

Internship Report
Translating and interpreting
for the cultural and creative industries

MASTER'S DEGREE TRAINEESHIP REPORT

Rui Pedro Costa Sousa

MASTER'S DEGREE IN LINGUISTICS: SOCIETIES AND CULTURES



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ORIENTATION
Svetlana Kurtes

CO-ORIENTATION
Sara Canavezes

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Abstract

Many will agree that the internship experience provides a singular opportunity to put the knowledge, skills, and competences acquired during the process of formal university study into practice. An intern, usually a graduate student with a strong theoretical background in the area of specialization, can benefit from some job experience, which will enable him or her to get a deeper understanding of actual working situations. Additionally, the host institution that is providing the internship may benefit from it as well, taking advantage of the chance to put the intern's abilities to use.

This internship was done to conclude my MA in Linguistics: Societies and Cultures in which I worked on the Teatro Municipal Baltazar Dias in Funchal, Madeira. The internship lasted 640 hours, over the course of about 7 months, and saw in it many tasks of smaller scale, such as translating flyers and other smaller documents, to larger assignments such as the translation of a cultural agenda. This internship report then comprises that experience, starting with an introduction to the interning institution, a contextualisation of the work's important themes, an extensive overview of the activities done, an analysis and discussion of said activities and the concluding thoughts of the experience.

Keywords: culture, translation, transcreation, internship, report

Resumo

Muitos concordarão que a experiência de estágio oferece uma oportunidade única para colocar em prática os conhecimentos, habilidades e competências adquiridos durante o processo de estudo universitário formal. Um estagiário, geralmente um estudante de pós-graduação com uma sólida formação teórica na área de especialização, pode beneficiar de alguma experiência de trabalho, o que lhe permitirá obter uma compreensão mais profunda das situações profissionais atuais. Além disso, a instituição de acolhimento que oferece o estágio também pode beneficiar da formação do estagiário, aproveitando a oportunidade para colocar em prática as suas competências e conhecimentos especializados.

O estágio foi feito para concluir o curso de Mestrado em Linguística: Sociedades e Culturas, tendo estagiado no Teatro Municipal Baltazar Dias, no Funchal, ilha da Madeira. Este estágio durou 640 horas, num espaço de por volta de 7 meses, tendo múltiplas tarefas de menor escala, como traduzir panfletos e outros documentos pequenos até tarefas maiores como a tradução de uma agenda cultural. O relatório expõe experiência de estágio, começando com uma introdução sobre a instituição de acolhimento, uma contextualização das temáticas trabalhadas, uma visão global minuciosa das atividades realizadas, uma análise e apreciação crítica das mesmas e das competências desenvolvidas.

Palavras-chave: cultura, tradução, transcrição, estágio, relatório

Introduction

The internship experience is one that many people may consider a great opportunity for any student. The ability to put any knowledge gained throughout studies in a practical environment while under an insightful supervision is a wonderful way of testing one's expertise, while also experiencing a work environment in a specific field of work. An experience such as this can lead to various learning opportunities of how practice can differ from how things are done in the workplace.

This was the principle behind my choice. At the end of the second semester of the first year of the master's degree "Linguistics: Societies and Cultures" students are to decide what form of final written work they want to take on: a dissertation, a project or an internship as well as an internship report. I, personally, had very little professional experience and saw this opportunity for personal development with workplace training, to put my knowledge to the test, as well as my interpersonal capabilities, under a more guided and supervised environment within both the cultural and touristic guise that my prior education had taught me. This internship was then settled to be done in the Baltazar Dias Municipal Theatre, a cultural institution managed by the City Hall of Funchal. This house of culture embodied the things I had studied for many years, both in my previous degree (BA in Languages and Business Studies) and the MA in Linguistics: the tourism aspect, as many of shows and activities held in the theatre can be enjoyed by visitors and residents of the island alike, enforced by my tasks with visitors or other audiences and the Portuguese and English language that has been studied in both courses, used in most assignments in written form that tested my knowledge and abilities daily.

Firstly, there will be an introduction to the theatre, highlighting some of its important history and features, as well as a short overview of the places visited in the weekly guided tours. There will then be a methodology chapter on how work was done, as well as the schedule followed during the internship, followed by a literature review of relevant authors regarding the subjects that will be discussed. The next chapter focuses on the activities done all throughout the internship, in a chronological order, taking into account the most notable activities of each week or month. Finally, there will be a discussion and reflection of said internship experience and a conclusion to the report.

1. Contextualisation

The Municipal Theatre Baltazar Dias is known by many as one of the main cultural centres of the Island of Madeira (c.f. Rodrigues 2019; Santos 1994). It is the source of a great number of activities and events in the cultural and creative industries, such as concerts, plays and exhibitions, additionally it is also responsible for book fairs, art installations, etc (c.f. Teatro Municipal Baltazar Dias, n.d.). These activities are greatly supported by a selection of appropriate promotional material, commonly prepared in the theatre and in the Portuguese language, advertising mainly to the Portuguese audience, with the exception of music events that are publicized more broadly. It is then required to give an adequate translation of these papers into other languages of international communication, such as English, German, French, and Spanish, in order to make it accessible to visitors from other countries.

The economic sector that deals with the creation and distribution of cultural artifacts includes the cultural and creative industries (c.f. Translations in London, n.d.). This is one of the fastest-growing areas globally, as it is supported by technology improvements (ibid.). One definition of culture is described as a "set of practices, codes and values that mark a particular nation or group: the sum of a nation or group's most highly regarded works of literature, art, music, etc." (Richards & Schmidt, 2002:139; see also Schein, 1991; Spencer-Oatey & Franklin, 2012), this definition should be taken into consideration in order to fully comprehend the complexities of these concepts. Similarly, Wales (2014:97) defined culture as a collection of elements that, among other things, define a particular area and period, including its science, art, morals, religion, economy, and beliefs, among others.

The process of translating and interpreting for the cultural and creative sectors is complicated and could perhaps be fairly difficult. Said process is occasionally referred to as "transcreation", it is the act of "re-creating feelings and messages in another language" (Translations in London, n.d.; see also Bernal-Merino, 2014; Gaballo, 2014). The translator engages in the transcreation process by carrying out a number of complex activities, including: "[c]oncepts have to be converted; often resulting in a fully adapted and therefore modified translation in the target language, but this must still achieve the same effect and reaction of the original message" (ibid.). Likewise, the exact process of translation is defined as "a procedure where an original text, often called 'the source text', is replaced by another text in a different language, often called the 'the target text'"

(House, 2017:9; see also Bassnet, 2013; Weaver, 1952; Ricoeur, 2007). As this process deals with two different languages there are various problems that may arise as cultural differences and vocabulary lead to issues (Petrili:305). Peter Newmark (1991:168) supports this idea, discussing three basic choices a translator has when dealing with these issues: to keep the source language; to convert the target language's culture into something that can be understood or to select an inter-national term.

2. The Municipal Theatre

The Municipal Theatre Baltazar Dias is one of the various institutions held by the city hall of Funchal. It started its construction in 1884 after the demolition of the previous single theatre the island of Madeira had. It was later inaugurated on the 11th of March of 1888. It was designed by Tomás Augusto Soler and mainly displays the Neoclassical architectural style, with some distinct baroque features (noted by the golden accents used throughout the building, the ceiling paintings in the noble hall among others); its auditorium was also built in accordance with the Teatro alla Scala from Milan, a famous opera house, albeit at a much smaller scale. The theatre has also had many names, it was first called Theatre D. Maria Pia after the queen at the time, later being renamed to Theatre Dr. Manuel de Arriaga after our first president post-implementation of the republic, later being renamed once more to Theatre Baltazar Dias after a blind Madeiran poet of renown.

The theatre houses in its rear the department of culture from the city hall of Funchal, as such the staff is responsible for both productions in-house as well as events all around the city of Funchal. It also does not have its own theatre company, meaning most shows are of external companies that use the space to host their shows, this isn't always the case as the theatre houses productions from start to finish within its doors from time to time.

2.1. Guided Tour Itinerary

The guided tours were an essential part of the internship experience, they were done almost weekly, and were a great exercise to my interpersonal capabilities, as well as public speaking, mainly in English which is always good practice. These skills were some in which I believed myself lacking and thus were something I valued highly. Due to this I believe it important to review the theatre's rooms and those I presented weekly.

The first room in the guided tour is the Noble Hall. It is a large rectangular room with two smaller square rooms on each end, separated by thin walls and tall doors. At its peak, this room was used to socialize during the plays' breaks, people would go there to interact, smoke and drink, nowadays it's used to hold some exhibitions and lighter events. The room has 11 windows, a number that can be seen frequently throughout the theatre, as it was the day of its inauguration.

