

July 2022

STIBC Voice

Society of Translators and Interpreters of BC

IN THIS EDITION

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A Word from the Editor

Summer is upon us and with it a new year for the STIBC Board. We had our Annual General Meeting on the 26th of June and with the COVID situation slowly improving, we are hoping it will be the last one to take place on Zoom!

The AGM went well, and we had a chance to discuss the work of the board in the past year, including advocacy efforts for better working conditions for interpreters, as well as our continued efforts to encourage key agencies in BC to require certified translations. We also heard from our executive director and finance committee, and members had a chance to ask questions and bring up issues they want the board to discuss this coming year.

During the AGM, three new board members were elected, which means that, for the first time in quite a while, all the board positions are filled. You can read a bit more about them on page 2.

In this edition, you will also find an interview with Claudine Belhomme, the president of the Canadian Translators, Terminologists, and Interpreters Council, who shares her experiences growing up in a multi-lingual family, her transition from translator to interpreter and the joys and challenges of leading a national professional organization.

On page 7, we look at getting started in the mysterious world of literary translations, a topic that is also picked up in an interview with Arianna Dagnino, a member who is a translator, writer and seasonal lecturer at UBC.

Finally, if you want to put yourself to the test, don't forget to try your hand at our latest language puzzle on page 11, kindly provided by Benny Loi.

Silvia Xalabarde

Newly Certified Members via CTIC Exams and On Dossier

Congratulations to the following new STIBC-certified members! Any exam results received after July 7th will be published in the next edition of the Voice.

Interpreting (Community)

Qi Bing: Mandarin > English

Interpreting (Medical)

Maryam Golkar: Farsi <> English

B.Yoon Kang: Korean <> English

Upcoming STIBC Webinars

Signalling our commitment to equity, dignity, and cultural safety: A workshop on strategies for communicating our values with vulnerable client populations

When: Tuesday, August 23, 2022, at 1 PM

About the Workshop: This interactive workshop will engage participants in a discussion of what cultural safety means in the context of translation and interpreting in the era of Truth and Reconciliation and Bill C-16. Following the discussion, participants will write texts to address their client populations through means such as websites, emails, or translator declarations.

This workshop can be attended online (zoom) or in person (STIBC office)

Instructor: Elizabeth Rush

Price: STIBC members \$40, non-members \$60

Gender-inclusive Romance language translation and revision strategies: an interactive group workshop

When: Tuesday, August 23, 2022, at 10 AM

About the Workshop: This interactive workshop will use sample texts within the domains of health and education to examine gender-neutral and non-sexist approaches to translating texts into Romance languages. We will also edit texts written in Romance languages with an eye to rendering them equitable to stakeholders of all genders. While primarily working between English and French/Spanish, this workshop is open to translators working in other Romance languages.

This workshop can be attended online (zoom) or in person (STIBC office)

Instructor: Elizabeth Rush

Price: STIBC members \$40, non-members \$60

Language Specific Workshop Series: Arabic to English

When: Wednesday, August 31, 2022, at 5:00 PM

About the Workshop: There are many ways to translate a sentence correctly from a source language to a target language. But which translations are more acceptable to pass CTTIC's (Canadian Translators, Terminologists and Interpreters Council) Certification Exams in Translation? In this interactive workshop, participants will receive a text to translate at home and bring to the workshop. At the workshop, the facilitator (a Certified Translator) will provide feedback on participants' translations and discuss other common translation issues.

Instructor: Riadh Muslih, Certified Translator

Price: STIBC members \$40, non-members \$60

When: Wednesday, August 31, 2022 at 5:00 PM

Welcome to the STIBC Board!

LEYLI NIKNAFS

Leyli Niknafs is a certified Farsi community interpreter with a background in translation and teaching. She studied TESOL and Community Interpreting at Vancouver Community College and Linguistics and Science of Speech at SFU, and has been a member of STIBC since 2015. Leyli spends her days interpreting online or driving around to various assignments: anything from probation meetings to hospital appointments. She also does a bit on translation on the side, and is currently studying for a Master's of Translation Studies. She particularly enjoys interpreting because of the human connection, and because she loves learning about new things every day.

