

Final Report for IATL

Project Title	The Warwick Prize for Student Translation at Undergraduate Level
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Brief Overview of Our Project:

After the successful launch of the Warwick Prize for Women in Translation in 2017, we decided to set up a cross-Faculty project aiming to (1) pilot a national student translation prize that grows interest in translation as a 'not-yet-professional' activity and (2) run a series of three preparatory workshops open to Undergraduate students at Warwick with an interest in languages and translation. Our aim was to encourage Undergraduate students to engage with different areas of translation that are not normally included in the curriculum in order to grow an interest in intercultural exchange and translation as a creative enterprise.

Work Completed between September 2018 and November 2019:

Between September 2018 to March 2019 (Interim Report)

- We finalised the details for the Competition (including rules of entry and the competition format) in September 2018.
- We set up an entry form for the Competition (September 2018).
- We secured high-profile judges for each of the four language categories: Susan Bassnett; Jean Boase-Beier; Ann Caesar & Stephen Hart (autumn 2018).
- We set up a webpage for the Competition on the Translation@Warwick website, and produced posters for publicity. The website can be accessed here: https://warwick.ac.uk/fac/cross_fac/translation-at-warwick/events/ugtranslation/ This site includes competition particulars, detailed description of the translation workshops, as well as booking and feedback forms for the translation workshops.
- We successfully launched the competition at the Awards Ceremony for the Warwick Prize for Women in Translation in November 2018.
- After the launch, we sent details of the competition out to all HEIs in the UK where Modern Languages are taught.
- We successfully ran two translation workshops with practitioners. Ben Hamilton's workshop on translating song ran on 25 January 2019 with 25 participants. Lucy Phelps and William Gregory ran a workshop on translating theatre on 1 March 2019 with 43 participants.
- The webcast for the first workshop has been made available online. Relevant consent forms have been devised in collaboration with Anita Kaur, Solicitor, Information and Data Compliance at Warwick University, agreed and signed by relevant parties.

Between April 2019 to November 2019 (completion of the project and date of Final Report)

- The webcast for the second workshop was made available online in April 2019.
- The third translation workshop (by Chantal Wright) took place on 3 May 2019 with 22 participants. The webcast was made available straight after the workshop thanks to LectureCapture.
- The texts for the competition were made available online as expected on 7 May 2019.
- Through our social media we successfully pushed to draw more attention to our Competition when all webcasts were finished and especially and the texts for the Competition became available. We also re-sent details of the competition out to all HEIs in the UK where Modern Languages are taught.
- We received (28 June 2019 @ 5pm) and distributed the 83 Competition entries to the judges before 10 July 2019.
- Judges assessed the entries: 27 for French; 26 for German; 7 for Italian, and 24 for Spanish. All judges were provided with ad-hoc designed assessment forms evaluating: the general reading of the source texts; the singability, performability, suitability for readership of young adults / children of the translations; and the commentary.
- Judges sent their comments and decision on winners by 6 September 2019.
- Competition winners and runners up – studying at, or recently graduated from, a wide range of Universities across the UK, including Birmingham, Cambridge, Oxford, St Andrews, Stirling, and York – were notified of the awards via email in early October 2019.
- The Awards Ceremony was held at the Ceremony for the Warwick Prize for Women in Translation which took place on November 2019 at The Shard in London, between 6.30 and 8pm, at the presence of 80 guests, including translation scholars, professional literary translators, novelists, PhD students, and the judge for Hispanic Studies Prof. Stephen Hart.
- Details of the ceremony were also tweeted live through our Twitter account @Warwick_Transla. After the ceremony on 20 November, competition winners and runners up also featured on the [website of the competition](#)
- All winners and runners up successfully received cash prizes and hard copies of the competition certificates by 22 November 2019.

Challenges:

1. Funding:

While the IATL funding was extremely generous, this actually only covered the costs of running the workshops and funding some of the prizes for the language categories. In order to secure money to pay all our judges even a nominal sum for their labour, we had to find supplementary funding. This was actually quite difficult and took up a lot of time in autumn 2018. However, we managed to secure some top up funding from the School of Modern Languages & Cultures, the Faculty of Arts, the DAAD and the British Italian Society.

Given the success of the competition, and the excellent feedback received from students, judges, and cultural institutions (see below), the School of Modern Languages and Cultures, the DAAD and the British Italian Society have offered their generous support to fund the competition again next year. We have therefore secured the necessary funding to cover the student prizes and the honorarium for the judges, and we will be able to run again the Warwick Prize in Undergraduate Translation in 2020. The new competition has been announced at the Awards Ceremony with the following timeline: release of texts on 7 May 2020, deadline for submission of entries on 22 June 2020.