We then visit the projection room, this is where the film equipment was kept and used in order to project any films. The theatre first started showing films in 1897, around 10 years after its inauguration, the film equipment used at the time is still present, the machine that was used is still in the centre of the room and the first machine ever used is right by the door in the corridor.

We would next visit the gallery, that is the highest floor of the theatre where paintings are hung while another place to keep them is found. On this same floor we also visit the chicken box (the literal translation of the Portuguese word for it, *Galinheiro*, but commonly known as the Gods in English) These are the highest seats in the auditorium, they used to be the cheapest seats available so they would fill the space with as many people as they could fit. Currently, this space is only used to hang light equipment and for the guided tours. This space, along with the painter's room and the auditorium are the ones that visitors usually find the most appealing, as they provide a glimpse into what goes on behind the curtain or show off the theatre to those who had not seen it previously.

We then go to the painter's room, this is the highest point of the building and it is located directly above the auditorium. In the centre of the room one can see the rope and pulley system that holds up the chandelier, as well as a metal grid from which one can glimpse below and see the seats of the auditorium. This room used to be for painting the sets and props used in shows, that were then passed down to the stage directly through one of the sides of the room. The room also has 11 small doors that lead to the balcony from where one can enjoy the view of the island's mountains.

The next room in the tour would be the dressing rooms, these are fairly standard. Simple rooms, regularly squared or rectangular, with a chair and a dressing table with lightbulbs for the artists to use, as well as posters for previous shows on its walls. Two of the dressing rooms, however, are part of a project to renovate them starting in 2015. The first of them is the Prima-donna dressing room, reserved only for "divas", this room is

much more extravagant in style. Instead of the uncomplicated white walls and ceilings of the other rooms, this one has its walls in grey with details in brown, with a chaise-longue, a dark brown dressing table, a mini-fridge and a smaller wooden table that contained dedications of the artists that stayed in the room to the theatre. This room was dedicated to Eunice Muñoz, a famous Portuguese actress to commemorate the theatre's entry on her theatre network. The second room is still a work in progress, but has a large painting of a Madeiran visual artists of renown, Lourdes Castro.

We then go the stage of the auditorium. This is where artists usually perform and has two trapdoors, one at the front, for the prompter, and one at the back to hoist up any technical equipment or props. Here we can also see the auditorium in all its glory, mainly its resemblance to Teatro alla Scala as mentioned previously. One can also behold its baroque ceiling, with the classic cherubs and golden accents of the time, with the previously mentioned metal grid from which the chandelier is hanging in the middle.

The last place we usually visit is the substage and the catacombs, where any alterations and maintenance to the electric equipment is done. The catacombs are the lowest space on the theatre and there are two entrances, one on the middle and one on the left. The one on the right leads directly below the auditorium's seats and the one on the left goes around the below the corridors. Both of these spaces are hollow, made up of the rough stone and make up the foundation of the theatre, they are left hollow (mainly the middle room) because they impact the acoustics of the auditorium.

Besides these rooms there were also a few other spaces of relevance that we seldom visited. To be brief, the sewing room where any alterations were done to costumes, a hall with a collection of items related to Virgílio Teixeira, a Portuguese actor of renown, and a "mirror" room, a simple room with mirrors on its walls.

3. Activities Done

3.1. Methodology

The internship was done over the course of about 7 months. It began on the 6th of October at 9 in the morning and ended on the 4th of May at 17:30. All the data recorded regarding the hours done in the internship can be found in the attached excel document. In the beginning, as there had not been much discussion over it, the internship was set to

be a regular working day at the theatre (09:00-17:30); however, due to the internship being a set number of working hours, and not over a time period, I was able to request both coordinators if working only mornings or afternoons would be possible, as that would allow me to work over a longer period of time, thus experiencing more events and spreading out the translating tasks that were given to me, as these were, at times, not too frequent. Due to this, past the first three days of the internship on which I worked the full workday, my regular schedule consisted of working only half the day, from 09:00 to 12:00 (noon) until January.

There was a break from work between the 20th of December and the 2nd of January, to follow the university's breaks, as per my request, agreed upon with both coordinators; unfortunately, due to contracting the SARS-CoV-2 virus, over the holiday period of 2021 I had to work from home for the first week of January, thus limiting the range of tasks I could perform, and limiting them, almost solely, to the necessary translations, resulting in me only logging in a combined 12 hours that week. Besides these details, my work schedule after the first week of January remained stable, from 09:00 to 17:30 on Wednesday, Thursday, and Friday, while retaining the half-day workday on Monday and Friday, this work schedule allowed me to experience the full workday on most days, while also giving me more internship time and allowing me some more free time. One might also notice there are days with dashes (-) on them, these days were days on which I took the day off, either due to family issues or for leisure, both occasions were, once again, discussed and agreed upon with the coordinators.

To effectively perform any task throughout the internship many tools had to be employed depending on the specific task. Most frequently, in tasks that required writing, both in Portuguese and English, I used online dictionaries, as they were the most practical for quick use, they ranged from "Dictionary.com" to "Oxford's Online Dictionary" for the English language, as well as "Infopédia" (by Porto Editora) for Portuguese words. Several synonym dictionaries were also used as they were effective and diversifying the vocabulary and added specificity and improvements to translations or any other type of writing, these resources also ranged from "Thesaurus.com" as well as "Sinónimos" by Reverso. Besides these tools, translation tools were also beneficial, as they allowed for a secondary opinion of more complex translations or insight on other possibilities or ideas, these resources were mainly "Google Translate" (for some starting points on translations or to check on idioms) and "Linguee", the latter being an extraordinary tool for translating

challenging issues and often included expressions. I also asked colleagues and superiors with good English for second opinions as it can help substantially regarding the naturalness of the language used.

Regarding activities that dealt with interpersonal relationships, such as the guided tours, assisting in the ticket office, answering e-mails and phone I often relied on colleagues and supervisors for instructions and preparation of activities, for elucidating on several of my questions or lending a helping hand when I struggled.

3.2. October 6th to October 8th

The internship began on October 6th (Wednesday) of 2021 at 9 in the morning as agreed upon by both the intern and the interning institution. To start with, I was shown around the building by the Theatre's director, Sandra Nóbrega, I was introduced to the staff, several of the theatre's teams as well as its many offices. After that I met with my internship coordinator, Sara Canavezes, who gave me my first few tasks. As the annual bookfair was rapidly approaching the following month (November 12-22), every team in the theatre was preparing for the event, so, as my first task, I started working on translating the bookfair's schedule (see Example 1) that would be made available through a QR code for visitors to have a look at in case they needed the English version.

“Day 12

“I am an unknown Island, lost somewhere in this ocean. I do not know myself, I don't feel myself, I don't own myself and when I look for myself I can't find me.” (“Eu sou uma ilha desconhecida, perdida algures neste oceano. Não me conheço, não me sinto, não me tenho e quando me procuro, não me encontro”) – José Saramago

14h- “O Lagarto” by José Saramago – Esmeralda Lourenço

15h- “Eu é que conto” by Neusa Figueiredo”

Example 1- First Bookfair morning Schedule of the 12th-14th November

In the afternoon I was sent to the Capela da Boa Viagem, another establishment that belonged to the City Hall's Department of Culture to watch over an exhibit pictured in Picture 1 by Hugo Brazão named "Before Hooves Grow". The exposition held at the time had a large piece made in fabric in the centre of the small room as well as a smaller metal frame on the left wall. The chapel is located in the "Zona Velha" of Funchal, this room is used frequently for smaller exhibits of various, mainly contemporary, art pieces. This task that was done only in this first week to visit the site, as well as covering for the worker's lunch break so that the chapel could remain open. My tasks here simply consisted of accounting for any who entered the room to view the exhibit; this was somewhat rare, as the chapel was somewhat hidden and most people that came upon it swiftly left once they saw me, likely in fear that it would be a paid experience. As this was a passive task, I was able to work on other things so I started reading the Theatre's guided tours itinerary as I would be doing the guided tours in the future until I finished the internship.