During her time on the board, she is hoping to help improve the certification process and to ensure that both associate and certified members feel supported and included.

Laurie Bennett

Laurie Bennett comes to us from Montreal, where she grew up in a bilingual household. Her educational background was in engineering, but she was also attracted to languages and the flexibility of a translation career. She loves to play with words and sentences and is a truly eclectic translator, moving between technical documents, rock-climbing resources, and translations for independent film production companies. She particularly enjoys working on content that pushes for social change and loves to share French Canadian culture with the English-speaking world.

She is happy to be taking on the role of treasurer and hopes to use her time on the board to encourage networking and help strengthen our professional community.

YOM SHAMASH

Yom Shamash is a long-standing STIBC member and a lifelong language lover. He first joined STIBC in 1982 and, after a gap of some years, rejoined the society in 2010.

His native language is Portuguese, and he took a double major in Spanish and French at university. Since then, whether as a teacher, translator or interpreter, his whole career has been connected to languages. A few years back, he was accredited with IRB and really enjoyed working with newly arrived immigrants and refugees. Now retired, he likes to limit his work to a couple of hours a day and enjoys having time for other interests, such as gardening, music, and spending time with his grandchildren.

By joining the STIBC board, he hopes to be a voice for associate members and help many of them to move towards certification.

An Interview with Claudine Belhomme, Current President of the Canadian Translators, Terminologists, and Interpreters Council (CTIC) and Past President of the Association of Translators and Interpreters of Nova Scotia (ATINS)

by Angela Fairbank M.A. C.T.

Translator, Terminologist, Interpreter, which of these three professions do you identify with?

I identify most with being an interpreter. Ten years ago, I would have given you a different answer because interpretation appeared to be beyond my reach at the time.

During most of my career as a translator, interference from my other languages slowed down my pace considerably. I felt a compulsion to double-check the meaning and usage of every word. I was meticulous in my work but at the cost of normal sleep cycles. I reasoned that if I needed this much time to revise texts, I could never interpret on the fly. However, over time, I became more proficient and this self-imposed training helped prepare me for a career in interpretation. By the time I started officially, I had built up some good linguistic reflexes.

Being someone who loves people and thrives on change, I enjoy the dynamic environment that interpretation affords. I especially appreciate the fact that once an assignment is over, it is over. I no longer have to (nor can I) edit my work endlessly.

Please provide a brief synopsis of your education—including language education—and background related to how you came to be a Translator/Interpreter/Terminologist. For example, immersion in foreign countries and culture, university education, mentorship/menteeship, internship, etc.

I have a specialized Bachelor of Arts degree in English to French Translation from Concordia University in Montreal. I am also currently completing a Master of Arts in Translation Studies.

I was introduced to a multi-language universe when I was small. We spoke Polish at home, I heard my father's Haitian Creole, I learned French in school, and our family watched English television. However, I chose to become a freelance translator so that I would have the necessary freedom to home-school my three children.

My transition into full-time conference interpretation was a direct result of my membership with the Association of Translators and Interpreters of Nova Scotia (ATINS). Indeed, shortly after my name appeared in the Association's directory in December 2013, I started receiving calls for conference interpretation events. This steady stream of new clients helped me transition to full-time conference interpreting in December 2016.



Are you currently working in-house or as a freelancer? If you have had experience in both types of employment, which do you prefer?

I currently work as a freelancer. My translation skills would have developed faster had I worked in a firm where a translator typically receives more feedback. But I love the freedom of freelancing. I have an affinity for business, and freelancing allows me to manage my own company.

Where do you currently exercise your profession?

I work in Halifax. I often used to travel outside the city for assignments but then realized my absence was felt at home so chose to restrict my activities to local events. Once Covid hit, the “home” option made family life even better. Ninety-five percent of the meetings I interpret are online.

Are you certified in your profession? If so, by which certification organization(s) and for how long have you been certified now? If you are certified, once you became certified, did you notice your income increase slightly, moderately, or substantially?

I am a member of ATINS, where I am certified in English to French translation. I am also a candidate for certification in conference interpreting.

My income grew substantially when I became certified. Being listed in the directory has done wonders for my career and business.

