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Manon Gilmore

A Survey of Translation Practices in Art Museums of French-speaking Switzerland

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Mémoire présenté à la Faculté de traduction et d'interprétation (Département de Traduction, Unité anglais) pour l'obtention de la Maîtrise universitaire en traduction spécialisée.

Université de Genève

août 2022



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Abstract

Driven by changing ideology and financial concerns, museum communications have undergone a cultural shift in recent decades toward a more interactive model of communication implicating museum employees as well as museum audiences. Translation is an important tool in audience engagement and shaping museum exhibition communications but has been relatively little studied until recently. This thesis undertakes some of the groundwork of describing translation practices in French-speaking Switzerland through a survey of 23 museum employees from 19 art museums across French-speaking Switzerland. Among other findings, individual freelance translators are identified as the majority of translators of exhibition materials within the sample. Results also touch upon how the particularity of Swiss language policy affects practices in the museum in monolingual and bilingual cantons. Language policy at the museum level is also discussed as a potential boundary practice for bringing museums closer to best practices in museum translation.

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INTRODUCTION

Anyone who has ever set foot in a museum exhibition is familiar with the text that greets visitors: the explanatory wall panels at the beginning and interspersed throughout, the object labels elaborating on items of interest—even audioguides that provide additional information for especially curious visitors. These texts are a quintessential part of the museum-going experience and an important means by which information is related and the exhibition itself contextualized. Put simply, “Language is key to the visitor making sense of the media” (McManus 1991: 39). Translation in the museum magnifies this role and the importance of language.

Since the 1980s, museums have been experiencing a shift in how they relate to visitors (Kavanagh 1991). Previous modernist notions focused on museums as social institutions for the cultural edification of the masses, in which arrangements of objects were capable of “speaking for themselves” when properly arranged by the curator (McTavish 2003). These museums were characterized by the activities they undertook in service of this goal—preservation, conservation, research, and display of art and objects with a view to communicating knowledge—and over time, became imbued with an authority that has achieved the status of myth. Such idealization and the modernist image of museums that stems from it are imposing, both physically, in the form of classical façades that set the museum space apart from concerns of the day-to-day, and more abstractly, in reputation. Rather than offering cultural education to all, traditional museums are increasingly viewed as exclusionary, favoring visitors of a certain socioeconomic and educational background and intimidating the rest. Art museums are particularly susceptible to this entrenchment in the modernist paradigm, being so closely

bound to the very art historical frameworks that have upheld it for so many years (Hooper-Greenhill 2000).

Today's museums, however, are turning toward a different model of exhibiting and communicating in response to changing demands. Rather than remaining self-contained monoliths, more and more, museums are searching for ways to open up by adjusting their professional practices, stepping off the modernist pedestal to engage audiences in dialogue. Our increasingly globalized world means that museums can expect more and more international audiences, and their communications are reflective of this in translated materials made available to visitors who may not speak the primary language of the museum. Language may be considered "a signifier of welcome," and in this way, translation is an important tool for audience engagement in the transition to and establishment of a new communication style of a postmodern museum (Renner et al 2015: 71).

With that being said, text in the exhibition environment—let alone translation—has received little attention until recently. Gaynor Kavanagh's (1991) edited collection and the work of Eilean Hooper-Greenhill have tracked the communication shift in museums and underscored the necessity of adapting professional practices accordingly. Ravelli (2006) maintains a focus on texts with only passing mentions of translation but provides an important framework for analyzing and interpreting museum communications. The work of Min-Hsiu Liao (2018; 2019) and Robert Neather (2012a; 2018) has made a start on the role of translation in the museum and the multimodality of the exhibition setting, examining the notion of museums as text, and Neather's (2012b) interviews of Chinese museum staff about their professional practices concerning translation are one of few inquiries of its type. Important contributions have been made, yet much remains to be discovered. A critical component of this work consists of laying the foundations of

knowledge in the field, “taking stock” of existing practices related to texts and translation in the museum environment as an intermediary step to determining best practices that can provide socioeconomic benefit to museums, that they may better engage with their audiences (Guillot 2014; Neather 2018). It is also true that, while a good deal of current research has undertaken to survey visitors to museums, there are far fewer investigations soliciting information from museum employees, who, as text authors, nevertheless constitute an important part of the communicative dynamic at work.

The purpose of this study, then, was to develop a better understanding of the translation practices of art museums in French-speaking Switzerland by surveying museum employees, producing a cultural picture of the stakeholders who participate in the process and the objectives and attitudes underpinning the treatment of translation in the museum. The sample studied is not large enough to be considered representative but still provides preliminary insight into translation practices of the area. Due to the nature of translation itself as a point of contact between languages and cultures, it constitutes fertile grounds for investigation of “boundary practices” that facilitate interdisciplinary collaboration as well as raising questions of representation and inclusion relevant to places like highly multilingual Switzerland, which, while largely perceived as a great success in language policy terms, is not a stranger to tensions fomented at the more regional level.

Chapter One will introduce further context for the study and examine the existing literature on museum translation in more depth. Chapter Two addresses the methodology used to reach participants, craft and administer the survey, and conduct data analysis. Chapter Three relates the quantitative and qualitative results obtained by the survey, including a comparison of the results according to the monolingual or bilingual status of responses, and discuss the impact of language policy as observed in the

responses and its potential for use as a boundary practice in encouraging translation practices in the museum. Chapter Four will conclude with consideration of the study's limitations and directions for further research.

CHAPTER 1: LITERATURE REVIEW

1.1 Museum communications and culture shift

The question of translation in museums is related to the broader state of communications in museums, which have been undergoing a seismic shift in recent decades. This is perhaps best exemplified in two definitions of museum recently put forward by the International Council of Museums. In 2007, ICOM defined a museum as

a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

This definition tracks closely with the traditional concept of a museum as collections-focused and insular, an authority handing down knowledge and culture from on high (McCall & Gray 2013). Increasingly, however, the assumptions about the world on which this museum paradigm is built have come into question; as culture changes, so, too, do the ways in which culture—and knowledge of that culture—is communicated. The definition above has been the subject of much debate and democratic process, and in 2019, a new definition was proposed:

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing (*ICOM Announces the Alternative Museum Definition That Will Be Subject to a Vote*, 2019).

The change from a relatively passive institution that “acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity” to one which is a “democratising, inclusive and polyphonic [space] for critical dialogue” with professed goals of dignity, justice, equality, and wellbeing for all is profound, acknowledging the active nature of the museum’s contributions to society that previously went unexamined. As Hooper-Greenhill explains, museums today are not taken as given as they once were, but asked instead to demonstrate their value, frequently in economic terms, in order to receive continued funding in the face of competing demands on government resources (Hooper-Greenhill 2000).

With the certainty of government funding in doubt, museums have been obliged to find other avenues of generating income. This shift in demands has precipitated museums changing “into public-oriented organizations that know how to adequately mediate cultural art historical knowledge to a heterogeneous audience” as a means of generating income and achieving self-sufficiency (Tempel & ten Thije 2012: 649). One such avenue is marketing, but Hooper-Greenhill posits another more fundamental consideration: visitor experience. In order for museums to maintain and increase engagement and therefore revenue, it is necessary to “consider the museum as a communicator” (Hooper-Greenhill 2000: 12). These considerations are still unfolding but broadly entail a

reevaluation of “what is said and who says it” and “who is listening” (Hooper-Greenhill 2000:18); that is, taking a look at communication from the perspective of museum professionals as well as that of visitors.

Much of this platform aligns with the concept of new museology, which began gaining ground in the 1980s as a result of general disaffection with the ideology it set itself apart from, deemed, unsurprisingly, the old museology. New museology sought—and continues to seek—critical perspective of museums as well as new types of museum like the ecomuseum, with opportunities for direct involvement of visitors as audience and participants, reacting against what Mayrand (2014) described as “the monolithic nature of the museological establishment, the superficiality of the reforms which it proposes and the marginalization of any experiment or viewpoint which might be described as at all committed” (Mayrand 2014: 115). Historically, the cultural role of the museum handed down from the Enlightenment is the “production and dissemination of knowledge,” creating a linear model of communication in which knowledge was passed from the private sphere of the museum where it was curated, to the public, where it was consumed (Hooper-Greenhill 2000: 14). The one-way nature of this model and the insularity of the museum’s place in it has grown problematic for several reasons. First among them is the seeming objectivity accorded to museums by virtue of being so set apart. The image of the museum as an authority that distributes information from on high carries an assumption of neutrality in the way information is curated, even though museums, like the people in them, may participate in upholding the status quo and its biases (Kavanagh 1991; McTavish 2003). Second is the way the model regards the idea of “the public”; that is, as a faceless, homogeneous mass that receives the knowledge conveyed passively and not as it really is: a collection of individuals, no two of whom are exactly alike, all of whom

are shaped by outside influences that inform their interpretations of the knowledge they absorb.

However, if, as Hooper-Greenhill proposes and the museum definition above suggests, we start by defining communication differently, as a more participatory “set of negotiated processes of making meaning as part of the complex and unequal culture of everyday life” (Hooper-Greenhill 2000: 22), we acknowledge the potential of different experiences in shaping and consuming museum communications from the perspective of both museum employee and visitor. This new communication model is one of interaction, in which employees are implicated as well as visitors, and each party’s relationship to the message is subject to examination (McManus 1991). Thus, museums may convey knowledge but also receive it, in the form of visitor contributions and feedback. A charming recent example of this sort of museum-visitor interaction can be found in the story of Bethan’s rock at the Poole Museum in the UK, in which a young girl, Bethan, donated her favorite rock to the museum so that other visitors could enjoy it as she did. The museum accepted Bethan’s gift, put it on display, and drew inspiration from her example to present other geological samples from their collection. Through greater museum investment in and engagement with communities, “the public” is no longer one shapeless mass but many individuals with varying degrees of their own knowledge, whose experiences and backgrounds engender different interpretations of the narrative presented by the museum. Communication, in this model, is as socially constructed as the culture it takes place within.

This proposition has interpretive implications, since the multitude of different experiences makes for a multitude of meanings constructed from an exhibition. Hooper-Greenhill observes that “meaning is not inherent in a text (or...the object or exhibition), but is brought into being through the interpretive strategies used by the reader (viewer,

visitor)” (Hooper-Greenhill 2000: 26), highlighting the fluid nature of communication in this interactive model. If there is no fixed meaning to be related to a museum’s audience and the business of communicating with visitors is so changeable, what can museums do to mitigate their lack of control over the meaning an exhibition creates?