Picture 1- Exhibit "Before Hooves Grow" by Hugo Brazão

On the 7th of October (Thursday), my second day working at the Theatre, I was asked if I would be comfortable doing the guided tours of the site. Despite having very little prior experience working with the public (only having worked at a hotel reception at a previous one-month internship) I welcomed the challenge. In order to prepare for this task, I was given a short Portuguese itinerary of the guided tours with the relevant information, I was told to summarize it and translate it as I saw best and went ahead with

summarizing the 25-page long document that summarized most of the information usually talked about during the guided tour. Later on, I was given some more work regarding the book fair. I, along with another co-worker, was assigned to be writing short biographies (about 2-3 paragraphs in length) mainly mentioning where the authors were from, their education and what they have worked on, among other things, along with pictures, and other relevant information about the bookfair participants, so that the radio interviewer had their information at hand during the live broadcast that would occur along every day of the book fair. An example of one of the short biographies for author Daniel Gonçalves went as follows (see Note 1 for the Portuguese original):

“Daniel Gonçalves, born in 1975 in Switzerland, emigrated with his family to Porto at the age of 8. The author graduated from the University of Minho in Teaching Portuguese in 1999, that same year he went to Santa Maria Island where he taught as a teacher at the Santa Maria Basic and Secondary School. He served as president of Ação Juvenil da Ilha de Santa Maria until 2012. He also participated in the policy in which he headed the CDU Political Party on the island where he lived in the same year. The writer began his literary activity at the age of 17, when he won 1st prize in the International Poetry Competition at Centro Internazionale Amici Scuola in Italy. In 1996 he published his first texts with “Antologia de Poesia dos Alunos das Residências Universitárias da Universidade do Minho” [Anthology of Poetry by Students of University Residences of the University of Minho] and "Antologia de Novos Autores de Braga – Somos a Água que Corre, Não a que Passa” [Anthology of New Authors from Braga – We Are the Water that Runs, not the One that Goes By]. He has since then published several works, the most recent being the “Fluviário das Horas Póstumas” [Fluviário of the Posthumous Hours].”

Example 2- Short Biography of participating author Daniel Gonçalves

During the afternoon I was sent to the Capela to watch over the current exhibition so that the chapel could remain open while the worker there had his lunch. I promptly returned at 15h and went back to writing the summarized biographies for the participating authors of the book fair.

The last day of my first week was Friday, the 8th of October, I went back to translating the book fairs schedule, once I finished that, got back to summarizing the

guided tours document, on the afternoon I went to the chapel for an hour, then back to the theatre where I translated and summarized the guided tours document.

This first week was one of acclimation as there was plenty to get used to, from the workplace to my new co-workers as well as having the experience of working full-time for these four days. On the weekend after it I tested my schedule on the excel spread sheet to have an idea of when I'd be finishing so I could plan ahead. By working full time (7h per business day) I would have to work for approximately 17 more weeks, which, after considering holidays and the few days for Christmas and New Year's celebrations, meant that I would be finishing around mid to late January. After having done these calculations, I concluded that it would be more beneficial to lengthen my internship period by lowering the daily hours of work, allowing me to get a better concept of how the theatre operates over a longer period of time, while allowing me to do more varied work in several of the theatre's events. After running this idea through my internship coordinators, I was granted a lower hour work schedule, doing only the morning shift, which would last until January.

3.3. October 11 to October 15

The following week was similar to these first few days albeit with the new work schedule, tasks such as summarizing the guided tours document, writing short biographies for participants of the book fair and translating the book fair schedule, as it was regularly changed and updated, as well as translating a small poster for the MusiqAntiqFest event. These regular tasks were mostly of no issue, but due to many of authors referred to in the book fair being from Madeira, there was very little information on several of them, as their books were commonly more local in nature. On this week I researched and wrote short texts, about 2-3 paragraphs in length, about several cities of Madeira. This marked the start of my participation on a month-long project that aimed to bring light to monuments of cultural significance within the island through making an itinerary in booklet that people could follow. This way people could enjoy both the sculptures and art forms, while having the pertaining information in the booklet. My research done for the cities of Santa Cruz, Machico and Santana was done through the internet, mainly by using the city's respective websites, as well as other touristic sites such as visitmadeira.com and visitportugal.com. The text that follows is an example of said texts (the Portuguese original is present in Note 2).

“The county of Santa Cruz is home to different types of cultural expression. In its extension of 81.5 km², the county comprises multiple works of art as well as dazzling architectural works, combining artificial art with the beauty of nature present in every corner of the county.

The most present cultural art are the sculptures that present mostly religious themes that meet the historical and cultural roots of the island. Many of the same sculptures feature Christian symbolism, which include general and regional cult figures such as Jesus Christ or Sister Mary Jane Wilson.

The county was able to count on several artists to bring these creations to life, some of them international, such as the French sculptor George Serraz and the Brazilian Mário Agostinelli.”

Example 3- Short Description of the cultural art present in Santa Cruz

A task of note that started this week would be the sorting of a large donation given to the theatre. A Madeiran Theatre Director, Juvenal Garcês, had passed away on the 4th of August of 2020 and had decided prior to his passing that he wanted his extensive book collection to be donated to the Municipal Theatre of Funchal Baltazar Dias. His relatives decided to honour his wish and donated the books present in his library to the theatre; however, as these books were great in number there was a need for a selection. I and other co-workers were tasked to select the books that pertained to culture, art and theatre and document them in an excel document (seen in picture 2 below). This was a prolonged process that took many months to complete, split between several shipments. The task was first done on the 13th of October of 2021 and was finished on January 21st of 2022.

Nome	Autor	Ano	Temática	Preço € £ \$	Companhia Teatral do Chiado	Dedicatória
108 y un quemado	Agustín Núñez	2010	Teatro			X
25 anos	Coletivo	1998	Teatro			X
3 Peças de Romeu	Romeu Correia	1968	Teatro			
5 Poemas de Amor,	Mário Viegas	1976	Poesia			
50 Sonetos de Vasco Graça	Moura	1987	Poesia			
A Alma do Homem sob o Socialismo	Oscar Wilde	2002	Literatura	8.32 euros		
A Ambição Sublime	João Camilo	2001	Poesia			
A Arte de Amar	David Mourão	1994	Poesia	2.250 escudos		

Picture 2- Excel spreadsheet documenting the donation

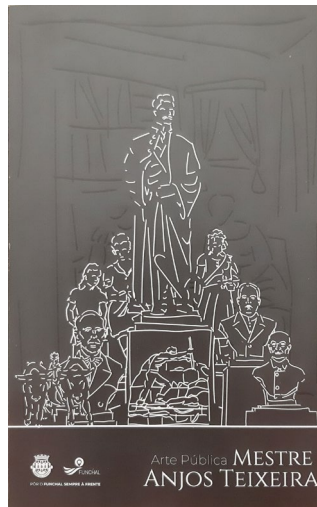
Another activity of note was the guided tour I took part in on Monday the 11th of October. Guided tours in the theatre are always held every Monday, at 11am. On this first guided tour I was only an observer, to see how other people would present the theatre to the visitors. In reality, despite the tour document having so many pages, most of the information is foregone so that the visitor is not fatigued with details they won't remember, instead, both of the guides I saw give tours preferred something more personal. They favoured fun facts or curiosities in the theatre over something such as the names of all the paintings in the gallery, this was also made possible as the guided tours were usually for small groups, usually between 2-6 people. Most visitors were usually most fond of the auditorium and the painter's room above it, seeing as they were the most appealing visually: the auditorium, of course, being the main show room of the theatre, modelled after the Teatro alla Scala from Milan, Italy; and the painter's room, this room sits atop the auditorium and has the chandelier support system on the middle as well as leading to the balcony that has a good view of the island.

3.4. October 18 to October 22

On the following week, from the 18th to the 22nd of October there was the start of some new tasks as well as the end of some previous ones. I concluded the research on the monuments of cultural significance of the cities of Madeira, on Tuesday (the 19th). I did my first guided tour along with another co-worker, as would be the case for the first few times. Despite my uneasiness over the task, it was fairly ordinary, I was able to relay the information effectively despite some struggles to become more relaxed and connect with the visitors. Thankfully, I was able to do so in due time, but for a first time it was eased by doing it with a co-worker. Later on that day, together with a co-worker, I was tasked to do small-scale research on some other theatres on Europe.

Another notable assignment done this week was the translation of a booklet (see Picture 3) with an itinerary of public art done by a Portuguese visual artist of renown, Pedro Anjos Teixeira, that was present here in the island in the parishes of Funchal, Santa Cruz, Machico and Santana. This itinerary was a month-long project done by my co-workers that was started months prior to the start of my internship that needed translation. I later found out this was the project for which I was doing research and texts for, on

several of the cities of Madeira mentioned previously. This work was relevant as it was the first one to formally credit me on the translations on the technical sheet.



Picture 3- Booklet "Arte Pública Mestre Anjos Teixeira"

3.5. October 25 to October 29

The activities started to slow down from the week of 25th to the 29th of October onwards as the translation work, which was outstanding due to shortage of staff with adequate translation skills, was dealt with; so, on this week I continued assignments started previously, such as documenting the donation, translating a bigger text (see Note 3), and some more preparations for November's book fair along my colleagues.