What have been some of the highlights of your career so far?

First, the incredible friends that I have made. I am grateful for each of them.

Second, my involvement with ATINS and CTTIC has been very enriching. Working with highly competent people is inspiring and I hope their qualities will rub off on me.

Finally, I love learning and this occupation gives me plenty of opportunity to do so. In fact, it is exciting to participate in events where crucial decisions are made, whether in high-profile entities like the UN or small, local organizations.

Have there been any particular challenges in your profession that you would like to share with our readers?

Working conditions for translators have worsened over the last two decades and for conference interpreters since the advent of Covid. Translators working for agencies must cope with low prices and the relatively unsatisfying and difficult work of translating segments of texts, rather than whole texts. Conference interpreters face health issues caused by poor sound output in remote meetings. Online meetings require them to double as IT/AV technicians, increasing their levels of stress.

What advice do you have for colleagues who are just starting—or thinking of starting—in the profession today?

- Invest in professional development.
- If you are a freelancer, consider yourself a business, and educate yourself on all aspects of this business: marketing, accounting, administration, etc.
- Specialize in one or more fields currently experiencing unmet demand by getting educated and marketing yourself in this niche market. There may be many working translators out there but very few are well versed with the subject matter of their translations. You will gain a competitive advantage and a focus for your efforts to improve.

- Set your price based on a thorough understanding of all your costs, such as overtime hours, administrative hours and materials, rent, phone, transportation, and the services of a bookkeeper, secretary, and accountant.
- Hire an accountant and a qualified bookkeeper.
- Finally, be kind and generous with others and with yourself.

As Past President of ATINS, please tell us about this association, when it was created and why, how many members (certified and candidates for certification) and what challenges it has as a smaller sister society under the CTTIC umbrella. What perks do you offer your members?

ATINS was incorporated under the Nova Scotia Societies' Act on August 28, 1990. It was founded to advance the professionalization of translators and interpreters in the province. It currently has 71 members, of which 47 are certified and 24 are candidates for certification. Being a smaller society, ATINS has relatively few members. Lower resources limit the scope of the projects we can execute.

As for perks, apart from numerous networking opportunities, ATINS gives its members access to rebates on www.proz.com membership packages and training, to discounts on Notary Pro services (<https://www.notarypro.ca/atins>), to group rates for liability insurance, and to a special price for Université Sainte-Anne's micro-certification course in Dialogue Interpretation. Members are also entitled to many free and affordable professional development workshops and to a coveted spot in the association's website directory.

You became President of CTTIC in November 2021. Congratulations! What do you see as the challenges of CTTIC this year and going forward and how could its affiliate members (certified translators, terminologists and interpreters of its member societies) help CTTIC reach these goals?

Thank you, Angela! It is a joy and an honour for me to be able to serve with CTTIC's board members, and I am grateful to the Council and especially to the outgoing president, Alexandre Coutu, for their confidence.

CTTIC's greatest challenge is the continuous improvement of its assessment methods. It is not an easy task. Researchers have been trying for decades to find the best ways to assess translation quality with limited success. Our job is to pioneer data-driven and common-sense solutions that will make certification results reflect the proficiency level of each exam candidate more perfectly.

The second challenge is a Canadian one: the need for more qualified interpreters. This is especially true for court, medical, and community interpreters. Poor-quality interpretation in these fields generally carries heavy consequences: inappropriate medical treatments, unfair sentencing, etc. Tragically, these services are still often being performed by unqualified interpreters, sometimes even by family members, where many ethical rules are easily broken. Officials responsible for obtaining interpretation services often greatly underestimate the complexity of the task, the needed training, and the extremely high risks involved.

Whether they are certified, working towards certification, or not seeking certification, the best way that translators, terminologists, and interpreters can help CTTIC reach its goals is to work diligently at improving their skills and overcoming every weakness. They should set the bar high and work tirelessly to achieve it. And once they feel they have, they should seek certification. Every level of Canadian society and beyond will benefit from having accurate, precise, and beautiful multicultural communications.

Is there anything I missed that you would like to add?

No. Thank you for this lovely opportunity!