Hooper-Greenhill proposes that museums invent their own set of strategies for interpretation, so that those strategies may supplement and inform visitors’ interpretations irrespective of the other communities to which they belong and provide a common ground by which all visitors can form interpretations closer to that which the museum aims to put forth. In this context, translation may be seen as one strategy by which museums shape meaning in their communication with the public; that is, as a means of engaging visitors with multilingual exhibitions rather than leaving certain visitors to form their own interpretations absent exhibition literature in a language they speak, a tactic that is characteristic of the more essentialist, traditional communicative paradigm and increasingly outmoded.

This evolution in communication models has occurred only recently, within the last quarter or so of the 20th century, and the previous image of museums as monolithic disseminators of knowledge lingers. Art museums face a particular challenge in this regard, with their narratives being bound so closely to the modernist art historical frameworks of the past (Guillot 2014); a 2005 survey of Swiss museumgoers and museum employees found that curatorial and directorial staff of Swiss museums view conservation as the primary role museums serve, with art museums being generally less concerned with the goal of transmitting knowledge than other genres of museum in the survey. However, a majority of participants still identified goals like *vulgariser des connaissances*, *permettre d’acquérir des connaissances*, *inviter à la découverte*, and *permettre de se former* as important roles of museums, so the audience-orientation and

goals of engagement and education are pertinent roles that museums take into account, even if they are not the top priority (Mottaz Baran 2005).

As culture and communication in the museum environment become less monolithic and more multifaceted, the diversity of voices and narratives recognized help to construct reality in the museum space. Focus on “cultural borderlands” and “liminal contact zones” between cultures cultivates difference, increases visibility of voices previously ignored, and allows for a more expansive definition of museum communication, in which museums may more freely and more creatively engage with their audiences (Hooper-Greenhill 2000: 22). Translation is just such a liminal contact zone as that to which Hooper-Greenhill alludes.

1.2 The two levels of translation in the museum

Hooper-Greenhill’s observation regarding the lack of inherent meaning in a text echoes a fundamental observation made by Nord (2010) about functionalist translation theory, in which texts and translations are envisioned as “mediated cultural interaction” that is “made meaningful by its receivers.” In the same way that museum exhibitions as texts are interpreted differently by every visitor as a function of their background, knowledge, interpretive strategies, and other factors, translation itself is inextricable from the context from which the language derives its meaning. House (2014) argues that “language is culturally embedded: it serves to express and shape cultural reality, and the meanings of linguistic units can only be understood when considered together with the cultural contexts in which they are used” (House 2014: 3). The entanglement of language and culture found in the act of translation, which House defines as “an act of communication across cultures,” dovetails with Hooper-Greenhill’s assessment,

expanding the framing of communication as a tool for shaping culture by accounting for language itself as a tool for communication and extending the capacity “to express and shape cultural reality” to the intercultural (House 2014: 3).

Translation, then, takes place not only at the interlingual level, but also the cultural level, through the interpretation of semiotic systems found in the museum and other settings, where written texts combine with objects, audio, video, and the very space of the exhibition and the museum building itself to create meaning; in the words of Hooper-Greenhill, culture is a “materialized system for constructing meaning,” of which communication is a part. If, as she asserts, “Culture is understood as constructed through processes of communication,” then culture itself may be viewed as a type of text comprised of numerous other texts subject to interpretation (Hooper-Greenhill 2000: 21). The interlingual is what is meant by the notion of text—and translation—in museums, while the cultural captures the idea of museums themselves as texts.

This sort of “cultural translation” is what Sturge (2007) refers to when discussing the representation and interpretation of culture in ethnographic museums. Though broader and more metaphorical than the practice of interlingual translation, cultural translation nevertheless confronts many of the same questions and challenges. Sturge’s cultural translation involves museums “representing cultures through the medium of objects—a translation from the originating world of the objects into a new network of meanings and interpretations” (Sturge 2007: 131). This process bears resemblance to interlingual translation in the sense that the translator works with a source text from “the originating world” to create a target text that is part of “a new network of meanings and interpretations” alongside the source text. Like interlingual translation, cultural translation entails the weighing of a number of factors, making choices about which

objects and meanings to foreground as well as considering how those choices contribute to the exhibition's broader meaning.

In many ways, the work of the museum professional mirrors that of the translator, even if their media are different. Where translators work most often with languages and text, museum employees work with text, images, objects, and the physical space in which all of these are situated. The interplay between these elements and the complexity of meaning they create has been analyzed in detail by Ravelli (2006). Though she approaches museum communications from a monolingual perspective, Ravelli is one of few to do so through the lens of systemic functional linguistics, which accounts for the role of context in the creation of meaning. She adapts three frameworks for the construction of museum texts: the representational, which pertains to the ways we engage with and refer to the world; the interactional, through which we convey roles, relationships, and attitudes; and the organizational, which concerns how we shape meaning in order to convey it. To all this is added the "spatial syntax" of the museum environment, the analysis of which "can show how layouts of houses and, indeed, of buildings in general, can be seen, in themselves, as spatial expressions of culture" (Hillier and Tzortzi 2011 in Ravelli & McMurtrie 2015). This multimodality can be employed differently depending on the communicative goal, i.e. it may instruct or engage, present or invite, making meaning on the level of the exhibition by shaping the potential interactions visitors can have with the subject matter on display.

Neather (2012a) has explored museum multimodality while considering translations alongside source texts, objects, and the museum space. He observes that certain modes of text, such as wall panels, relate differently to the display objects than others, such as leaflets, do. Where the former depends on the object itself and requires being situated in its physical proximity for optimal interpretation, the latter can be interpreted within the

three-dimensional space of the exhibition but can incorporate images and exist as a two-dimensional printed document outside of the museum (Neather 2012a: 205). Having mapped part of the interplay of texts with space and culture, Neather asserts that museum translations constitute “a parallel set of Target Language intertexts that both cohere amongst themselves and in relation to the Source Language texts with which they are likewise intertextually related” (Neather 2012a: 215). All contribute to the interpretation of the exhibition as a whole.

This style of interpretation is somewhat called into question by Guillot (2014), who points out certain underpinnings of Neather’s and Ravelli’s work as self-admittedly Anglocentric in mindset; implicit in their conclusions is the primacy of target-orientation derived from the assumption that translation should “facilitate audience interpretation and promote a synecdochic (objects-as-part-of-whole/culturally-meaningful-symbols) mode of reading,” which Guillot argues is not necessarily the default outside of anglophone contexts with less “interventionist” agendas; that is, outside of contexts where interaction is a goal advanced by implementing rhetorical tools like a conversational tone and the informal *you*, among other strategies, to better engage with audiences (Guillot 2014: 78). Guillot also concedes, however, that the shift toward more interactive, audience-oriented communications has been observed elsewhere than in anglophone contexts (although likely the result of the Anglosphere’s influence) and cites the French context as one where “improving the readability and attractiveness of museum texts and adapting them to the needs of non-specialist audiences” is cited as a goal in manuals on the subject (Guillot 2014: 79). The influence of English, especially as the language in which the communicative model of new museology is championed, is something to be reckoned with when studying museum translation practices, as the interplay of culturally ingrained pragmatics more or less

present in translation has an impact on audience expectations as international visitors to museums become increasingly commonplace.

1.3 The role of interlingual translation in the museum environment

In view of the assertion that interlingual museum translation is underrepresented in both museum studies and translation studies, several extant studies have begun to establish how translation is put to use as one element of a multimodal environment.

Liao (2019) conducted a case study of St. Mungo's Museum of Religious Life and Art in Glasgow, Scotland using geosemiotics as a framework for measuring how translations interact with the exhibition and the surrounding environment. The theory of geosemiotics is grounded in the same acknowledgement of visitor individuality and intercultural interaction as the observations of Hooper-Greenhill and House, creating "in-place meaning...through a particular human being, with their discursive background, behaving in a social relationship regarded by them as relevant and appropriate, influenced by any visual semiotics within their visual fields, from the physical place they are situated" (Liao 2019: 4). In her analysis, Liao finds that translated labels in the museum space may serve as objects themselves, ones which attract the attention of visitors who may not be familiar with the other semiotic systems on display—that is, objects from other cultures and unfamiliar languages. Translated labels help visitors decode the less familiar objects and furnish information about the surroundings that visitors might not otherwise be able to access. Conversely, the non-provision of translated labels may cause visitors to gloss over certain objects and exhibits, with the overall effect of "[minimizing] the semiotic resources that visitors can refer to for their construction of in-place meaning" (Liao 2019: 17). Depending on the intentions with

which the non-provision of labels is deployed, this can lead these visitors to develop an interpretation of the exhibition different to the one developed by visitors who read the source text labels. Translation's presence as an exhibition object therefore shapes—or doesn't shape—the museum's goal of inclusion and celebration of a multi-faith, multi-ethnic Glasgow.

Kelly-Holmes & Pietikäinen (2016) similarly highlight the way in which translation and the presence of language can serve as a museum object in its own right. The choices made around prioritizing languages—which languages to include in the exhibition, which to leave out, and their treatment in the design and layout of the museum—served to challenge existing language hegemonies, by devoting explicit space and attention to the Samí languages above more widely spoken Finnish, English, or German, or else reinforce them, for example through the more “tokenistic and decorative” applications of Samí language outside of the exhibition areas of the museum (Kelly-Holmes & Pietikäinen 2016: 37). Their findings illuminate the influence museums and museum translation can have on language ideologies and implicate curators and other employees in the communication process and considerations of power dynamics between society, the museum as a cultural institution, and the public.

A point of contention here is the approach of these studies; a great many of the existing analyses of museum translation have been conducted “from the point of view of the consumer of the museum as a cultural artefact, rather than from the point of view of the producers of such an artefact” (Hooper-Greenhill 1991: 51). Even those that do not explicitly target visitor experience (like Liao (2019)) approach analysis from a consumer's point of view, consulting visitor comments, for example, to analyze exhibition meaning. These studies provide much-needed insights that are sure to facilitate museum engagement with visitors by enlightening museum professionals to the effects translation

can have on the exhibition environment, but the perspectives of museum employees themselves are taken into account only on the macro-level of the exhibition or even the museum at large, giving necessary context and orientation to curator goals and ideologies but rarely venturing into the details of the exhibition design. Where translation is specifically concerned, research remains limited in considering only one actor in the two-way, interactive communication model of Hooper-Greenhill's proposal. Museum professionals, too, have a diversity of backgrounds and approach the work of constructing an exhibition with a plethora of strategies that differ from one person to the next.