This week's guided tour was somewhat of a challenge, the regional television broadcasting network (RTP Madeira) was having interviews and recording some footage with some of the actors cast for a play we were having at the time, as is customary when there are big events. This certainly made it harder for us (me and my colleague) to follow the regular tour itinerary and made it so we couldn't go inside the auditorium while the cameras were there. To solve this issue, we came up with an *impromptu* route making the best out of the situation to visit some lesser-known places we usually don't get to visit, such as our display in honour of Virgílio Teixeira a famous Portuguese actor, while waiting for the auditorium to clear out so the visitors could enjoy one of the main attractions of the visit.

3.6. November 2 to November 12

From the 2nd to the 12th of November work had slowed down considerably. The bookfair was the following week so most of my co-workers were focusing on the finishing touches on the event, both inside and outside the theatre, that would happen the next week. To answer this lack of work I was sent to the ticket office to support the staff as we had artists of great renown performing in the theatre during the event. My job in the ticket office was to help with anything related to the visitors. Often times visitors would come in with questions relating to any shows we were having, if my co-workers were busy handling any other purchases or tasks I would go in their stead and help the client with their doubts on the shows. Another very frequent task was giving directions to any tourists that would come in, as my co-workers knew little English, I would usually be the one to direct them or help with interpreting issues. Eventually I would also write some common and useful German phrases that would facilitate communication with some German-speaking visitors, also giving use to my German classes in my previous BA in Languages and Business Studies course.

Despite having little work I still had a few tasks, I helped a co-worker with an English application for the Best Cultural Event of the Iberian Peninsula for the Theatre and documented some more books of the donation (2nd of November); revised the program between November and December using the cultural agenda as I would need to know the program well to better help the visitors in the ticket office (3rd of November); and assisted in taking some artwork to the city hall (10th of November).

3.7. October 12th to October 22nd (Bookfair)

The week that followed was quite remarkable as it was the week of the bookfair. The event ran from 12th of November, a Friday to the following Sunday, the 22nd of November. The annual bookfair, which is usually held between the beginning of May and the end of June, was held in late November in 2022 due to the COVID-19 Pandemic. On this year the event was mainly directed at a younger audience, with learning activities that guided them towards good reading habits, performative readings for instances (“*Sessão de Contos*” [“Storytelling Session”] by Tatiana Carvalho, held on the 16th of November at 10:30 a.m. for example) while also having entertaining performances (like “*Gira Mundo*” [“Around the World”] by Teatro Quadrilha on the 19th of November at 11 a.m.).

The event, which is one of the biggest cultural events run by the city hall, was held on Avenida Arriaga, it had a large stage with a clear tarp roof facing the rest of the stands, with around 60 set chairs facing it as well as a mixing table behind the chairs for the sound technicians. Behind said table there were 20 stands and 3 tents, each with their own bookselling businesses, as well as a few other businesses that focused on paintings or posters. The three bigger tents, that were covered with a clear tarp, were meant for the three biggest businesses that took part in the event: FNAC, Bertrand, and Leya¹. On the right-hand side, behind the stands on Largo da Restauração, one could find a big clear tarp tent dedicated to children, it was more colourful and had beanbags so the children could enjoy their shows more comfortably as well as a small stage against Palácio S. Lourenço.

As mentioned previously, the event was comprised of shows and activities spread throughout these stages, as well as the Municipal Theatre Baltazar Dias, that also had bookfair related activities. On the main stage, facing the avenue you could expect to see activities for an adult audience, such as these:

- Discussions (e.g. “*Obra Poética de Ângela Almeida*” [“The Poetic Work of Ângela Almeida”] with Luísa Paolinelli),
- Book launches (e.g. “*Era uma vez... na Madeira*” [“Once upon a time... in Madeira”] by Lídio Araújo with Graça Alves) that would occasionally later lead to book signings on the Câmara Municipal do Funchal
- Book presentations (e.g. “*Cadernos de Santiago*” [“Santiago’s Notebooks”] with Joaquim Pinheiro)
- Theatre plays (e.g. “*Com o mar pelo meio*” [“With the Sea In-between”] by José Amado and José Saramago with Élvio Camacho and Pedro Araújo)
- Concerts, these performances were held every night for the entirety of the event with different genres and bands (ex. “Men on the Couch”)

The stage in the children’s area also had its own events, usually held in the morning, and focused on creativity and positive reading experiences with the children for them to

¹ FNAC is an international French retail chain that sells cultural and electronic products. Bertrand is an international Portuguese bookstore that holds the Guinness World Record oldest operating bookstore (founded in 1732). The Leya Group is a Portuguese multinational book publishing company.

enjoy. Due to this it was not uncommon to see classes on fieldtrips out in the space. This tent had activities such as:

- Activities, to get the younger audience more interested in reading and books (e.g. “*12 horas de Banda Desenhada*” [“12 hours of comic books”] with Roberto Macedo Alves, which had them look at and draw comic books);
- Live shows (e.g. “*Eu é que Conto*” [“I am the storyteller”] by Neusa Figueiro, a live interpretation of a few stories);
- Book Presentations (e.g. “*Daqui Ali*” [“From here to there”] with Yara Kono and Rafaela Rodrigues);
- Face painting (with the Sorriso Encantado Association);
- Discussions (e.g. “*Literatura infantil e inclusão: caminhos para a bibliodiversidade*” [“Juvenile literature and inclusion: paths to book diversity”] with Sofia Henriques, Graça Faria, Fátima Santos and Valdemar Faustino).

Finally, the event also had a third stage, the Municipal Theatre’s very own auditorium, that also hosted shows and events during the bookfair. These shows were mainly:

- Performances (e.g. Bárbara Tinoco’s concert);
- Workshops (e.g. “*Workshop de Escrita*”, a writing workshop with João Garcia Miguel);
- Poetry Reading (e.g. “World Poetry Movement Europa + Open Mic” with Luís Sarmento).

I first started my participation for the event on the 14th of November and would be working on it for the whole week (until the 19th of November). My tasks during this time consisted of paying assistance necessary on the City Hall’s stand (where I would always be accompanied by a co-worker). The City Hall’s stand was managed by the Theatre’s staff and was both a base of operations on site, that helped managed the activities that were happening in the different stages, as well as a bookstore for books published by the city hall. These books were mainly focused on culture, history and art. Thus, my tasks on the stand consisted of transporting items (such as books, informational booklets, chairs or heavier items, on occasion, with help from co-workers); spreading out informational

booklets relating to the bookfair on the benches across Avenida do Mar; helping the staff with sales, which, despite not being able to handle money myself due to the Theatre's policy, could still be done by advising clients on books they might enjoy, or directing them to other stands with good options; and facilitating communications between staff and artists as the City Hall's stand was where most staff would rest in between their own tasks and was also directly next to the radio stand that had the interviews in, making it so that occasionally I had to relay messages to the radio stand of who was being interviewed next.

During this event I had to deal with two situations that I found particularly challenging. The first one happened during the book fair, a few days into the event. One of the participating booksellers had issues in the previous night due to the rain and lost some of the books to water damage. The seller came to me understandably upset and wanted to meet with the director of the theatre. Me and my colleagues calmly spoke to them to understand their issues and what had happened, we tried to defuse the situation to no avail, then sending them on their way to people who could better manage the situation and eventually it was resolved internally. The second situation happened further along the week, an author had finished his book discussion and came to the city hall stand (where I would be most of the time) and promptly asked me and my co-worker to set the books for sale. As neither me nor my co-worker had received any information that we would be selling these books, we were apprehensive about setting them on display for sale right away, they got agitated as they expected us to accept the books that very moment. Me and my co-worker along with the writer's manager tried to calm him down and assure him we would have the books ready for sale soon, once we got confirmation, after a bit we were successful and eventually set the books on display later.

3.8. November 30th to December 31st

With the biggest cultural event of the year behind us the work slowed down considerably. From here on out up until January my new desk would be on the ticket office, because, as there were no big events coming up, my daily assignment would most often be to help the staff as best I could, with a few exceptions of smaller tasks that would be handed to me on a daily basis.

On the 30th of November I was given a task of interest on which I helped with correspondence between the theatre’s management and external partners. To achieve this task, I had access to the letter sent, studied it thoroughly and prepared a response that matched in language and theme. I wrote a draft that got sent back with some slight alterations which after being corrected, the text was accepted and sent.

