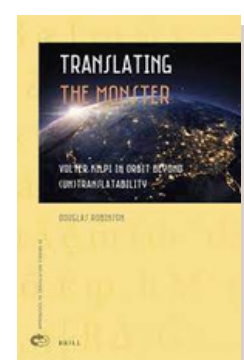
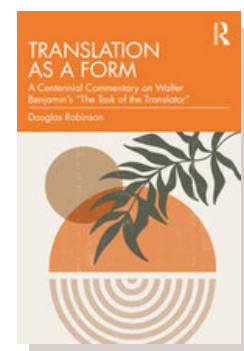
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Robert Neather

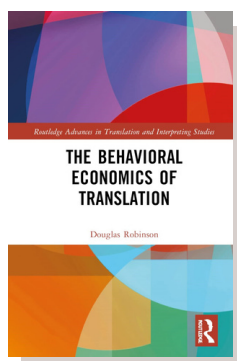
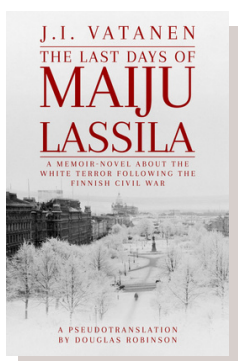
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Xu Zhang

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Translation Seminars

1. Bible and Liturgical Domains of Translation Studies: The Ukrainian Perspective

Oksana Dzera and Taras Shmiher (Ivan Franko National University of Lviv)
12 January 2023

2. Information Economics and the Procurement of Translation Services

Callum Walker (University of Leeds)
30 March 2023

3. Post-editing Machine Translation Output within a Speech-enabled CAT Tool: Findings from an Eye-tracking Study

Dragoş Ioan Ciobanu (University of Vienna)
20 April 2023

4. Conceptualizing Culture, Power, and Ethics in Interpreter-mediated Medical Encounters

Elaine Hsieh (University of Minnesota)
11 May 2023



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