2. Practicalities:

It was difficult to secure rooms on campus during term-time for the workshops. This meant that for the first two workshops, we had to book rooms where no lecture capture was available. The staff in the Transnational Resources Centre stepped in to help and recorded the workshop lectures. However, this delayed the uploading process as we relied on them to edit the footage and prepare the webcast. This was not a serious problem; indeed students engaged most with the webcasts when they were working on their translation portfolios.

Due to the demands on MA students, we were unable to secure MA volunteers for each of the languages to help out with our workshops. This meant that we needed to attend these workshops to ensure that the language groups are fully supported. This was actually quite useful as we were able to help ensure the smooth running of the event. This meant, however, that our envisaged aim of trying to foster more links between Undergraduate and Postgraduate students did not really work. Nonetheless, we had had one PhD student attend all workshops and she helped to make Undergraduate students aware that they could continue their translation studies at a higher level.

Communication with practitioners was difficult at times. This, in one case, was because of unforeseen personal circumstances as well as different work practices whereby some are reluctant to communicate via email often. In most cases we mastered this through persistence; one practitioner, however, despite numerous reminders, never submitted any claim forms and we were unable to process this payment. With the approval of the IATL Team, we re-directed the funding to other costs, i.e. fee payment for one judge.

Feedback

From Students on Our Workshops:

In their feedback forms, circulated at the end of the translation workshops, and available online on the Translation@Warwick website, students' feedback had been overwhelmingly positive.

With regard to Workshop 1, students praised in particular the practical part of the workshop insofar as it allowed them to use the translation strategies discussed in the practitioner's mini-lecture, which has been perceived as 'thought-provoking'. In general, the workshop allowed students to think about the performativity in the practice of translating songs, something that normally exceeds the expectations of a curricular approach to translation theory and practice at UG level.

Students greatly enjoyed Workshop 2, and praised in particular the group work as well as the group reading activities. They generally felt that the workshop was highly beneficial in helping them to appreciate the importance of rhythm in both the source and target texts, and they found the concept of 'speakability' particularly useful to re-think their own translation practice.

Finally, Workshop 3 also received excellent feedback from the participants. Students found the group activities very interactive and particularly useful in terms of reflecting on the need for the translator to adapt the texts to the expectations of a children's audience (i.e. vocabulary, rhetorical devices, background information). Students generally felt that the workshop helped them to think more creatively about translation practice, but also made them aware of the censorship issues related to cultural terms in children's literature.

Feedback from Judges:

All judges commented very positively on the project, and greatly enjoyed evaluating the competition entries. Prof. Stephen Hart, who also attended the Awards Ceremony, found the

project particularly innovative, and an initiative that very well complements the Stephen Spender Prize for young translators. Prof. Emerita Ann Caesar also thought the candidates 'really had risen to the occasion', and praised the selection of texts as 'terrific'.

Prof. Emerita Susan Bassnett enthusiastically accepted our invitation to act once again as a judge for next year's competition. The other judges have also expressed their interest, but their involvement may depend on external commitments.

Feedback from External Funders and third-parties:

Both the DAAD and the British Italian Society praised the intents and the organisation of our project. Sandra Deichsel from the DAAD felt that the competition was a great event for the students; Richard Northern, chairmain of the British Italian Society, reported that Trustees of the society were 'impressed with the organisation of this year's competition and with the quality of the winning entries'. Richard also attended the Awards Ceremony and was full of admiration for what Warwick is doing for translation and for students of modern languages. Given the project's success, both cultural associations will fund the competition again next year.

Holding the Awards Ceremony at the Ceremony for the Warwick Prize for Women in Translation increased the visibility of the project, and very successfully raised the profile of our Undergraduate Competition. The location at The Shard in London attracted many London-based translation scholars (particularly from the Centre in Translation at University College London), professional literary translators, and internationally renowned literary critics such as Maya Jaggi. Maya warmly congratulated us for our project, which she found 'particularly important and timely at this moment of crisis for Modern Languages'.

Finally, having heard from their students who entered the competition, other colleagues and translation scholars across the UK emailed us to send their congratulations on our initiative. For instance, Dr Cristina Johnston has recently informed us that she would post a congratulatory piece on the blog related to activities in French at the University of Stirling she runs.

The excellent feedback received by students, cultural institutions, intellectuals, and colleagues in the HE field, is not only evidence of the success of this project, but can further increase the visibility of our competition through word of mouth, and, most importantly, contribute to making more students interested in translation and languages more generally.