1.4 Current studies of museum employees regarding museum translation

If art museums are trailing behind other genres of museum in this regard, it may be possible to learn from museums that are pioneering new forms of communication and audience engagement, like science and history museums. The number of studies specifically investigating museum employees is fewer but growing. For example, the survey of translation policy in US science museums done by Renner et al. (2015) accounted not only for visitor perceptions and use of bilingual Spanish-English museum exhibitions but also for professional practices of the employees of those museums. Interviews of participants included questions about institutional philosophy and practices and found, among other observations, that employees at institutions that had codified their commitment to bilingualism in policy form tended to be more aware of the logistical and social-inclusive complexities involved in creating bilingual exhibitions. By contrast, employees at institutions with no formal provision for bilingual exhibitions were less immersed in those complexities and more preoccupied by spatial and monetary

constraints and the best mechanism by which to facilitate bilingual communication (Renner et al. 2015: 76). Regardless of the formalization of policy, participants were generally favorable to multilingual exhibitions but less certain of how to achieve a comfortable balance between source and target languages in terms of visual presence (including elements like label and font size as well as space concerns) and the completeness of content displayed. There was also a broad general desire expressed for “evidence-based best practices” which are not as of yet established (Renner et al. 2015: 74).

Similar patterns were observed by Neather (2012b) in interviews of museum employees in the highly multilingual tri-city area encompassing Hong Kong, Guangzhou, and Macau, which revealed a diverse range of stakeholders both within and outside of the museum community; these stakeholders belonged not only to the museum itself or the wider network of which the museum was a part, but also to the translation world—including both freelance translators and agencies—and to academia, when domain-specific knowledge or foreign-language expertise could be solicited from university connections to the museum or from other ad hoc agents with the appropriate skill sets.

Internally, museum staff members involved in the translation process rarely identified themselves solely as translators. Rather, their job titles reflected their status as curators, communications staff, or the other roles they played in their institution. Size of the museum was also a determining factor in whether translation practices took place within or outside of the museum; larger museums with more funding and, in some cases, government support, had more resources and staff available internally as well as externally, whereas smaller museums drew upon more limited options for their translation processes. Still other factors included time constraints, genre-type of the text for translation, the permanent or temporary nature of a given exhibition, or the

availability of government aid, which could, for example, help in the search for a translation agency for a museum's exhibition texts.

Much like Renner et al., Neather's study also revealed a preference of museum staff for translation, editing, and fact-checking by internal museum staff. Institutions diverged on the questions of providing feedback to external translators and supplying them with glossaries, guidelines or other supporting materials that might be helpful. Employees from those institutions that provided neither viewed these practices as potentially disrespectful, comparable to telling the translator how to do their job, or else tantamount to doing the translation themselves and therefore not worth the effort. Neather notes a certain amount of "expertise anxiety" around translation in the museum environment, "in which no one community possesses the complete set of competences required to produce a fully competent piece of translation" (Neather 2012b: 266). Museum employees generally have more museological and domain-specific knowledge, while professional translators have more target language competence. The remove of these communities from each other can therefore make for less-than-optimal translations. Encouraging collaboration of these communities through boundary practices like translation may help develop practices beneficial to all.

Research presented at the March 2022 LINC'S webinar series likewise suggests that collaboration between disciplines may prove fruitful; Sharon Deane-Cox and Pauline Côme's talk, "Initiating and Boosting Stakeholder Engagement around Translation: A Look at the Heritage and Museum Sector," addressed best practices for establishing valuable relationships among various stakeholders in the museum translation process, envisaging the "co-production" of research as "a promising mechanism for improving [its] value, relevance, and utilization" (Boaz et al 2021: 361). Dr. Monika Krein-Kühle's talk at the same webinar series also explored the relationship between translation and museum

fields through a survey of art translators in Germany, which found that only about 9% of a sample of 126 participants were employees of museums, galleries or other art-related institutions, while around 89% are freelance translators. Krein-Kühle's discussion of the particular challenges of art translation stressed the importance of translators' cultural competence and the "ability to see," a necessary yet underdeveloped skill in the field. A proposed curriculum in art translation was presented as a boundary practice encouraging collaboration between translators and the museum and gallery world with training in the visual appreciation of artwork and internships in museums, galleries, art book publishers, and translation agencies that focus on art and culture translation.

These studies are a crucial step to better understanding translation in the exhibition environment and how it factors into museum communications. The body of research is small but growing, and it remains to "[build] the evidence base that informs practice" by continuing to collect information on current museum practices and employee attitudes and opinions to ensure the completest possible picture (Renner et al. 2015: 80).

CHAPTER 2: METHODOLOGY

The purpose of this survey was to describe the state of art museum translation in French-speaking Switzerland, the present practices and objectives, from the employee side, aiming to add information to an emerging field to facilitate future analysis and to approach the question of museum communications—and potentially, by extension, issues of quality assessment and visitor experience—from a less-observed and analyzed perspective, evaluating the role the museum employee might have in shaping communications and particularly museum translation. In this chapter, I discuss my research approach, design, and methodology.

2.1 Design

Beginning a qualitative undertaking with a quantitative instrument is not the most straightforward choice. However, preliminary reading around the field of museum translation demonstrates that the extant research on interlingual translation in museums—let alone in art museums—remains modest, even as museums' existence is increasingly contingent upon the success of their multilingual communications strategies. With much of the research of recent decades focused on visitor experience, the survey in this thesis aimed to, as Guillot (2014) and Neather (2018) have said, “take stock” of the translation practices of museums—in this case, to give a clearer picture of exhibition communications in the multilingual and multicultural context of Switzerland, where language policy is codified in the constitution and executed by each canton. What's more, French-speaking Switzerland is not homogeneous; of the seven cantons that make up the geographic area of Swiss Romandy, three, Bern, Fribourg, and Valais, have French

as only one of two official languages alongside German, and lines of cultural identity and language ideology do not adhere strictly to the geographical borders of cantons.

Keeping in mind this aim and the accompanying realities of the research location, a survey was the appropriate instrument for a single researcher to take a cross-section of a population in a larger geographical area in order to make observations representative of the entire region of French-speaking Switzerland rather than limiting the area of study to one or two cantons. Not only was this true, but the research was conducted during the Covid-19 pandemic. An online survey distributed by email allowed for wider reach at less expense of time and money, particularly at a time when qualitative interviews, which entail more time-intensive arrangements in interfacing with museum staff as well as potential travel to in-person meetings, posed a greater risk to personal health. The comparatively rapid turnaround of an online survey ensured that data collection took only a few months when other methods might take considerably longer.

2.2 Population and sample

Museum employees constitute a category of “professional elites” that pose problems of access, since without the aid of a key informant at each institution who can make introductions and help the researcher establish trust, the internal structure of any given museum is not easily navigable from the outside, making it difficult to find the appropriate employee to which to direct so specific an inquiry (Gubrium & Holstein 2002). Some of this difficulty was circumvented by making use of the researcher’s extended professional network or sending the survey email to the generic contact address available on the museum’s website, which occasionally garnered a response by

being passed on to the appropriate person. The consequent caveat is that the sample is not randomly selected.

The population surveyed was comprised of art museum employees in all seven Swiss cantons where French is an official language. After ruling out museums for which no clear contact information was available, a list of 36 institutions was identified through online research. Many survey candidates were selected through a given museum's website or through social media. The survey was sent to 80 email addresses, 17 of which were the generic contact email for the institution. The other 63 email addresses belonged mainly to museum employees listed as part of the curatorial or communications and outreach staff of their institution (these categories being the most likely to be responsible for handling exhibition texts and translations), but the list necessarily included other staff, like directorial staff, administrative assistants, and reception staff charged with answering requests like mine.

The survey was sent out in phases as more contacts were found, and a total of 23 responses were collected between November 2021 and January 2022, amounting to a response rate of 28.75%. A total of 19 museums of 36 solicited (see Appendix A) are represented in the sample. Responses were accepted from anyone who filled out the survey, even if that person was not part of the original list, since the survey email was sometimes forwarded to the relevant person, as in the cases where the initial email was sent to a generic contact email address. Occasionally, this resulted in incomplete answers where respondents admitted they did not have full knowledge of the entire process.

2.3 Instrument

The survey instrument was developed by me, the researcher, drawing on several of the studies discussed in the previous chapter. Questions about who is responsible for exhibition texts, their translations, and the editing, proofreading, and fact-checking of texts as well as genre types of exhibition texts most frequently translated, source and target languages used, and variation between temporary and permanent exhibitions are informed by Neather's (2012b) research on community practices when studying the overlap of museum and translation professionals. The inquiry into stakeholders in the museum translation process is less detailed in the present survey but likewise drew from Neather's work on the subject.

Questions regarding funding and the extent to which the exhibition translation process is formalized were drawn from Renner et al, which also influenced the Likert scale questions on objectives of translating exhibition texts; however, the objectives section of the instrument primarily borrowed from Liao's (2018) typology of five functions of exhibition translation—that is, informative, interactive, political, social-inclusive, and exhibitivite, where the informative function envisions museum translation as providing information to visitors who don't understand the primary language of the museum; the interactive function views museum translation as a way to engage with visitors and make them feel welcome; the political function approaches museum translation as an "ideological tool which reflects and reinforces the view of how the museum as an institution wants to communicate with target text readers" (Liao 2018: 48); the social-inclusive function treats museum translation as a means to ensure language equality in a multilingual community; and the exhibitivite function conceives of museum translation as an object of display in its own right. As highlighted by Guillot and as discussed in the

previous chapter, the assumption of translation's *function* is fundamentally western, if not specific to an anglophone perspective, yet the degree to which a respondent concurs with the importance of these functions may nevertheless reflect an orientation toward translation in the exhibition environment.

The survey featured a landing page with a welcome message, followed by the information and consent form ensuring respondents' voluntary participation and detailing the anonymization of the respondent's data and where it would be stored according to the project's Data Management Plan; a page for collecting participant data subsequently removed from the responses to ensure anonymity; a section of questions on writing exhibition texts; a section on translation of exhibition texts; a section on objectives of museum translation; and a final opportunity for additional comments, followed by a concluding page.