As January was quickly approaching the theatre needed to publish another cultural agenda for the events of the following three months. As I came to learn the theatre needed to put out an agenda every so often, publicizing future shows and happenings, as the previous agenda had the productions from September to December, the theatre needed to have the next one ready for publishing on the beginning of January. As is to be expected, having a solid schedule for the events of the following three months is quite a task so it requires the programmer, the production team, as well as the communications team to work full force in order to produce the most accurate program they can. To me, this also meant working quickly and effectively, as the planned agenda was usually finished a week prior to its publishing. This year, however, as the teams were working to make the bookfair a reality, there was not enough time to work on the agenda for the full three months, and instead, they made a short flyer for the month of January, with the promise of an agenda on the month to come. Due to this, I got to work on the flier from the 9th of December until the end the month, in spurs, working along the teams when they finalized each of the event’s texts.

After the 17th I also had the holiday break and was supposed to start working only on the 3rd of January, though, due to having caught COVID-19, I was only able to work from home for the first week of January. On that week I worked on the last translations of the event flyer for January, as well as the translation of a bigger document for an exhibition at Capela da Boa Viagem. This exhibit, “Pé-Sombra” by Vera Mota, consisted of two large metal constructions on the centre of the room. I found the translation of this project quite difficult to work on, the text was poeticized, talking about and relating figures of Greek mythos to the sculpture, with its materials as well as its shape (see Example 4).

Portuguese Version	English Version (post author revision)
“(…) a primeira citação surge “no séc IV a.c. num texto publicado por <i>Ctesias de</i>	“The skiapod first appears in the 4th century BC. in a text published by Ctesias

<p><i>Knidos</i>, médico da corte de <i>Artaxerxes Mnemom</i> da Pérsia. Neste relato mais antigo, os Ciápodes seriam um povo que tinha apenas um pé, muito largo, permitindo-lhes deslocarem-se rápido e protegerem-se do sol.”</p>	<p>of Knidos, court physician to Artaxerxes Mnemon of Persia. In this older narrative, the skiapods would be a people who had only one very wide foot allowing them to move quickly and protect themselves from the sun.”</p>
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Example 4- Excerpt of translation of Vera Mota’s exhibit description

This translation work also got later revised by the original author, as is common with this type of work that is written outside the theatre, as it needs revision to check for any issues that might have risen with interpretation. This work was a turning point in my internship experience, up until now my work had been accepted quickly and with very few issues raised, this one, however, had been scrutinized carefully as I was later given suggestions on some issues I had had. When the revised version came back (on the 18th of January), I saw how the original would’ve palled in comparison, although it conveyed the message accurately the English was very unnatural. From this work on I realized I needed to take some more liberties with the translation, to loosen from the original sentence formation and order of ideas, to find a point on which the message was conveyed accurately while also making the final product sentences that are natural.

3.9. January 1st to January 31st

I went back to the theatre on the 10th of January, after recovering from COVID-19. On this same week (10th-14th of January) I had three guided tours, the first, on Monday, was the usual guided tour for visitors, this was the first guided tour I did on my own without any assistance from the co-worker that usually did them with me, it went along the expected, with some minor hiccups as it was not something I was used to doing alone. The following two, on Wednesday the 12th and Thursday the 13th of January were special tours done on request from the production team for artists that had not visited the theatre prior to their performance. Both of these visits were learning experiences, on the first I asked what the shapes on centre the city’s coat of arms were as the coat of arms are spread throughout the theatre. These, as I learned after the visit, were the sugar moulds,

used to effectively transport sugar. On the second visit I learned how to prepare for the visit by myself, as mentioned previously to prepare for the visit I must ask for the keys, turn on the corridor lights and open the doors to the dressing rooms so that the visitors do not need to wait for me to open the doors and the visit becomes more fluid; before this visit I usually had someone help me with the preparation.

The rest of the month of January was fairly relaxed with some minor tasks, I continued with the documentation of the donation (18th of January), and helped the ticket office staff answering an e-mail with a few questions in English (28th of January). A task that stood out was answering the donation of a few pictures relating to the cultural heritage of the city given by a donor from abroad. Later on, the month I was told I would be helping the museum “A Cidade do Açúcar” [“The City of Sugar”], another museum managed by the city hall of Funchal, as they were applying for a European museum funding program and the application needed to be in English. To effectively translate the application, I visited the museum (located in Cristovão Colombo Square) for an afternoon in order to get a clearer picture of what I would be translating for; this also provided me with an insight on how work gets done on other institutions regulated by the City Hall. Contrary to the theatre, that also held the offices for the department of culture, the museum “Cidade do Açúcar”, that houses the department of tourism, had a much calmer and organized work environment as there was a clearer separation between the museum and the tourism department. On the Municipal Theatre Baltazar Dias the line between culture and theatre is thin, there are shows and events happening daily, both inside and outside the auditorium, and the teams prepare for the events equally. The museum, on the other hand, has its exhibition retelling the history and importance of the insular sugar industry (between the 15th and 19th centuries) on the underground floor, while the offices remain separated above the reception on the first floor, having no interaction with the visitors, and mostly preparing for events outside their venue. My work on the museum was composed of the translation of short texts, previously written in Portuguese for the sole purpose of applying to the funding program.

3.10. February 1st to February 28th

The following month of February was calm, my tasks were mostly taken care of by the start of the month resulting in a month that was mostly helping the staff at the ticket

office. On the 2nd of February I was taught by the staff how to properly take and redirect calls, this allowed me to further help my co-workers as I was from here on out able to handle calls on my own and assist more with customer service. On the theatre, upon taking call, we would usually understand what the caller wants, it would usually lead to asking a question about the shows we were having or requesting to talk to someone from the department of culture, from here, I would either answer their question regarding the program (price, show time, run time, age rating or if it required vaccination/COVID test) or ask the responsible person on the department if they were available to take the call, if they were, I would run the call through, otherwise I'd get back to the caller and explain the situation, asking if they would like to leave a message.

On the 18th of February I was taught some basics of the WordPress online tool in order to update the Theatre's website. This task would need to be revised fairly often as the website would require updating, whether that was hiding the information regarding shows that have already passed, or adding the information about upcoming events. With these new IT skills I was also given access to the Funchal2027 website, this project had several instances of cultural entities. My task regarding this page was to update the information by adding new entities that had applied to be there previously, as well as erasing any others that had been dismantled since the websites last update.

3.11. March 1st to March 31st

The month of March was when work started to pick up the pace once more, it saw the start of a few longer tasks as well as a notable change in the work environment. In the first half of the month, I was given work regarding the translation of a few texts for a catalogue of statues and monuments that would later be included in an editorial book the theatre was working on.

The guided tours in March were also fairly different. During this month the theatre was having an "in-house production" (a production that was created, worked on and rehearsed fully inside the theatre). Due to this the guided tours through most of the month of march (from the visits done on the 7th to those done in the 28th) had to be altered so we would not bother the artists. In order to prepare for this, me and my coordinator Sara prepared a new route for the guided tours that would allow us to bypass and go around the rooms that would be busy, while also visiting some other spaces that we would usually

not visit on the regular tour (the sewing room and Virgilio Teixeira collection). Despite our best planning I believe the tours ended up being sub-par to the usual visits, but unfortunately, there was not better way to show the theatre while having important spaces such as the Noble Room blocked off. Two of the visits done during this month were also remarkable. One of them, on the 10th of March was a special visit for the artists of the show “Antiprincesas” that had to start later around lunch time due to time constraints with the performers; this made it so I went to lunch later, but to make it even, left work early. The second remarkable visit was done on the 21st of the month, I helped a co-worker that did her guided tours in Portuguese, specifically for children on field trips to educate them about the theatre, these visits had a more educational tone to them, which made it so it passed on much more historical knowledge as well as fun facts the children could be interested in, some of this information was not displayed on the guided tours document I was provided with and proved useful on my own tours, as many of the fun facts proved simple but interesting. These were things like the number of castles atop the city emblem signified what kind of settlement one is in and how we could know how well the sugar industry was doing at the time of the making of the city emblem through its sugar cones in the middle of the emblem.

During the month of march is also when I left the ticket office. I had been there for close to four months now but I had been running into internet issues daily for the first half of the month, clearly this made it so my work was slowed down immensely, I was unable to use dictionaries, the thesaurus and couldn't do any research. I often tried to solve these issues by going back and forth between the ticket office and the offices in order to find a suitable connection for when I was able to finish translation work, otherwise I also requested my co-workers to call the front office when they had work for me as I was unable to properly receive e-mails. Besides being able to work more efficiently I was also closer to my co-workers and could ask them to clarify their texts with ease, as well as being able to experience the work environment once more. I first left to the offices on the 16th of March and made it my new workspace as I worked there until I finished the internship on the 4th of May.