Literary Translation: Where Work and Passion Meet

by Ben Crompton

Any translator who has spent hours pulling their hair out over obscure lab test acronyms or disentangling academic papers or (worst of all!) attempting to schlep bad writing from one language to another knows that translation is not all fun and games. Some non-translators somehow have the idea that we spend most of our time hob-nobbing at galas and sitting in cafes translating the next great Canadian novel. (Whenever somebody asks me if they would have read something I translated, I say, “I’m not sure, have you read Lucia Velasquez’s criminal record check? No? How about Pablo Ortega’s birth certificate?”)



For a few lucky translators, their passion projects and translation work are one and the same. Such is the case with Governor General award winner Erin Moure. During a wide-ranging interview on her life and work (see the next edition of *The Voice* for the full interview!) Moure told me that she only accepts work that moves her. “I just translate books I love that I think would bring something new and vital into the literature of the target language. Something that calls to join us in English and be a new companion. Something that I feel sorry that my fellow anglophone readers can’t read, and I

think would remain untranslated if I did not take up the task.”

But while Erin Moure has paid enough dues that she no longer has to hunt down work, such is not the case for the majority of translators. Sadly, translators who pay the bills by gazing at birth certificates and academic transcripts until their eyeballs dry up may need to find other ways of indulging their passion. So how do you get started?

One option is honing your craft on your own. Choose a book you love and spend some time every day translating it into your target language. Compare it against an existing translation, if there is one, and start developing your lovely and unique translating voice. While this is unlikely to lead to immediate paid work, if you do it consistently, you can build up a portfolio that you can show to potential clients.

There are also more structured options, like Babelcube [reviewed in some detail in the July 2021 issue]. If you missed that article, Babelcube is a site that connects translators with writers who are looking for translations for their books. Let’s be honest, most are not set to win the Pulitzer, but there are a few gems. If you are patient and don’t jump at the first pretty cover you see, you’re bound to find a good book that has been published in the source language and has real-live bookstore sales.

Finally, have you ever wondered whether the page-turner that’s currently keeping you up at night has been published in your target language? The best way to find out is to write the author directly. Our very own Silvia Xalabardé—STIBC president and newly minted literary translator—did just that after falling in love with Sunny Jacobs’s best-selling *Stolen Time*. She just cold-called Jacobs and by the end of the conversation, she had the job. Many writers retain the translation rights to their books (or they have lapsed), so they are in a position to grant them.

If you choose this route, have a translation resume at the ready so you can present your work and past credits to the author. And if you are just getting into translation, be prepared for your first few jobs to be labours of love—we all have to start somewhere!

Careers in Translation: The Beauty, Challenges, and Opportunities

This article was originally published in the newsletter of UBC's Department of French, Hispanic and Italian Studies: <https://fhis.ubc.ca/news/careers-in-translation-the-beauty-challenges-and-opportunities/>

Dr. Arianna Dagnino¹, certified translator and Sessional Lecturer of Italian Studies, talks about the beauty and challenges of translation work along with practical advice for those seeking to pursue a career in translation.



© Dr. Arianna Dagnino

Translation as a Bridge Between Cultures and Eras

“Moving across languages is moving across different cultures, different ways of looking at the world, different sensibilities, different literary realms—it is a multiplication of perspectives, a cultural enrichment.”

I was drawn to the field of translation by the transcultural perspective inherent in any translation process. When dealing with literary translation, merely conveying meaning from one language to another is not enough. In order to transpose the emotional and cultural content of a literary work (feelings, cultural nuances, humour, tone, register, colloquialisms, metalanguage, etc.) in another language, we need to go beyond lexis and syntax. That is what fascinates me about translation. Moving across languages is moving across different cultures, different ways of looking at the world, different sensibilities, different literary realms—it is a multiplication of perspectives, a cultural enrichment.

One crucial element to consider is that languages never remain static. Thus, literary translations tend to become obsolete after a few decades. The half-life of a translated work ranges from 30 to 40 years; after that, the translation starts losing its vitality, its freshness, and its ability to follow that major works of literature must be translated periodically if they are to retain their function as a bridge between cultures and eras. This allows every generation the opportunity to discover its own voice in a new translation.