The types of questions present in the survey were a combination of multiple choice, yes-no questions, and Likert scale questions, with open-ended questions included to solicit qualitative follow-up to certain closed-ended questions. The Likert scale questions were divided into three types, including a 3-point frequency scale (always/sometimes/never),

Faites-vous traduire les documents suivants ?

Les audioguides

- a. toujours*
- b. quelquefois*
- c. jamais*
- d. sans objet*

3-point degree scale (significantly/somewhat/not at all),

Les traductions sont-elles modifiées pour s'adapter aux locuteurs des autres langues (par exemple, en simplifiant des phrases et/ou vocabulaire afin de rendre le texte compréhensible à un plus grand public) ?

- a. pas du tout*
- b. un peu*
- c. considérablement*

and a 5-point importance scale (fundamentally important-not important).

À votre avis, le but de la traduction dans un contexte d'exposition muséologique est :

Fournir des informations sur l'exposition aux visiteurs qui ne parlent pas la langue principale du musée.

- a. pas important*
- b. peu important*
- c. relativement important*
- d. très important*
- e. extrêmement important*

The survey underwent several rounds of drafting in English before I translated it into French, and it was proofread by a language professional through the university. After receiving approval for the project from the university ethics committee, permission was obtained to create the survey on Limesurvey, the platform used by the university.

2.4 Data analysis

The majority of analysis was conducted by calculating frequency and percent frequency of responses to each question in Excel. For the comparison of results between monolingual and bilingual cantons, SPSS was used to run χ^2 tests on categorical variables (yes-no questions) to determine the possibility of statistical significance. Mann Whitney U tests were run on ordinal variables (Likert scales) to facilitate comparison through calculation of mean rank, and p-values were also calculated to determine the possibility of significance.

CHAPTER 3: RESULTS AND DISCUSSION

In this section, I use descriptive statistics to present the quantitative data collected in the survey, starting with an overview of the entire data set before moving on to a comparison of the data between canton types (monolingual or bilingual). Data are presented as a measure of percent frequency or frequency tables, with responses to certain Likert scales presented and discussed according to their mean rank.

3.1 Overview of quantitative results

In general, exhibition texts are written

The majority of exhibition texts are written by in-house staff (74%), although 17.4% of respondents said that texts are written by a combination of in-house staff and external contacts, and a total of 8% of respondents said that texts are written by experts outside the museum, who are either writing professionals or experts in the exhibition subject.

Source languages vs. target languages

The majority of texts (91%) are drafted in French, while the next most frequent language is German (31.8%), followed more closely by English (23%) and Italian (13.6%). Accordingly, French is one of the less frequently occurring target languages (35%), although Italian is still less frequently seen as a target language in the sample, at 13%. German and English are the most frequently occurring target languages, with English (78.3%) being slightly more prevalent than German (74%). These data make sense given

the large German-speaking population within Switzerland together with the widespread use of English within the country.

Are your texts edited, proofread, and/or fact-checked?

It is overwhelmingly the case that museums have some form of review process in place. Some 87% of respondents selected “proofreading,” while 78.3% of respondents selected “fact-checking” and 56.5% of respondents selected “editing.”

Editing, proofreading, and fact-checking of original exhibition texts are done by

The review process is carried out by a mix of stakeholders; the authors of the texts and specialists in the exhibition subject are the most frequent reviewers—just under 70% of respondents said that the internal authors of exhibition texts do the editing, proofreading, and fact-checking, while 52.2% of respondents said that specialists in the exhibition subject do so (the survey did not distinguish between the two categories, so there may be some overlap to these categories). “in-house staff who specialize in editing, proofreading, and fact-checking” and “a combination of in-house staff and external contacts” came in third place, with 43.5% of respondents selecting both categories. Only 17.4% of participants selected “the external contacts who wrote the texts” in response to this question, which corresponds to the lower occurrence of external stakeholders authoring exhibition texts discussed above.

Do you have the following types of text translated for exhibitions?

The text types most frequently translated are wall panels, brochures, and leaflets, which are translated always or some of the time by 100% of respondent institutions. Catalogue entries were also identified as being translated all or some of the time by 100% of respondents, but only 39% said “always,” whereas “always” responses for wall panels, brochures, and leaflets exceeded 50%. All other text types, including written guides (87%), guided visits (83%), object labels (82%), exhibition signage (78%), and audioguides (65%) are likewise translated all or some of the time. The 65% of respondents who selected “other” elaborated that additional exhibition translation may include websites, social media, digital exhibition content, press releases, and any publications related to the exhibition.

During the design process, are the original texts and translations drafted simultaneously?

87% of respondents said that translation is not considered at the same time as the original exhibition texts, which is in keeping with the general pattern of translations occurring as part of a dilated speech situation. As a contrast to the trend, an observation from one of the interviewees from Renner et al. (2015) that their institution was “not in the co-development state yet,” suggests that there is an aspirational scenario in which exhibition texts and their translations are developed alongside one another (Renner et al. 2015: 73). At present, this is evidently far from being the case for the given sample.

Exhibition translations are done

The only responses selected for this question were “by professional translators outside the museum” and “a combination of in-house staff and external translators,” so there is no institution that does all translation in-house. All museum translation in the sample size is done, at least to some extent, by translators outside the museum. Around 74% of respondents outsource their translation exclusively, while the remaining 26% do at least some of their translation in-house.

The proportion of translation that is done in-house is closest to:

Among the respondents who selected “a combination of in-house staff and external translators,” answers to this question varied widely. Only six of the eight respondents who selected this option provided further information by answering the rest of the related questions. Of these, there was an even split between those participants who responded that approximately 40% or less of their translation was done internally and those who responded that 40% or more of their translation was done internally. Only around 13% of the total sample do a majority of their translation in-house.

Is the in-house translation of texts for exhibitions a formal process in your institution, i.e. do you have a set of established rules, written or otherwise, that dictate how you approach the translation of texts, or is your approach more ad hoc in nature?

Of the respondents to this question, about 33% answered that their institution has a formal, codified process for dealing with translation, while the other 66% makes use of a more ad hoc approach to translating exhibitions.

The in-house translation team is comprised of

No museum among the respondents surveyed has a dedicated translation staff. Instead, answers were split between “an interdisciplinary team whose primary jobs are in other departments” and “other,” which was then elaborated in the subsequent free answer question.

Do you provide any of the following to in-house translators in addition to the texts for translation?

Responses from museums where in-house translators are provided with guidelines regarding word counts or spatial constraints were evenly split, while only 33% of respondents said their translators were provided with glossaries of technical terms. Some 66% of respondents said that in-house translators are given additional information about the exhibition content.

In-house translator access to images, design, and layout of the exhibition.

All in-house translators have access to the images included in the exhibition. Likewise, 100% of in-house translators have access to the design and layout of the exhibition.

What level of ability do in-house translators have in the language(s) they translate into?

Responses regarding the language ability of in-house translators were split evenly between native speakers and speakers with advanced abilities. Two-thirds of the “native

speaker” responses came from bilingual cantons, while all of the “advanced ability” responses came from primarily French-speaking cantons.

As it is relatively common for people to be functionally multilingual in Switzerland, translators with high yet non-native speaking abilities seem to be part of the picture, although their exact prevalence is not within the scope of the survey.

Editing, proofreading, and fact-checking of in-house translations are done by

Around 33% of respondents said that the in-house translator reviews their own work, while 66% of respondents answered that the original exhibition text author reviews the translation and 83% of respondents said that staff specialized in the review process look over the translation. One respondent (17%) selected “other” and specified that while it depends on the project, a minimum of two people review the translation as a general rule. These answers are not mutually exclusive, and some respondents indicated that some or all of these actors participate in the review process.

What level of ability do in-house editors/proofreaders/fact-checkers have in the language(s) of the translated text(s) they review?

These responses were almost identical to the previous question about translator language ability, with one exception. One respondent (16% of cases) said that reviewers have intermediate ability in the languages they review. This is particularly noteworthy given that this response came from a participant in a primarily French-speaking canton whose translators were speakers with advanced ability. Other responses identifying translators with advanced language abilities likewise have reviewers with advanced

language abilities. The response indicating reviewers with intermediate language abilities further specified that a minimum of two people read over a given translation.

In general, which of the previously mentioned types of texts are outsourced to external translators, if any?

The text types most frequently translated across all respondents' institutions were wall panels, selected by nearly 91% of participants. Closely following wall panels were leaflets (86.4%), then brochures and catalogue entries (both 77.3%). Less often translated but still selected by more than half of participants were written guides (68.2%), exhibition signage (title and subtitles) (54.5%), and audioguides (50%). The text types selected by less than half of participants were object labels (36.4%) and guided visits (18.2%). It is possible that the low prevalence of translation of guided visits is because they are given either monolingual-only in the primary language spoken in the area, or they are not translated because guides themselves are multilingual and capable of improvising or adapting texts orally.

To whom do you outsource texts for translation?

All respondents answered that translation for exhibitions is outsourced to freelance translators. Only 13% answered that translation was also outsourced to translation agencies.

When outsourcing translation for a given language, texts for an exhibition are translated by

Some 69% of respondents chose “one translator” as the response to this question, while about 26% chose “multiple translators.” One respondent (4.3%) answered that they did not know the number of translators that translated exhibition texts. Taken with the fact that the majority of translation is done externally, translators—who, as the previous question confirmed, are generally individual freelancers—seem largely isolated from the museum environment, and opportunities to engage in the boundary practices that Neather (2012b) identifies are relatively few.

Do you provide any of the following to external translators in addition to the texts for translation?

The same number of participants responded that external translators are provided with guidelines regarding word counts or spatial constraints as responded that external translators are provided with additional information about the exhibition content, just under half of the sample at 52.2%. In contrast, the respondents who said that external translators were provided with glossaries of technical terms came in at 17.4%.

The lack of provision of glossaries may speak to Neather’s (2012b) observations regarding professional anxiety around infringing on translators’ communities of practice, where participants in interviews explained that they did not provide such materials out of a sense of respect for the translator’s expertise; an alternative explanation is that museum employees simply do not trouble themselves with the effort it would take to create one (Neather 2012b: 257). Neather nevertheless notes that such items as glossaries may be useful as “boundary objects” that facilitate the interdisciplinary

collaboration of museum and translation professionals, cultivating a sense of common professional identity and laying groundwork for more effective translations as a result.