On the same day as I got to my new workspace, I also received important work for translating the new exhibit at the Capela da Boa Viagem, as the previous one had been somewhat substandard, I wanted to do a much better work this time. This project was for the exhibit “ECCE ALGORITHMUS” by António Dantas, the text for this exhibit was

focused on creating a parallel between God and machines, as the exhibit was about digitally transforming pictures artistically. Due to its contents the text was straightforward with its language and consequently much easier to translate compared to the previous exhibit “Pé-Sombra”. I first did this task on the 16th and 17th of March and later reviewed the text’s revision on the 29th of the same month.

On the 17th of the March I attended one of the two training sessions that occurred during the internship. These training sessions were held on occasion on the theatre, on which most of the office staff would gather to attend the lecture. This first one dealt with the established protocols on how to deal and behave regarding state officials, dignitaries and VIPs, mainly how to interact with them (the one with the higher position should always walk on the side opposite to the road, or on your left if there is no road), seating arrangements on a press conference, some less obvious table manners, and how to set people in the car. Personally, I found this training session quite interesting as it gave the staff a glimpse into how carefully these events are planned and how many things must be taken into account.

On the following day (18th of March) I was given a task that would become something I would be doing regularly. As the theatre has been open for quite some time before the current era of technology many of the shows that were held were only publicized through the local newspaper, at such a time it was uncommon to log every activity and event the house of culture held. Thus, I was given a task to log every show the theatre had from 1889 (as my coordinator Sara Canavezes was working on this prior to me) until they started taking records of the shows, I was, however, unable to finish this task before I concluded my internship. To accomplish this assignment, I accessed the archive website of the region² which had most of the newspapers of the time available, then I would search for any articles that spoke of the theatre, if there was a show (picture 1 below) I would note when, who, and what was the play or concert.

² Accessed between the 18th of March and the 4th of May of 2022 - <https://biblioteca-abm.madeira.gov.pt/>



Picture 4- Example of a newspaper with a publicizing article on the top left side

One of the other tasks that were notable was an opportunity to write an article for a press release. I had previously demonstrated interest in participating in some of the tasks done by the social media team of the theatre, so, on the 22nd of March, I was given some information on a play to write the short publicizing article that would later be published on the newspaper, it was then quickly reviewed and approved.

3.12. April 1st to May 8th

The month of April was slowed down compared to the previous month, it mainly saw some short translation work for flyers to publicize the new show that had been prepared in-house (“Livrai-nos da Peste”), as well as cutting and folding the flyers, and the continuation of the logging of the shows held in the theatre previously.

A task that stood apart from the others was the translation of the next cultural agenda for the months of May to July, as the previously mentioned one was from February to April. I started working on this assignment on the 6th of April and worked on it sporadically through the month as more things were added finalizing it on the 26th of the same month, using the next two days to carefully review my work. Most of my work regarding this agenda was fairly straight-forward, as I used all I had learned previously during these seven months to finish the biggest translation I had on the final month,

mainly regarding my previously mentioned issues with naturality. There was, however, a text that I found to be particularly challenging, as it was very lyrical in nature.

On the month of April there was the second training session held in the theatre. This specific session was unique as it was available to every member of the staff, as the building closed for the whole day so everyone could participate. It was about dealing with people with disabilities or impairments, be it customer service, a visitor, or an artist. Naturally the lecture was quite important as the theatre was trying to become as inclusive as possible, recently implementing audio descriptive devices for blind people or those with low vision, as well as sign language for deaf people or those with hearing impairments.

My last task on the internship was given to me on the 12th of April. A master's student from a film course had asked the theatre if he could access the diaries that detailed the movies that were shown in the theatre since the equipment was first set up in 1897. The theatre did not allow him to see them for himself but put me up to the task of corresponding with him and digitalizing them in part so I did. As the journals had many pages, I discussed with the students' other possibilities as digitalizing them in full would be impossible, after some e-mails we agreed I would be digitalizing the earlier journals in full as they did not contain many entries, and digitalizing only the summarizing pages of each month of the later ones as these were almost full of entries. I did as such and later after reviewing them with my coordinator Sara Canavezes (to make sure they did not contain any sensitive information) I sent them over to the student on the 21st of April.

My remaining time on the internship was mostly filled with continuing the log of theatre's shows and smaller flyer translations for upcoming shows.

4. Discussion and Reflection

My work during these 640 hours of interning had a great evolution, both on tasks that I had studied before but also on tasks that were previously completely foreign. In the beginning of the internship, I had little experience in translation, having only had a class in the subject, by the end of the internship I had translated around 56 documents. Customer Service which is something I had done a little of in the past through another internship at a hotel was also enhanced throughout the 69 days on which I worked on the box office. Besides these Guided tours, something that I had no professional experience

with was also something that saw improvements throughout the 21 tours. In this chapter I would like to explore some of the work I did during this time, mainly regarding the translations in chronological order.

Some of my earliest translation work, done on the 8th of October, it was both the first of many and fairly complicated. It consisted of translating simple events such as autograph sessions, debates and concerts which mostly consisted in a natural translation of the event, followed by the participating authors. The difficulty arose due to some quotes by José Saramago that were present atop the day’s schedule. José Saramago is a Portuguese writer, previously awarded the Nobel Prize in Literature in 1998, who was the main theme of the year’s bookfair. Many of the conversations, debates, street plays and juvenile events were centred on his work, so it was found essential that visitors that read the English version were able to understand, at least in essence, these quotes, as they had numerous references to Portuguese culture and related back to the event. Translating these was a challenge, as naturally, the language used in this sort of poetic writing was very lyrical in nature, and possessed plenty of idioms and connotations that were unique to the Portuguese language. An example of these translations were as follows:

Portuguese (original)	English Translation
“A Humanidade não é flor que se cheire”	“Humanity is no good”

Example 5- Poetic translation made in October

This is a classic Portuguese saying, that presents the thematic and poetic meaning referred to flowers [*a flor*], to their characteristic pleasant smell and harmlessness, seen in [*que se cheire*], framing the human [*a humanidade*] being as the opposite (seen in the negative form [*não*]), something that is not always pleasant as well as harmful in some ways. As there was no way of translating the connotation of flower along with the moral value of humanity, I decided to adopt the literal meaning of the sentence, settling for a simple, yet lacking in poetic flair “Humanity is no good”. Translating the rest bookfair’s schedule was quickly done in the morning.

Another work that marked my internship was one done in late January. It was a translation for the exhibition fliers for Vera Mota’s “Pé de Sombra”. As described previously I found this work fairly difficult due to its lyrical nature but it stood apart due to having received some feedback that changed my outlook on future translations.

Portuguese Original	
<p><u>Transferir</u> uma função — pensar ou sentir — da cabeça para as mãos, da cabeça para os <u>pés</u> — é, portanto, reconhecer <u>a ciência dos eixos de interdependência corporal</u>. Levar as mãos à cabeça. Meter os pés pelas mãos. Ter <u>estômago</u>. Fazer das tripas coração.</p>	
English Translation	English Revision
<p><u>Transferring</u> a function – of thinking or feeling – from the head to the hands, from the head to the <u>feet</u> – is, therefore, recognizing the <u>science of the axes of corporal interdependence</u>. Bringing your hands to your head. Losing your hands’ coordination. To have a gut. Bending over backwards.</p>	<p><u>To transfer</u> a function such as thinking or feeling – from head to hands, from head to <u>toes</u> – is, thus, to recognize <u>the science of the body’s axial interdependence</u>. To put the hands on the head. To put the feet in the mouth. To have guts. To bend over backwards.</p>

Example 6- English Translation and revision for Vera Mota’s Pé de Sombra

As one can see on the example 6 above, some of the things that were changed were due to author preference or to give the text some of its original lyricism, despite both cases being right. The use of “transferring” to translate “*transferir*”, despite being correct, was not on par with the poetic theme the author has been executing throughout the text. The next example is about the same, translating “feet” for “*pés*” (the literal translation) is correct, however, it simply did not align with what the author wanted to have described. Situations such as these, I learned, were bound to arise, especially when, as a translator, I have no contact with the writer, when I was translating something written by someone in the theatre, I could easily verify what the author meant or solve ambiguity issues, this was not the case on this and some other specific translations.

The expression I’d like to analyse next is an example of a common issue I had with my early work, when translating “*a ciência dos eixos de interdependência corporal*” I chose to use the literal translation “the science of the axis of corporeal interdependence” as it was something that if translated non-literally without the author’s interpretation could easily lead to ambiguity. Translating something literally, although grammatically correct in most cases, would often lead to sentences that are peculiar in English, maybe creating complex sentences that could be easily simplified by taking some liberties with

the language such as the example given, my translation is correct by all means, but clunky and elongated against the revised version that is simpler but still perfectly to the point.