In that regard, I take issue with the idea of censoring texts that nowadays might be perceived as highly controversial in their depictions of gender roles, racial attitudes, political views, violence, abuse, or social discrimination. What we can certainly do as translators, scholars, and literary critics is provide enough historical contextualization to make sure students and readers at large understand how a literary text is—or was—“situated” in the broader context (Edward Said) and what it teaches us about the views some people (if not the majority of people) might hold in a specific period and socio-political moment in time.

¹ Dr. Arianna Dagnino is a writer, literary translator, and academic researcher. She currently teaches in the Italian Studies program at the University of British Columbia in Vancouver. She self-translated from Italian into English her post-apartheid novel *The Afrikaner* (Guernica Editions, Toronto), the creative nonfiction *The Istanbul Quintet (Il Quintetto d'Istanbul, Ensemble, Rome)*, and the collection of poetry *Seaborn Eyes* (Ekstasis, Victoria). She is a STIBC certified translator (Fr/En>It). Visit her website at www.ariannadagnino.com.

The Challenges of Translation

“Respect is paramount when representing other groups and cultures.”

The two main challenges of translating works are:

- 1) Re-creating in the ‘target language reader’ the same emotional and psychological effect that a ‘source language reader’ might experience; and
- 2) Reproducing in the ‘target text’ the cultural context and content embedded in the ‘source text’ in a smooth and natural way, thus allowing the reader to “absorb” specific elements of another culture almost subconsciously, without even realizing it. In other words, the challenge is to create in the readers the feeling and impression that they have been cognizant of specific cultural elements all along.

Respect is paramount when representing other groups and cultures. Within a more specific Canadian context, translations of works by Indigenous Peoples must take into account aspects of cultural reclamation; as such, collaborating with the Elders and native speakers of a specific linguistic community is of crucial importance and significance.

As a translator, you do your best to promote the translation of works that you find particularly relevant and worth discovering or re-discovering in other languages and cultural spheres. However, generally speaking, the translator has little control over how the national or international publishing market handles translation projects, from negotiations over the acquisition of translation rights to the launch of the translation.

Careers in Translation

“The international reputation of Canadian translation agencies is well known and working as an intern or an independent contractor for one of them can be a worthwhile career path.”

Linguistic diversity is in the cultural DNA of Canada, and what makes this country such an interesting and successful experiment in multiculturalism—especially in our current times, when tribal and national divisions are on the rise. The international reputation of Canadian translation agencies is well known and working as an intern or an independent contractor for one of them can be a worthwhile career path. Despite having only 0.5 percent of the world’s population, Canada accounts for a full 10 percent of the global translation market, which is valued at over \$43 billion (USD).

As in most professions, one needs to go through a period of formal education and training both at the beginning of their career and throughout. It is also essential to obtain professional certification (for example, through the certification program offered by the Society of Translators and Interpreters of BC (STIBC). I would advise emerging translators to specialize in specific areas (such as law, medicine, finance, marketing, healthcare, corporate reports, subtitling, etc.) and become proficient in technical translation.

Unfortunately, literary translation in itself does not pay very well and should be considered more of a hobby. Only a few translators can fully break through and make a living out of it, as Anne Goldstein managed to do. An accomplished translator in the Italian-English language combination, Goldstein is best known for her translations of Elena Ferrante’s *Neapolitan Quartet* and the works of other internationally renown Italian writers such as Primo Levi and Pier Paolo Pasolini.

The rarer and less widely known the language you are translating from is, the better chances you will have of finding good and well-paid work opportunities as a translator or interpreter.