External translator access to images, design, and layout of the exhibition.

The majority of respondents (87%) answered that translators to whom texts are outsourced have access to images that are relevant to translating labels. Regarding access to exhibition design and layout, responses were almost the inverse of the question about image access; only 18% of respondents said that external translators were provided details on the exhibition's design and layout. This in contrast to 100% of in-house translators having access to images, design, and layout relating to the texts they are translating. The explanation is an obvious one, but there is also a potential loss in terms of deictic information and intertextual relations that the external translators may not be able to draw upon as a result. Whether this is accounted for by the source texts likely depends on the museum. External translators' access to details of this type constitutes another boundary practice according to Neather (2012b), which, if encouraged, could improve the quality of translations.

For outsourced translations, editing, proofreading, and fact-checking are done

About 61% of respondents answered that editing, revision, and fact-checking of outsourced translations is done in-house, and 30% answered that this review process is carried out by a combination of in-house staff and the external contacts. One respondent (4%) answered for "other" that publications associated with the exhibition are reviewed

externally by publishing house staff; this respondent belongs to the 13% of the sample that does most translation internally.

In general, are you satisfied with the quality of the translations produced by external translators?

All respondents professed general satisfaction with the work of external translators, although how well respondents are positioned to judge the quality of the translations done is not within the scope of the survey.

Do you provide any feedback to external translators on the quality of their work?

Around 78% of respondents said that external translators are provided with feedback on their work; 17.4% of respondents said that translators did not receive feedback, while one respondent (4.3%) did not answer the question because they did not know. That translators are generally provided with feedback in this sample is encouraging insofar as it may help to cultivate cross-disciplinary collaboration through boundary practices; it suggests that there is a reciprocal relationship between the two parties, whereas in cases where feedback is not provided, a sense of insularity may prevent mutually beneficial collaboration (Neather 2012b).

Is the presence of translated texts considered during the exhibition design and layout process?

Some 52% of respondents answered that the presence of translations is always accounted for during the design process, while 43% of respondents answered that translations are sometimes accounted for in the design process. It seems that a majority

of respondents' institutions account for translation during the exhibition design process at least some of the time.

Treatment of source texts vs. target texts and target texts vs. target texts

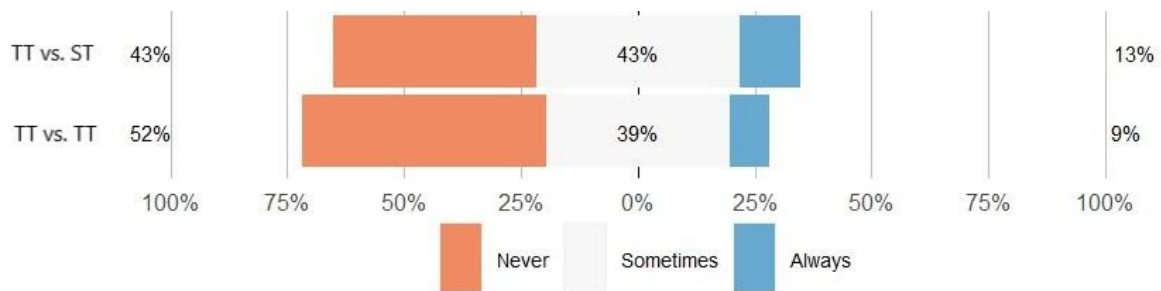


Figure 1. Likert scale chart indicating the frequency of different treatment (e.g. different space allotments or word counts) of target texts from source texts (top) and target texts from other target texts (bottom).

Regarding the treatment of targets texts compared to source texts, 43% of respondents answered that source and target texts are never treated differently, and a further 43% answered that they are sometimes treated differently. When speaking to the treatment of target texts compared to other target texts, a slightly greater number of respondents (52%) answered that target texts are never treated differently, while 39% of respondents answered “sometimes.” Respondents who answered that target texts are always treated differently were in the minority in both categories; around 13% said target texts are always treated differently from source texts, and 9% said target texts are always treated differently from each other.

Does the museum allocate funding for translation of exhibition texts?

95% of respondents answered that their institution allocates funding for exhibition translation.

Do the above practices vary according to whether the exhibition is temporary or permanent?

Around 61% of respondents said that the practices investigated in the survey did not vary according to whether the exhibition was temporary or permanent.

In your opinion, the purpose of translation in a museum exhibition context is

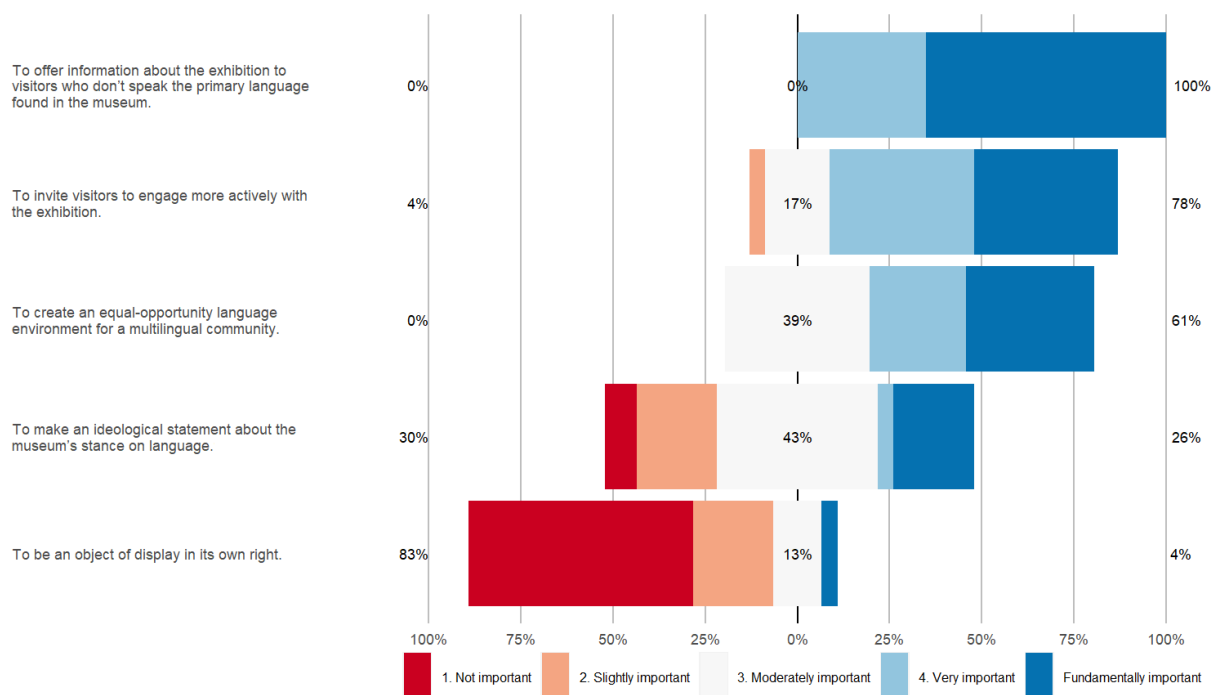


Figure 2. Likert scale chart indicating the frequency of agreement with the different functions of museum translation (from top to bottom: informative, interactive, social-inclusive, political, exhibitve).

When asked to indicate their agreement with five items under the question “In your opinion, the purpose of translation in a museum exhibition context is,” 65% of respondents answered that “to offer information about the exhibition to visitors who don’t speak the primary language found in the museum” is fundamentally important, while the remainder answered that it is very important. The tendency here is in very strong agreement with the informative function of translation as identified by Liao.

Around 39% of respondents find that “to invite visitors to engage more actively with the exhibition” is fundamentally important, and 39% answered that it is very important. Another 17% answered that it is moderately important, and around 4% answered that it is slightly important. The greater distribution of responses here is interesting—it is not a dramatic departure from the previous item, and indeed, the majority of respondents agree that visitor engagement is an important element of exhibition translation, but the slight decrease in agreement and greater distribution across the response options may hint at the divide that Guillot (2014) discovered among English and French museum texts, in which French museum texts do not demonstrate the same tendency toward adapting texts to non-specialist audiences as English museums texts do, for example by addressing visitors with the informal “you.” This could also be illustrating that the progress of art museums in adopting the more interactive communicative model is coming about more slowly than may be the case with other genres of museum, although further investigation would be necessary.

The highest rate of agreement for the item “to make an ideological statement about the museum’s stance on language” was the 43.5% of respondents who said it is moderately important. Around 22% of respondents said this item is fundamentally important, yet the same percentage of respondents said it is only slightly important. Just under 9% of respondents said this is not important to them. This middling tendency makes some

sense in light of the fact that the sample surveyed were art museum employees; Liao specifies that this function of museum translation is generally targeted toward history museums and other venues where commemoration is an important component of the exhibition.

The statement “to create an equal-opportunity language environment for a multilingual community” also elicited agreement among 39% of respondents as moderately important; however, around 35% of respondents answered that it is fundamentally important, and the remaining 26% answered that it is very important. This seems to indicate a strong sense of agreement with the importance of this item, which corresponds to the social-inclusive function identified by Liao.

The final item, “to be an object of display in its own right,” was identified as not important by around 61% of respondents, slightly or moderately important by 21.7% and 13% of respective respondents, and fundamentally important by 4.3% of respondents. There is a very strong trend toward disagreement that translation functions as an object of display in its own right. This is in keeping with previous observations regarding the different treatments of source and target texts made in earlier chapters, since text, in the context of art museums, is frequently viewed as aesthetically cumbersome and accordingly treated as complementary rather than indispensable, particularly explanatory source text is already on display.

Do you adapt the translated exhibition text(s) in order to accommodate speakers of other languages?

Approximately 78% of participants said that their institutions do not take measures to adapt the translations to visitors in any way. This tendency not to adapt texts may speak to Guillot’s (2014) observations about the difference between anglophone and European

preferences in museum communications (further investigation would be required to confirm). That being said, some respondents explained that the source texts are already drafted with the intention of maximizing accessibility, eliminating the need for adapting between source and target text.