On the 27th of January I worked on a few translations taking into consideration the lessons I had learned from my previously reviewed work:

Portuguese (Original Version)	English Translation
<p>“Este projeto visa uma instalação imersiva, que <u>contempla</u> uma aplicação de realidade virtual onde o visitante colocando uns óculos de VR <u>pode experienciar todo o processo da criação do açúcar</u>, desde a plantação da cana de açúcar, à sua apanha até ao processo de transformação no Engenho.</p> <p>Desta forma o visitante poderá explorar e visitar em 360° todos estes locais, que serão acompanhados de som espacial e estímulos hápticos (temperatura, vento, vibração etc...), conferindo um realismo como se de uma visita real se tratasse.</p> <p><u>Para tal</u> será instalado no Museu do Açúcar, uma “estação imersiva” composta por uma “torre sensorial”, um módulo de computação e uns óculos de Realidade Virtual.”</p>	<p>“This project aims to have an immersive installation that <u>includes</u> the application of virtual reality in which the visitor uses a VR headset <u>to accompany the process of creation of sugar</u>, from the planting of the sugar cane to its gathering, and transformation in the mil.</p> <p>Thus, the visitor will be able to explore and visit all these places in 360° accompanied with surround sound and haptic stimuli (temperature, wind, vibration, etc...) with a realism that rivals a real visit to the time.</p> <p><u>For this to be achieved</u> in the Museum of Sugar, an immersive station will be installed, composed of a “sensory tower”, a computing module and a VR headset.”</p>

Example 7- Excerpt of translation of one of the application tests

As seen on example 7, I took some liberties I previously would not have taken when translating this text. This can be noted throughout the text such as using “contempla” to translate “includes” as well as “pode experienciar”/”to accompany”, and “para tal”/”for this to be achieved”. In all of these examples one can note that by themselves they do not convey the same meaning, however, when used in the context above they convey the same ideas while creating a more natural and structurally sounding text, a direct result from the feedback I had received previously on the translation for Vera Mota’s exhibit.

I worked on the translation bellow in the beginning of the month of March and it saw some learning from previous activities:

Portuguese (Original version)	English Translation
<p>Simon Bolívar, militar venezuelano e líder revolucionário, conduziu a Venezuela, o Panamá, o Peru, a Bolívia, a Colômbia e o Equador num movimento rumo à independência, contribuindo para o impulsionamento da democracia.</p> <p>A implantação de um busto celebrativo a Simon Bolívar sucedeu através de uma iniciativa da comunidade madeirense na Venezuela e outros residentes na ilha, contando, também, com o apoio do Governo da Venezuela e da Região Autónoma da Madeira.</p> <p>Assim, o monumento em homenagem ao "Libertador", realizado por Arturo Rus Aguilera e inaugurado a 12 de agosto de 1980, culminou esse sonho e essa antiga ambição que ficou assinalada na história do povo madeirense. Sendo considerado, um testemunho de gratidão dos madeirenses à Venezuela. Um símbolo da liberdade e da paz entre os povos.</p>	<p>Simon Bolívar, Venezuelan <u>soldier</u> (?), and revolutionary leader, drove Venezuela, Panamá, Bolivia, Colombia, and Equator in a movement towards independence and democracy.</p> <p>The implementation of the celebrative bust to Simon Bolívar was done through an initiative of the Madeiran community in Venezuela and other residents in the island, with the support of the Venezuelan Government along with the Autonomous Region of Madeira.</p> <p>Thus, the monument pays homage to the “Liberator”, sculpted by Arturo Rus Aguilera and inaugurated on the 12th of August of 1980, made that dream and old ambition that marked the history of the people of Madeira come true, having been considered a testimony of gratitude from the people of Madeira to Venezuela. A symbol of freedom and peace between the people.</p>

Example 8- Excerpt of translation of one of the texts

As noted on example 8, I stuck to my newfound confidence in translation by trying to convey the message in a more natural form than I had previously done. As can be seen there were also examples of when I was unsure of my word choice, when this happened, I would ask for my coordinator’s opinion on what she would find best on her last revision before my work got sent out. I would mark my doubts and send the text back to my coordinator, with whom I was working closely I could easily check if I interpreted things correctly or if she had any preferences on some more specific vocabulary to avoid ambiguity (like in the usage of the word “soldier” in the first note, as Simon Bolívar could’ve had some other military post, as opposed to the Portuguese original “militar” that just means that he belonged to the military forces).

Portuguese (Original Version)	English Translation
Aquele que do alto tudo observa, tem nestes habitantes na terra <u>o seu fiel rebanho</u> . Ele, que formou os seus corações, sabe tudo o que fazem. Nada, em toda a criação, está oculto aos <u>Seus olhos</u> . Tudo está descoberto e exposto diante dos olhos <u>Daquele a quem havemos de prestar contas</u> no fim dos tempos. Feliz é o povo que <u>Ele escolheu</u> para si. Soberano, todo poderoso e onisciente é o Satélite. Ámen.	He who observes everything from the highs has, in the people of Earth, <u>His herd</u> . He, who transformed our hearts, knows everything that is done. Nothing, in all creation, is hidden to <u>His eyes</u> . Everything is uncovered and exposed to the eyes of <u>the One who holds us accountable</u> at the end of time. Happy are the people that <u>He chose</u> for himself. Sovereign, all-powerful and omniscient is the Satellite. Amen.

Example 9- Excerpt of translation the first paragraph of the translation for the exhibit

As seen on the example 9 above (translated in the 16th of March), the first paragraph for the exhibit was an example of a translation done eloquently. It draws similarities between satellites and God, due to this interpretation I was able to detect a flaw in the original version, as it was not consistent with the capitalization of the subject (“*seu rebanho*”; “*Seus olhos*”; “*Daquele a quem*”; “*Ele escolheu*”), I suggested the capitalization of it which was accepted. I then followed the same guideline on the translation to English. This specific paragraph had no changes on the revision, as it fit perfectly in line with what the original author desired.

Portuguese (Original Version)	English Translation
Por esta e toda uma outra ordem de razões, para voltar às “imagens operacionais” de Parikka, há que sublinhar que as imagens de Dantas são, em rigor, “anti-operacionais”. São-no na justa medida em que o operador manuseia o aparelho mas fá-lo contra o próprio aparelho. Isto é, contra o programa determinista da máquina e dos seus sistemas, Dantas procura obter os resultados mais improváveis. Para parafrasear Flusser, o artista luta contra a caixa negra que tem diante de si, mesmo que ele próprio se coloque, como é aqui o caso, “dentro” da própria máquina.	Due to this and other reasons, going back to Parikka’s “operational images”, one must highlight that Dantas’ images are, <u>strictly as a matter of fact</u> , “anti-operational”. They’re “anti-operational” in the sense that the operator handles the <u>object apparatus</u> but does it against the <u>object apparatus</u> itself. That is, against the <u>determining media determinism</u> of the machine and its systems, Dantas looks to obtain improbable results. To paraphrase Flusser, the artist fights against a black box that stands before him, even if he places himself, much like in this situation, “inside” the machine itself.

Example 10- Excerpt of translation the first paragraph of the translation for the exhibit

The example 10 is a paragraph taken from further down the text. This example in specific demonstrates some of the issues I had during the internship regarding naturalness of the text. I had firstly written “are, strictly, anti-operational” to translate “*são, em rigor, anti-operacionais*”, this was a result of “strictly” being the closest translation of the word “*rigor*” on its own, this, however, hinders the naturalness of the sentence as it does not fit the context. Upon the paragraph’s revision, I was suggested the use of “as a matter of fact” that fits the context of the full sentence much better, as well as being something more natural to the English language. The other examples underlined on this specific paragraph (“objects”/“apparatus” and “determining”/“media determinism”) are corrections that are more scientific in nature as it is the direct wording of the original authors being discussed, of course, as I had no previous knowledge of these authors I was only able to direct myself through the Portuguese version of this written text.