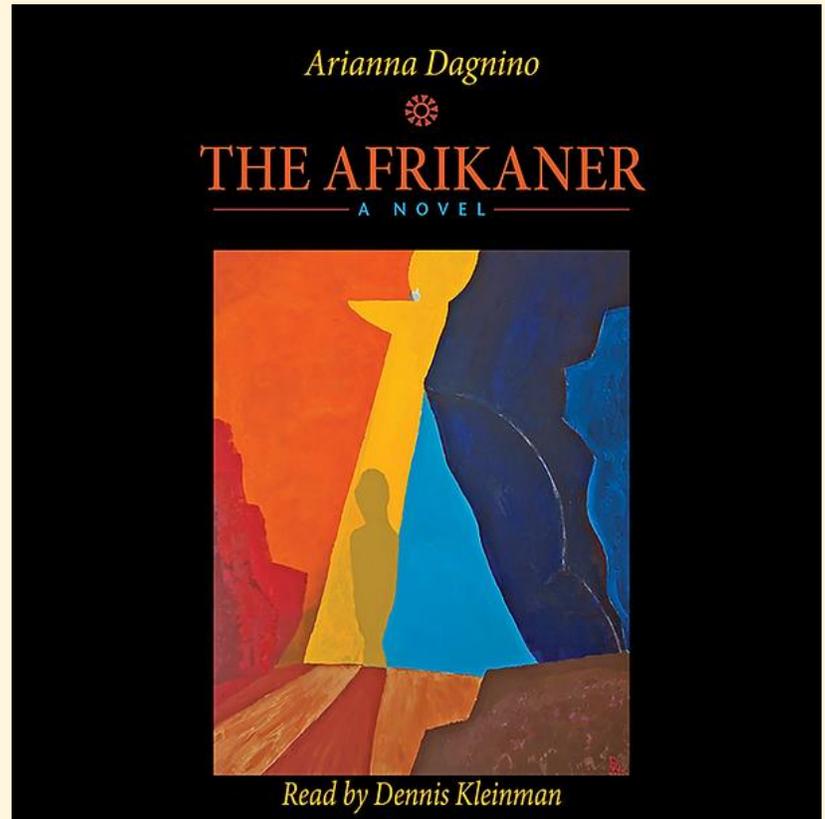
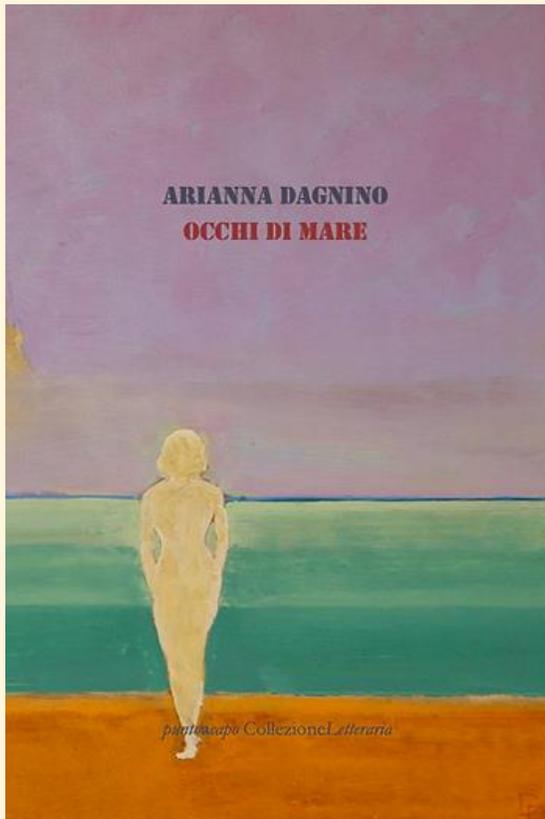
The work of a translator is mostly a solitary venture, even though at times there can be opportunities to work collaboratively for major translation projects that may last several months. Whether you work as a freelancer or you are employed by a translation agency or any other private, non-profit or government institution needing

translation services, you will be spending many hours sitting alone in front of a computer screen. However, the beauty of this job is that you can work wherever you are and according to your own time schedule—obviously, always having in mind that there are still deadlines to meet.

Favourite Project

“Translation may become a powerful means of ‘estrangement’—a way to see familiar things in a different light or through a different voice, thus renewing and transforming one’s artistic perception.”