3.2 Comparison of quantitative results by canton language status

With three of the seven cantons under examination being officially bilingual, a comparison revealed several differences in behavior between monolingual and bilingual cantons. While few of these observations reached statistical significance due to the small sample size and a smaller number of respondents from bilingual cantons than from monolingual cantons, the following are observations regarding differences in the sample according to language status of the canton without generalizing to the broader population of the region.

In what language are the original exhibition texts usually drafted?

In what language are exhibition texts usually drafted?	Monolingual	Bilingual
French	94.1%	66.7%
German	17.6%	66.7%
Italian	17.6%	0%
English	23.5%	16.7%

Figure 3. Percent frequency of responses to the question “In what language are the original exhibition texts usually drafted?” according to canton language makeup.

The majority of source texts across cantons are drafted in French, including 94% of respondents from cantons that are primarily monolingual and 67% of respondents from bilingual cantons (answers do not add up to 100% because this question was one of several “check all that apply” questions where it was possible for one respondent to select more than one answer). That bilingual cantons have a greater tendency to draft their exhibition texts in German reached statistical significance. Only 17% of respondents from primarily monolingual cantons selected Italian as a language that exhibition texts are drafted in, while none of the respondents from bilingual cantons identified Italian as such. Similarly, respondents from all cantons do not tend to draft their exhibition texts in English.

Editing, proofreading, and fact-checking of original exhibition texts are done by

Editing, proofreading, and fact-checking of original exhibition texts are done by	Monolingual	Bilingual
The in-house author(s) of the exhibition texts.	64.7%	83.3%
The external contacts who wrote the texts.	5.9%	50%
In-house staff who specialize in editing, proofreading, and/or fact-checking.	47.1%	33.3%
In-house staff who specialize in the exhibition subject.	47.1%	66.7%
A combination of in-house staff and external contacts.	47.1%	33.3%

Figure 4. Percent frequency of responses to the question “Editing, proofreading, and fact-checking of exhibition texts are done by” according to canton language makeup.

Half of respondents from bilingual cantons answered that external contacts do the editing, proofreading, and fact-checking, while primarily monolingual cantons vary much less in this regard and do not tend to have external contacts review exhibition texts. This result was also statistically significant, suggesting a preference by museums in monolingual cantons to keep the review process in-house.

Around half of respondents from primarily monolingual cantons said that in-house staff who specialize in editing, proofreading, and fact-checking take part in the review process. The same is true for in-house staff who specialize in the exhibition subject. Respondents from bilingual cantons varied less in these two categories, with a stronger tendency not to have in-house editing, proofreading, and fact-checking staff take part in the review process but to involve in-house staff who specialize in the exhibition subject more often.

Around half of respondents from primarily monolingual cantons said that their institutions make use of a combination of internal and external staff, while only a third of respondents from bilingual cantons do so.

Do you have the following text types translated for exhibitions?

Do you have the following translated for exhibitions?	Monolingual	Bilingual
Object labels	10.50	16.25
Wall panels	10.94	15.00
Exhibition signage (titles and subtitles)	11.15	14.42
Catalogue entries	11.56	13.25
Audioguides	10.68	15.75
Guided visits	9.91	17.92
Written guides	11.24	14.17
Brochures	10.91	15.08
Leaflets	11.44	13.58
Other	11.56	13.25

Figure 5. Mean ranks of responses to the question “Do you have the following text types translated for exhibitions?” by canton language makeup, where “never” = 1 and “always” = 3.

For all categories, respondents from bilingual cantons demonstrated that their institutions have a greater tendency to always have the text type translated. In particular, the stronger tendency of bilingual canton respondents to have guided visits translated was statistically significant ($p=0.007$).

What languages are texts translated into most often?

What languages are texts translated into most often?	Monolingual	Bilingual
French	23.5%	66.7%
German	76.5%	66.7%
Italian	11.8%	16.7%
English	88.2%	50.0%

Figure 6. Percent frequency of responses to the question “What languages are texts translated into most often?” according to canton language makeup.

Responses indicate that institutions from monolingual cantons do not tend to translate their texts into French given its status as the primary spoken language, but around 67% of respondents from institutions in bilingual cantons do translate texts into French, which achieved only marginal significance ($p=0.056$). This is in keeping with the previous observation that institutions in bilingual cantons more frequently draft their exhibition texts in German.

By contrast, 76% of respondents from monolingual cantons said that their institutions have texts translated into German, and 67% of respondents from bilingual cantons also have their texts translated into German. Italian is much less often seen as a target language across all cantons; only around 12% respondents from monolingual cantons and 17% of respondents from bilingual cantons said that Italian was among the languages into which texts were mostly often translated. English, on the other hand, is very often a target language to the point of achieving marginal significance within the sample ($p=0.051$), with 88% of respondents from monolingual cantons and half of respondents from bilingual cantons selecting English as a target language.

Is the in-house translation of texts for exhibitions a formal process in your institution, i.e. do you have a set of established rules, written or otherwise, that dictate how you approach the translation of texts, or is your approach more ad hoc in nature?

Is the in-house translation of texts for exhibitions a formal process in your institution?	Monolingual	Bilingual
Formal process	25%	50%
Ad hoc approach	75%	50%

Figure 7. Percent frequency of responses to the question “Is the in-house translation of texts for exhibitions a formal process in your institution?” according to canton language makeup.

Of the 6 respondents, 75% of respondents from monolingual cantons said that their institutions address translations on an ad hoc basis, which seems to indicate a stronger tendency among museums from monolingual canton to have no formal policy for dealing with translations. Responses were evenly split between formal and ad hoc procedures for the bilingual canton respondents.

What level of ability do in-house translators have in the language(s) they translate into?

What level of ability do in-house translators have in the language(s) they translate into?	Monolingual	Bilingual
	2.75	5.00

Figure 8. Mean ranks of responses to the question “What level of ability do in-house translators have in the language(s) they translate into?” according to canton language makeup, where “basic ability” = 1 and “native speaker” = 4.

Concerning monolingual canton respondents, 25% said that in-house translators have native speaker ability in the target language, while 75% said that in-house translators have advanced ability. In comparison, 100% of bilingual canton respondents said that in-house translators are native speakers of the target language.

What level of ability do in-house editors/proofreaders/fact-checkers have in the language(s) of the translated texts they review?

What level of ability do in-house editors/proofreaders/fact-checkers have in the language(s) they translate into?	Monolingual	Bilingual
	2.75	5.00

Figure 9. Mean ranks of responses to the question “What level of ability do in-house editors/proofreaders/fact-checkers have in the language(s) they translate into?” according to canton language makeup, where “basic ability” = 1 and “native speaker” = 4.

Similar to the language ability of in-house translators, 25% of monolingual canton respondents said that the in-house reviewers of translations are native speakers. However, only 50% of respondents said that the reviewers have advanced ability in the target language, and 25% said that reviewers have intermediate ability. The responses from bilingual cantons remained the same, with 100% saying that reviewers are native speakers.

Do the above practices vary according to whether the exhibition is temporary or permanent?

Do the above practices vary according to whether the exhibition is temporary or permanent?	Monolingual	Bilingual
Yes	52.9%	0%
No	47.1%	100%

Figure 10. Percent frequency of responses to the question “Do the above practices vary according to whether the exhibition is temporary or permanent?” according to canton language makeup.

Around half of respondents from primarily monolingual cantons said that their institution’s practices do vary depending on the temporary or permanent nature of the exhibition. By contrast, none of the respondents from bilingual cantons said that their practices vary according to the nature of the exhibition. This result was also statistically significant.

In your opinion, the purpose of translation in a museum exhibition context is

In your opinion, the purpose of translation in a museum exhibition is:	Monolingual	Bilingual
To offer information about the exhibition to visitors who don't speak the primary language found in the museum. [informative]	11.94	12.17
To invite visitors to engage more actively with the exhibition. [interactive]	11.35	13.83
To make an ideological statement about the museum's stance on language. [political]	10.88	15.17
To create an equal-opportunity language environment for a multilingual community. [social-inclusive]	10.62	15.92
To be an object of display in its own right. [exhibitive]	12.12	11.67

Figure 11. Mean ranks of responses to the question "In your opinion, the purpose of translation in a museum exhibition is" by canton language makeup, where "not important" = 1 and "fundamentally important" = 5.

Mean ranks of responses from all cantons were close enough to suggest that agreement with the statements regarding the informative, interactive, and exhibitive functions of translation follow a similar tendency; however, mean ranks differed more strongly between monolingual and bilingual cantons for the political and social-inclusive functions of translation. For "to make an ideological statement about the museum's stance on language," the mean rank of respondents in monolingual cantons (10.88) was somewhat lower than that of respondents in bilingual cantons (15.17), suggesting that respondents from bilingual cantons agree more strongly with the political function of translation in the museum than do respondents from monolingual cantons.

Similarly, agreement with the statement that translation's role is "to create an equal-opportunity language environment for a multilingual community" ranks responses from bilingual cantons (15.92) higher than those from monolingual cantons (10.62), indicating stronger agreement with the social-inclusive function of translation than respondents from monolingual cantons.

3.3 Qualitative results

In this section, I discuss responses to free answer questions that solicited follow-up to closed-ended questions. These responses were generally less frequent but provide further insight about the way in which language policy shapes decision-making behind the scenes in museums, the discussion of which is taken up in more detail in later sections.

3.3.1 In-house authors of exhibition texts

Of the respondents who said that exhibition texts are written in-house, a range of answers emerged when asked to specify the departments to which the text authors belong. The majority of responses mentioned the exhibition curator as the primary author, though it is possible for the curator to delegate some or most of the text writing to others, including external contacts or cultural outreach and communications departments. Other text authors include the directorial staff, researchers, guest collaborators, artistic coordinators, staff from art, history, and archaeology departments, or staff from the local cultural service. Still other respondents said that their museum is not divided into special departments or that texts were delegated to different staff members depending on the nature of the project undertaken.

As additional commentary to the question about exhibition text authors among internal staff, this detail speaks not only to the diversity of the internal organization of participants' museums, but also to the diversity of roles performed by exhibition text authors and reinforces the interdisciplinary nature of museum work observed by Neather (2012b). Communications and outreach staff seem to be major components of museums' translation staff across the sample irrespective of the internal organization of

individual museums (i.e. although some museums professed not to have dedicated departments, these staff were still cited as stakeholders). Expertise in the source language and subject matter seem to be prioritized, and often the task is not conferred exclusively to one person but sourced to many staff members even within the same institution.