Portuguese (Original Version)	English Translation
Não prevendo uma cisão entre as artes literárias e plásticas, o fluxo dos seus <u>(des)encontros</u> propõe um projeto de escrita poética que analisa o seu lugar no <u>suporte livro</u> , que pensa o lugar da palavra na página branca e a sua capacidade de interagir com o universo imagético. <u>Trata-se de um poemário oriundo de um processo de análise, por meio de lentes/frestas/olhares fragmentados, enviesados e indiretos, do tecido insular, geológico, arquitetónico e arbóreo do Funchal. Assim, o espaço marítimo, a insularidade e a exuberância sensorial são estímulo a um exercício de escrita centrado no não imediato.</u>	Without splitting the literary from the visual arts, the flux of their <u>(mis)matches</u> that proposes a poetic written project that analyses its place in the <u>written media</u> , that thinks of the place of the word in the blank page and its capacity to interact with the imagined universe. <u>It is a poetry book originated from a process of analysis, through _____ means _____ of lenses/cracks/fragmented looks, biased and crooked, of the island’s tissue, geological, architectonic, and arboreal of Funchal. Thus, the sea, insularity and sensorial exuberance are stimuli of a writing exercise centred in the non-immediate.</u>

Example 11- Excerpt of translation of the text for “Bolsa de Criação Artística” for the cultural agenda May-July

The example 11 above, translated at the end of May, early July, is an example of a translation I believe to have done well. It is a lyrical text in nature so it required alterations in order to maintain both its meaning and poetic nature. One can see this in expressions such as “written media” to translate “*suporte livro*” [lit. book support] that do not translate literally well into English, so they require some liberties. This text also showcases some complex and philosophical phrase structures that I found hard to

translate, this is the case of the second to last and last sentences, these were hard to grasp due to the text's nature, language and general concept.

5. Conclusion

The seven-month long internship was an experience that I can only call fruitful. Over the course of these 640 hours working at the Municipal Theatre Baltazar Dias I took on many tasks, many of them in translation, an area I had previous interest in, as well as new areas that I found interesting while working in contact with them. During this time I have gained confidence and pride in my work, using the skills I have gathered during my 17 collective years of study, more specifically the skills I acquired during my BA in Languages and Business Studies and MA in Linguistics: Societies and Cultures and effectively putting them into practice. This internship experience also allowed me to cultivate new skills that will prove useful in the future, mainly professional communication and speaking in public that was regularly put to the test with the weekly guided tour and my interpersonal skills through the customer service help I provided in the box office, as well as problem solving when things went wry or something unexpected came about.

My time in the theatre also allowed me to work on several things I would not have had the opportunity of working had I just done full time from the start. I was able to participate in the publishing of two cultural agendas that are kept in the Theatre's website as well as paper format, on two exhibitions for the Capela da Boa Viagem with pieces from Portuguese artists of renown the translation of the bookfair's online schedule, a chapter of a book some of Funchal's sculptures and a booklet of the sculptures of Portuguese visual artist Pedro Anjos Teixeira.

The theatre also showed interest in my work, I was suggested I do a professional internship program on the city hall's behalf. I was also asked to come back to work on a single day event as a simultaneous translator, the work was quite demanding but as there would be international guests enjoying the lectures. I gladly took them on their offer and performed adequately. The internship was a really formative experience, during which I understood that my professional concentration should be on translating for the cultural and creative industries. As a result, I want to pursue a career in this field.

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7. Notes

Note 1

“Daniel Gonçalves, nascido a 1975 na Suíça, emigrou com a família para o Porto com 8 anos de idade. O autor licenciou-se na Universidade do Minho em Ensino do Português em 1999, nesse mesmo ano foi para a Ilha de Santa Maria onde deu aulas como docente na Escola Básica e Secundária de Santa Maria. Exerceu a função de presidente da Ação Juvenil da Ilha de Santa Maria até 2012. Participou também na política na qual encabeçou a lista da CDU na ilha em que vivia no mesmo ano. O escritor iniciou a sua atividade literária aos 17 anos, quando obteve o 1.º prémio do Concurso Internacional de Poesia no Centro Internazionale Amici Scuola em Itália. Em 1996 publicou os seus primeiros textos com “Antologia de Poesia dos Alunos das Residências Universitárias da Universidade do Minho” e “Antologia de Novos Autores de Braga – Somos a Água que Corre, Não a que

Passa”. Publicou, entretanto, várias obras, sendo a mais recente o “Fluviário das Horas Póstumas”.

Note 2

“O concelho de Santa Cruz é residência para diversos tipos de expressão cultural. Na sua extensão de 81,5 km² o concelho compreende múltiplas obras de arte assim como deslumbrastes obras arquitetónicas, juntando a arte artificial com a beleza da natureza presente em todos os cantos do município.

A arte cultural mais presente são as esculturas que apresentam na sua maioria temas religiosos que vão de encontro com as raízes históricas e culturais da ilha. Muitas das mesmas esculturas apresentam simbolismos do cristianismo, que incluem figuras de culto geral e regional como Jesus Cristo ou a irmã Mary Jane Wilson.

O município pôde contar com vários artistas para dar vida às criações, alguns deles internacionais como o escultor francês George Serraz e o brasileiro Mário Agostinelli.”

Note 3

TEODÓSIO CLEMENTE DE GOUVEIA (1889-1962)

Teodósio Clemente de Gouveia was born the 13th of May of 1889 around 8am close to the chapel of São Pedro in São Jorge (Madeira). He attended his local public school and got in a Claterian Seminary in Funchal on the 4th of October of 1905. In 1910 his seminar was seized by republican revolutionaries and thus he was taken to Paris, where he continued studying until the German invasion of 1914 (becoming a refugee in the French commune of Dax). In 1916 Teodósio made his way to Rome, where he attended Pontifical Gregorian University, taking a doctorate degree in Theology and Canon Law. He was ordained priest on the 19th of April of 1919. From 1920 to 1921 he studied in the Bergamo School of Social Studies, also being admitted into Louvain University.

When Teodósio comes back to Madeira in 1922 he becomes target for provincial narrowness of an ecclesiastical milieu undermined by careerism and envy as his brilliance agitated the instituted mediocrity. He was profoundly hurt and went back to Rome in the end of the decade. His destiny urges him to assume the rectorship of the Pontifical

Portuguese College, simultaneously also superintending Igreja de Santo António dos Portugueses. Pius XI, seeing the restrained and discrete man's potential, appoints him Camerlengo Privado and Prelado Doméstico, with the title of monsignor. On the 18th of May of 1936, Teodósio is designated Mozambique's Prelate and Titular Bishop of Leuce, and moves to the colony, receiving his episcopal ordination on the 5th of July. Later, on the 4th of September of 1940, he is nominated first Archbishop of Lourenço Marques (currently Maputo), having taken tenure of the archdiocese on the 18th of January of 1941.

In Mozambique, faithful to his episcopal motto, "Omnibus Omnia Factus" – "Made Everything For Everyone", Teodósio opens the doors of teaching to every race. He establishes numerous schools, applying his diocesan funding in the construction of basic healthcare units and provides answers to the more glaring poverty issues in the indigenous population. He even dares, in his pastoral letters, to discuss a future of progressive autonomy for the colonies. Pope Pius XII elevates him to the position of Presbyter Cardinal on the 18th of February of 1946, becoming the first cardinal with episcopal headquarters in Africa. According to Santa Fé, his elevation to the College of Cardinals served to emphasize "the right for the colonial people for effective representation on world affairs". In 1958 he participates, as electing cardinal, in the conclave that elects Pope John XXIII. At the request of the Pope, Teodósio is integrated on the preparative commission for the Vatican Council II, the breath that will revolutionize the Church. Teodósio died of leukaemia on the 6th of February of 1962, requesting, in his will, to have his money distributed through the underprivileged people in Lourenço Marques and Funchal. "I was born poor. I have been living poor. I want to die poor."

Itinerary - Camacha

Nowadays, the focal point of the parish of Camacha is called Largo da Achada (name that means small plane atop a mountain) where we may find several points of interest. Starting with the bust of Conselheiro Aires de Ornelas e Vasconcelos (1866-1930), made by sculptor Anjos Teixeira, that dates to 1969, and currently gives its name to this lush lake, where we can identify rhododendron (*Rhododendron Ponticum*), camellias, magnolias, linden trees, Portuguese laurel cherry (*Prunus Lusitanica* ssp. *Hixa*)

and Himalayan cedar. The sculptor was an exceptional natural citizen of Camacha, born in Quintas das Almas, he was son of the last Morgado of Caniço and he was minister of the Marines and Colonies.

Statue Text

In 1956, the Machico City Hall deliberated about the “Construction of a Monument Honouring Tristão Vaz Teixeira, the First Beneficiary of Machico”, pondering the creation of a commission, presided by the Governor of the District of Funchal at the time, with the objective of appreciating and deliberating about “the best draft project awarded with a prize of ten thousand escudos” (the currency at the time).

The site chosen for the implementation of the monument was the old Praça Doutor Oliveira Salazar, and thus, the bandstand existing in the central square was demolished by the Municipal Hall.

The sculpting element raised in homage to Tristão Vaz Teixeira was sculpted in bronze by Pedro Anjos Teixeira and inaugurated in 1972.

Tristão Vaz Teixeira was a Portuguese knight with connections to the House of Infante D. Henrique. Through a donation letter dated back to 8/5/1440, the infante made Tristão into a knight, entrusted to be Grantee-Captain of the new Captainship of Machico.