The self-translation of my novel *The Afrikaner* (Guernica Editions, Toronto, 2019), from Italian into English, has been so far the most intriguing translation project because this is how I discovered first-hand how one can use literary translation as a form of creative writing. While translating my own work, I realized I was also re-envisioning it, and thus took the liberty of re-writing many passages and dialogues. If approached this way, translation may become a powerful means of “estrangement” (what the 20th century Russian formalist literary critic Viktor Shklovsky would call *ostranienje*), that is a way to see familiar things in a different light or through a different voice, thus renewing and transforming one’s artistic perception. This also happened to me with the self-translation of my collection of poems *Seaborn Eyes* (Ekstasis, Victoria, 2021).



Metapuzzle: HERE I AM!

This is a series of seven Word Search puzzles. The first six puzzles are in Italian, German, French, Portuguese, Spanish and English respectively and in that order. The seventh puzzle, the Six-Pack, features all six languages.

This metapuzzle is designed in such a way that you do not have to know any word in any language other than English in order to solve it. (Fair enough, but a polyglot like me who speaks Chinglish, Double Dutch, Pidgin English, and Pig Latin is sure to have a ginormous advantage.)

Step 1: For each of the first six puzzles, find the words that are given on top of each grid. Each word may be found in one of eight directions: →, ←, ↑, ↓, ↗, ↘, ↙ or ↖.

(The words to be searched for are part of the lyrics for a hit song in that language. The bottom of each grid gives the source of the lyrics.)

Step 2: In each puzzle, a number of letters are not used. Discover those letters.

Step 3: Anagram the unused letters to spell a simple word in the language in which the puzzle is given, e.g., an Italian word in Puzzle 1, a German word in Puzzle 2, etc.

Otherwise, simply write down the unused letters in each puzzle.

Step 4: Find those six words in the seventh puzzle, the Six-Pack.

Step 5: After you have completed Step 4, there will still be three unused letters. Discover them.

Step 6: Your ultimate challenge: Can you use the same three letters to spell a different word in six languages?

For warm-up, try the Sample first. It will give you a flavour of how to play Word Search. The words to be found in the Sample are "THE TITLE IS A CLUE". There are seven unused letters.

SAMPLE

T	T	A	C
I	S	Y	C
T	P	L	E
L	U	C	H
E	R	I	T

Caveat: Do not read the following paragraphs until you have solved the Sample!

You will notice from the Sample that a letter may be used in more than one word. For example, the "E" in the lower left-hand corner is featured in "TITLE" as well as in "CLUE".

In the Sample, the seven unused letters left are C, C, I, P, R, T and Y. These letters spell CRYPTIC. The plot thickens!

For solving the ensuing seven puzzles, here are some more hints.

Hint 1: Only three to four unused letters are left in each puzzle.

Hint 2: The number of unused letters varies from one puzzle to the next.

Hint 3: Four of the letters in the Six-Pack are used in more than one word.

Hint 4: In the Six-Pack, neither AQU nor UQA is an Italian word. (Welcome to Italian 101!)

In the solution given in the next issue of *The Voice*, you will find out why “the title is a clue”.