3.3.2 Procedure for in-house translation and affiliation of in-house translators

Two of the translation processes elucidated in comments come from monolingual cantons and one from bilingual cantons. Of the three, Participant07, from Neuchâtel, described the in-house translation process as formal procedure. The institution receives translation support from the federal government's cultural office. These translators are professionals, albeit not ones strictly specialized in museum translation, and have recourse to other experts in cases where the exhibition subject matter may pose a particular challenge. This affiliation is noteworthy as a pathway to both formalized procedures around translation and professional translators who are nevertheless connected to the internal organization of the museum.

Participant09 is from bilingual Bern and also described the in-house translation process as formal procedure, in which all translations preserve the same form as the exhibition text as concerns punctuation and spelling and are subsequently adapted into different forms according to the needs of the exhibition, be it wall panels, booklets, or other forms of exhibition text.

The other monolingual canton respondent, Participant17 in Geneva, described the process at their institution as more ad hoc in nature, explaining that the text author is responsible for the translation if they are bilingual but otherwise delegates it to someone

else who is; translations are then reviewed by a subject matter expert from among the in-house staff to ensure that the information is correct.

Overall, the actual procedures do not differ much between museums that outsource their translation and those who do it in-house. However, the stakeholders who do the translation vary more among those institutions that have translation done in-house, with the list of specializations closely resembling that of the original exhibition text authors.

In response to inquiry about whether their institutions had dedicated translators for exhibition texts or availed themselves of a more interdisciplinary translation team, the four participants who confirmed that in-house translations are done by an interdisciplinary team mentioned a wide range of stakeholders who might take charge of the process. These stakeholders include directorial staff, curators, administrative staff, art, history, and archeology specialists, coordination, communications, and outreach teams, and interns. Participant07 explained the collaboration with professional translators from the Federal Office of Culture, while Participant17 said that staff who serve as in-house translators do not belong to a particular department.

It seems noteworthy that few of the roles enumerated are defined by their particular language expertise. However, given that these responses are in the minority and the greater part of respondents said that translations are conferred to freelance translators outside the museum, the majority of museum translation in the sample is done by language professionals, albeit rarely ones within the museum.

3.3.3 Treatment of source texts vs. target texts and target texts vs. target texts

As observed in the quantitative results, the trend with regards to treatment of source and target texts is that all texts be treated the same as concerns the exhibition design. The

majority of respondents' answers patterned in the same way; that is, if someone responded "never" when asked if source texts were treated differently from target texts, they also frequently responded "never" when asked about treating target texts differently from other target texts. There were only two exceptions to this pattern, namely Participant04, who answered that target texts are sometimes treated differently from source texts but are never treated differently from each other, and Participant10, who answered that target texts are always treated differently from source texts, but, again, that target texts are never treated differently from other target texts.

When asked to elaborate on the manner of different treatment, responses generally fell into one of three categories: visual distinction between source texts and translations and spatial restrictions imposed on translations. Visual distinctions include changes in font, font size, text color, or typographical emphasis (typically italics or boldface). Spatial restrictions result in the translations being allotted less space than source texts. The reasoning given was frequently related to exhibition aesthetics—too much wall text was cited as a possible visual encumbrance to the art, which, as a consideration more particular to art museums than other genres of museum, is an observation also made by Hooper-Greenhill (2000) and Guillot (2014).

Another reason for different treatment was the positioning of different languages in a given respondent's canton. Due to the status of Bern, Fribourg, and Valais as bilingual cantons, German has greater presence alongside French in the exhibition than Italian or English and even, in some cases, French, too. Similarly, respondents in monolingual Vaud and Geneva said that French is prioritized on gallery walls over German, Italian, or English, which may be offered to visitors in separate booklets. At least one institution develops object labels and wall panels bilingually in French and English, and English may take a place beside the French or in booklets or room guides depending on extenuating

factors like space concerns or aesthetics. Indeed, German may be less prevalent than English in some museums in monolingual cantons, as Participant04 explains is the case with wall texts and exhibition catalogues, which are regularly translated into English but much less frequently—and, in the case of the exhibition catalogue, never—into German.

3.3.4 Adaptation strategies

The consensus among respondents is that the majority of institutions do not adapt exhibition texts or translations at all. This is motivated by different factors depending on the respondent's institution. For example, Participant07 remarked on their institution's federal affiliation as justification for equal information access in both French and German. Participant10 explained that the source texts are originally drafted with a large (and presumably multilingual) audience in mind, so adjustments at the translation stage are not deemed necessary, and no additional modifications or adaptations are made. Participant13 likewise explained that, with few exceptions, source texts are written in French and read over by a staff member in the museum's *pôle public* to verify the content's accessibility before the text is translated. Only one respondent said that significant modifications were made to translations on the level of meaning.

3.3.5 Additional commentary

Final remarks included further notes on the way Swiss language policy and regional language dynamics inform specific institutional practices among respondents. One comment came from Participant08, a respondent in the bilingual canton of Valais, where bilingual communications are a matter of cantonal law and a source of tension in terms of the equality of representation of French and German (this was reinforced by a

comment from another respondent, who objected to having been sent a survey for the French-speaking part of Switzerland when the recipient museum was located in the German-speaking part of Bern). Another comment—Participant07 from Neuchâtel, an ostensibly monolingual canton at a federally affiliated museum—likewise elaborated on the legal obligation to respect the equality between French and German. Participant07 went on to explain that their institution regularly encourages employees to speak their non-native language, and in general, all staff members have a high level of both French and German.

3.4 Implications

In both the comparison between monolingual and bilingual cantons and in the qualitative data, there is some evidence of different practices. Not only are the two categories observably different in their choices of source languages and therefore target languages, but 100% of bilingual canton respondents said that translators and reviewers of exhibition translations were native speakers of the target language, while language ability of translators and reviewers had a wider distribution in monolingual canton responses. Responses regarding the formal or ad hoc nature of the translation procedure were more ambivalent (likely due to lack of data points), but monolingual canton respondents answered more frequently that translation procedure was ad hoc than did bilingual canton respondents. Meanwhile, no respondent from the bilingual cantons said that their exhibition translation practices vary according to the temporary or permanent nature of the exhibition. That this measurement achieved statistical significance is a possible point of interest for further investigation, since the lack of variability may have some connection to the formality of translation policies in a given museum begetting

more consistency in how museum policy is implemented, though without further research, this remains speculation.

It is also the case that museums in bilingual cantons naturally consider German more frequently, while French is evidently prioritized in museums in monolingual cantons, and English, not German, is the next language to come under consideration. One of the exceptions to this pattern is Participant07, who, despite being from a monolingual canton, said that equal consideration is given to both French and German as a result of the museum's relationship to the federal government. This degree of attention to both languages, perhaps unsurprisingly, is only reflected elsewhere in the data by the qualitative responses from participants in bilingual cantons, like Participant08's observations above as a respondent from Valais.

The tendency of monolingual cantons to favor French and the greater level of devotion to bilingualism seen in the bilingual canton respondents and the one monolingual canton institution with explicit ties to the federal government have their roots in Swiss language policy. Switzerland is frequently cited as a success story in its treatment of language diversity, and the status of its four official languages, German, French, Italian, and Romansh, is enshrined in the federal constitution. In practice, however, Swiss quadrilingualism at the federal level does not translate to perfect competence in all four languages—or even in two—at the local level. Rather, languages conform to relatively sharp boundaries (not necessarily always aligned with the administrative borders of cantons), within which most speakers are monolingual. This is a factor of the three principles underpinning Swiss language diversity: the territoriality principle and the principles of language freedom and subsidiarity. The territoriality principle confers upon cantons the decision-making authority about the “extent and homogeneity of their language territory,” which results in stability of language boundaries (Grin 1998: 4).

Within those boundaries, the principle of language freedom preserves the right of residents to speak any language of their choosing in the private sphere, and subsidiarity relegates to cantons any authority not explicitly under the purview of the federal government in the constitution. This has the effect of crystallizing the majority of language policy at the cantonal level, and indeed, that is what the survey results demonstrate, both in the comments to that effect and in the treatment of languages between groups, with monolingual cantons prioritizing French and treating German as simply another target language, and bilingual cantons alluding to the greater degree of coexistence of German and French—in employee language ability and in the physical exhibition context where texts and translations are displayed.

Bilingualism is differently codified in each of the constitutions of the officially bilingual cantons. Bern is the only one of the three cantons with a German-speaking majority, and its constitution has a provision granting French protected status as a minority language. Fribourg has a French-speaking majority with less clear definition of where the language boundary is drawn between French and German-speaking areas of the canton (for example, the city of Fribourg itself makes some administrative and education services available in German to the germanophone minority, but these are not systematic, and the burden is usually placed on the minority to become bilingual) (Meune 2010). Although Valais is majority francophone, it has a more even split between French and German-speakers and is more administratively bilingual than the other cantons, with representation for the German-speaking minority in the legal system, public administration, and parliament. Awareness of this linguistic interplay and the tensions it engenders is widespread at the local level in both institutions and individuals (Meune 2010). It can be seen in the qualitative results and particularly in the mean ranks of responses to the question regarding the functions of translation; after all, respondents from bilingual cantons had a

greater tendency to agree with the political and social-inclusive functions of translation than respondents from monolingual cantons.

As institutions of cultural diffusion that are equipped to facilitate multilingualism, museums lend themselves to being sites of language policy enactment. There is no reason why greater preoccupation with the ideological statement that museum translation makes and its ability to ensure equality in a multilingual community cannot work to benefit that very community, the international visitors who may pass through, and the museum all at the same time. To that end, translation cannot be underestimated as a tool of language policy, since “what to translate, how to translate, and what languages to be translated into are all ideologically motivated” and museum translation may “[reflect] and [reinforce] the view of how the museum as an institution wants to communicate with target text readers (Liao 2018: 48).

Insofar as translation is what Hooper-Greenhill (2000) referred to as a liminal contact zone at the intersection of cultures, language policy as the grounds for clear translation practices that promote and protect the ideology of the museum community may well constitute a productive boundary practice for museums. Grin (2016) explains that

[Translation] exists because of multilingualism and encourages it, and it is in constant relation with language policies: it largely depends on them but is also indispensable to their implementation. Translators are...fully-fledged players in these processes. Better awareness of their role would be to the benefit of translator training (Grin 2016: 170).