1. CHE NON HO VOLUTO

N	U	E	H	C	
V	O	L	U	T	O
Q	A	N	H	O	

From *Perduto* by Ornella Vanoni

2. WENN DIE FLAMME NICHT MEHR BRENNT

F	L	A	M	M	E
T	N	N	E	R	B
I	H	H	N		
R	R	D	I	E	E
T	H	C	I	N	W

From *Verloren* by Alligatoah

3. MA LANGUE EST BIEN TROP LOURDE

L	O	U	R	D	E
T	R	O	P	M	
S	I	I	A	C	
E	N	E	I	B	
E	U	G	N	A	L

From *Perdu* by Dadju

4. PRESSA PARA TER RAIZ

T	Z	Q	A	A	I
E	I	R			
R	A	U			
P	R	E	S	S	A

From *Perdido* by Tomas Adriaio

5. TAN SOLO UNA MIRADA

A	N	U	T	C	Á
A	D	A	R	I	M
A	N	O	L	O	S

From *Perdido* by Jandino

6. MY HEART WAS AN EMPTY SPACE

T	S	E	E	
R	A	C	A	R
A	W	A	M	N
E	M	P	T	Y
H	H	S	E	

From *Lost* by Maroon 5

7. The Six-Pack: ??????

A	A	M	I	R
Á	U	U	C	E
C	Q	I	I	I
A	E	R	E	H

SOLUTION TO THE SAMPLE

Let us assign a letter and a number to each box in the grid

A1	A2	A3	A4
B1	B2	B3	B4
C1	C2	C3	C4
D1	D2	D3	D4
E1	E2	E3	E4

THE TITLE IS A CLUE

T	T	A	C
I	S	Y	C
T	P	L	E
L	U	C	H
E	R	I	T

THE: Starts from E4 ↑

TITLE: Starts from A1 ↓

IS: Starts from B1 →

A: A3

CLUE: Starts from B4 ↙

Letters in **red** are unused.

TD Insurance
Meloche Monnex

Get **ready** to save on your insurance.

Get preferred rates and coverage that fits your needs.



You **save** with **preferred insurance rates**.

Insurance program for members of



STIBC

Take advantage of your member privileges.

As a member of STIBC you have access to the TD Insurance Meloche Monnex program. This means you get preferred insurance rates on a wide range of home, condo and renter's coverage that can be customized for your needs.

For over 65 years, TD Insurance has been helping Canadians find quality home, condo and renter's insurance solutions.

Feel confident your home, condo and renter's coverage fits your needs. Get a quote now.

▶ **Get a quote and see how much you could save!**

Call **1-866-745-2045**

Or go to tdinsurance.com/stibc



Here are just a few of the ways your savings could add up on your home insurance:

Reduce your insurance premium by installing an approved **security system**.



Install a **smoke alarm** on each level of your home to save even more.



You may also enjoy additional savings if you live in a **recently built home**.



You could get a better rate if you've been **claim-free** for the last 5 years, or longer.



The TD Insurance Meloche Monnex program is underwritten by SECURITY NATIONAL INSURANCE COMPANY. It is distributed by Meloche Monnex Insurance and Financial Services, Inc. in Québec, by Meloche Monnex Financial Services Inc. in Ontario, and by TD Insurance Direct Agency Inc. in the rest of Canada. Our address: 50 Place Crémazie, 12th Floor, Montréal, Québec H2P 1B6.

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The *STIBC Voice* is Calling All Members!

The *STIBC Voice*, published four times a year (January, April, July, and October), is looking for contributions that relate to the translation and interpretation industries locally, nationally, and internationally.

Author-members eager to share new ideas, sources of inspiration, proposals for improvement, and experiences of interest to colleagues and friends are invited to submit news items, articles, announcements or illustrated essays that fit into the following framework:

News Items and Announcements (50–200 words)

Brief notices about events, issues, and projects relevant to STIBC.

Feature Articles (500–800 words)

Longer pieces that entertain, enlighten, and compel

- 3 discussing one or more topics of interest in depth
- 3 sharing knowledge, for example professional experiences, implementation efforts in markets, or tips and tricks
- 3 offering new perspectives on current global issues affecting our profession, such as migration, citizenship, and technological change
- 3 reflecting on technical and linguistic matters, educational issues, regulatory perspectives, etc.

Submissions should include a title, the author's name and date (section headings optional). The use of images (paintings, sketches, photos, tables and/or sidebars) for illustration and emphasis is encouraged.

All contributed material must comply with the ethical principles and standards of professional conduct set out in the STIBC Code of Ethics (see the Bylaws, Part 14).

Please send all texts (.doc, .docx, or .rtf files, double-spaced 12-point standard font, basic formatting) and images (.jpg or .png files) to the *STIBC Voice* Editor at voice-editor@stibc.org

All articles selected for publication will be edited for content (including length, if they exceed the recommended word count and space is tight), spelling and grammar.

Contributions are welcome at any time throughout the year, but...

To suggest ideas for articles or to ask about any other details, please contact the *STIBC Voice* Editor at voice-editor@stibc.org.

Please note: Certified Members are reminded that each article they contribute that is accepted for publication in the *Voice* is eligible for one CE credit under the Continuing Education Chart subscription/contribution category, which allows a maximum of five credits in this category per year.

THE SUBMISSION DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE IS:

SATURDAY, OCTOBER 1, 2022.

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STIBC Society of Translators
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