As with Renner et al's (2015) finding that institutions with formal policies codifying a commitment to multilingualism demonstrated greater employee awareness of the complexities of the sociocultural issues at stake for bilingual audiences, the survey results

allude to a potential for reciprocity between language policy and translation practices in all cantons with the potential to solidify into best practices for museum translation.

However, the suggestion of appropriate boundary practices within that proposition is made more complicated by the heterogeneity of the region under examination; Neather's (2012b) suggestions of providing guidelines and feedback and the proposal of translator training and awareness-raising are good ones, but it is difficult to propose general practices across all cantons given the linguistic tensions at play in Bern, Fribourg, and Valais—and even in Romandy at large, which, though majority francophone within its borders, is a minority in the face of German's linguistic dominance throughout most of the rest of the country—without running the risk of infringing on linguistic identity concerns. Monolingual and bilingual cantons have different priorities in this regard, and it is likely not the kind of commitment that can be compelled. But if there is evidence in the survey data of best practice in the exhibition context, it may well lie in the existence of formalized language policy encouraging more formalized translation practices, irrespective of the form those practices take. Rather than relying on the territoriality principle to effect language policy, perhaps museums in monolingual cantons could undertake to establish language policies of their own and, in doing so, reaffirm their legal obligation to promote and protect French *and* fulfill their obligation to communicate effectively and inclusively with their diverse, multilingual visitorship at the same time as they meet their own needs to sustain themselves as cultural institutions.

CHAPTER 4: CONCLUSION

In this chapter, I summarize the study and its findings before discussing its limitations and, finally, directions for future research.

4.1 Summary

In Chapter One, I presented the observed problems of recent decades regarding the culture shift in museum communications and the new set of concerns that have come with it. Distance from traditional museum values led by new museology has caused museums to resort to different methods of reaching their audiences in order to encourage visitors and sustain themselves financially. As a tool of museum communications, translation makes important contributions to the meaning of the exhibition depending on how it is implemented, and the choices made by museum employees behind the scenes may have larger impacts on institutional goals as they relate to social inclusion and challenge to (or reinforcement of) existing language dynamics. There are still many gaps to fill in taking stock of practices around translation in the museum exhibition setting. Likewise, because much of the existing body of research focuses on the visitor experience of translation, little work has been done to elucidate the museum employee side of the process, even though they constitute a group of stakeholders who are deeply implicated in the process of museum translation on both the interlingual and intercultural levels.

The study undertook to address some of those research gaps for French-speaking Switzerland through surveying art museum employees about translation practices. To this end, information about institutional translation practices was solicited from art museum staff in all seven cantons that have French as an official language.

To outline several key points of the results, exhibition texts of all types are translated at more than half of institutions, and the translators are most frequently individual freelance translators outside the museum and translate all text types, although object labels and guided visits are infrequently among those text types outsourced. External translators have access to relevant images for their translations, but they are much less frequently offered details about the exhibition design and layout. Other resources with which translators are furnished include guidelines regarding word counts or spatial constraints and additional information about the exhibition content, but only half of institutions have this as a practice. Glossaries of terms are rarely offered among these resources, although translators are often provided with feedback about their translations. All of these constitute productive boundary practices proposed by Neather (2012) that encourage collaboration between translation and museum professionals, and increasing the provision of guidelines, additional information, and glossaries are promising means to achieving better-quality translations.

The treatment of translations is rarely different from source texts in terms of word count or space allotted, but the form the translations take, be it wall panels, room guides, booklets, or other media, may vary. Likewise, target texts are rarely treated differently from each other in this regard. While the motivation for treating source and target texts the same cannot be surmised for all institutions in the scope of this survey, as one participant explained, their museum wishes to provide all visitors with the same exhibition experience, insofar as that is possible.

Participants were also polled on their attitudes about the function of translation in the museum to garner a better sense of how translation is perceived among stakeholders. Museum employee agreement with statements about the function of translation proposed in Liao's (2018) typology was highest for the informative, interactive, and

social-inclusive functions. While there was also some small agreement with the political function, much less was made of the exhibitive function of translation.

When comparing responses from monolingual and bilingual cantons, differences were observed along the axis of language policy. With regard to the same question soliciting agreement with statements about the function of translation, bilingual canton respondents were the ones to profess greater agreement with the political and social-inclusive functions of museum translation. The particular configuration of Swiss language policy enshrines multilingualism at the federal level but confers the execution of policy to cantons. Accordingly, because Bern, Fribourg, and Valais derive a legal obligation to bilingualism from their constitutions, respondents from these cantons demonstrate more equal consideration of French and German than respondents from monolingual French-speaking cantons as well as keen awareness of the concerns associated with multilingualism—including the key role of translation.

The bilingual canton respondents were not unique in this, however, since the respondent from Neuchâtel whose institution had a connection to the federal government also ascribed importance to the culture of multilingualism that comes from formalized language policy, albeit passed down from the federal level. The interdependence of policy and practice in this context implies that museums have everything to gain from clear language policy and clear translation practices resulting from it. Museums in the region may benefit from policy through economic consequences of “language as a signifier of welcome, with bilingual canton museums reaffirming the language equality derived from cantonal law in their own institutional practice, itself an underpinning of clear translation practices, while museums in monolingual cantons may use language policy and translation to inform and interact with visitors of all language backgrounds while still taking care to promote and protect French.

4.2 Limitations of the study and directions for future research

The study's most obvious limitation was its small sample size, which, while helpful in providing an initial lay of the land for the region, made it difficult to generalize to a wider population of museum employees or professional practices. To this end, a natural next step would be to repeat the study with a larger number of participants, particularly as regards participants in bilingual cantons—for a more comprehensive view of policy on either side of the intangible linguistic boundaries across Bern, Fribourg, and Valais, it may even prove fruitful to distribute the survey in German as well as French, and to widen the scope from museums to other art institutions, like galleries. Increased participation would allow survey results with a greater likelihood of establishing statistical significance in addition to the potential to conduct reliability testing in the event that some of the same participants were able to respond.

Because I developed the survey expressly for this research, this study could be considered a pilot test of the instrument. For the questions “Do you have the following types of text translated for exhibitions?” and “Which of the previously mentioned types of texts are outsourced to external translators?”, several response items had a potential problem with reliability as a result of poor wording, which was remarked upon by Participant05 in the final survey question in which any additional commentary was solicited. In particular, *les étiquettes d'exposition* for “object labels” and *les panneaux d'exposition* for “wall panels” are vague and warrant more accurate museum terminology (*cartels* or *legendes*), so it would be constructive to solicit more detailed feedback from participants in order to modify the instrument for future use in a larger study as suggested above.

The study also hinted at the value of language policy in facilitating clearer translation practices for museums. More research would be needed to verify this as an actionable

suggestion, and the propositions above would be helpful toward this end as well as asking participants, particularly in-house translators, more explicit questions around how language policy may inform their translations. Asking more detailed, open-ended questions of participants was not covered by the scope of the survey, but another avenue for follow-up would be to conduct more in-depth qualitative interviews of participants as Neather (2012b) did. This would require making the necessary in-roads with the different museums involved in order to determine appropriate interview subjects, but as mentioned by Deane-Cox and Côme in Chapter One, this type of collaboration may well prove even more fruitful for the clear added value in an established relationship that produces research results with tangible, real-world benefits for all parties.

For now, though, the present study has made some small contribution to the landscape of museum translation, taking stock of existing practices and providing a first foray into translation from the perspective of Switzerland's museum professionals, paving the way for further research. I have demonstrated the potential of museum translation as a tool for developing language policy toward ends that facilitate institutional communications in the exhibition context, and I look forward to future developments allowing for greater exploration of policies that may use translation to reduce the distance between museums and their international audiences, while simultaneously reaffirming ties to their local communities.

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APPENDIX A: LIST OF MUSEUMS SOLICITED FOR SURVEY RESPONSES

Bern

Centre Paul Klee
Kunsthalle de Berne
Kunstmuseum
Centre PasquArt Bienne
Nouveau Musée Bienne
Musée Franz Gertsch
Fondation Saner
Kornhausforum
Abegg Foundation
Musée Cerny

Fribourg

Musée d'art et d'histoire de Fribourg & l'Espace Jean-Tinguely-Niki de Sainte Phalle
Kunsthalle Fri Art
HR Giger Museum
Musée de Charmey

Geneva

Musée des art d'Extrême-Orient
Musée d'art modern et contemporain (MAMCO)
Musée Ariana
Musée d'art et d'histoire de Genève
Musée Rath
Centre d'art contemporain

Jura

Musée jurassien d'art et d'histoire

Neuchâtel

Musée des beaux-art de la Chaux-des-Fonds
Musée des beaux-arts Le Locle
Musée d'art et d'histoire de Neuchâtel
Centre Dürrenmatt Neuchâtel

Valais

Musée d'art du Valais
Fondation Opale

Vaud

Collection de l'art brut

Musée cantonale des beaux-arts de Lausanne

Musée de l'Élysée

Fondation de l'Hermitage

Musée Jenisch Vevey

Musée de design et d'arts appliqués contemporains (MUDAC)

Musée Alexis Forel

Musée du château de Nyon/musée des porcelains

Musée de Pully

APPENDIX B: PARTICIPANT INFORMATION AND CONSENT FORM

INFORMATION AUX PARTICIPANTS ET CONSENTEMENT DE PARTICIPATION

Merci pour votre participation à ce projet de recherche de mémoire au titre provisoire « Enquêtes des pratiques traductionnelles des musées d'art en Suisse romande » réalisé par Manon Gilmore (grace.gilmore@etu.unige.ch) est dirigé par Mme Ashley Riggs (ashley.riggs@unige.ch) à la Faculté de Traduction et Interprétation (FTI) de l'Université de Genève. Cette enquête vise à analyser des tendances dans le domaine de la traduction des textes d'exposition et aideront à façonner des pratiques commerciales des musées.

Le remplissage de ce questionnaire devrait prendre environ 15 minutes. Il vous sera demandé de répondre à une série des questions concernant la rédaction et traduction des textes d'exposition dans votre musée. Nous vous demandons de répondre dans un délai de 4 semaines, à tout moment avant **le mardi 30 novembre 2021 à 21h, l'heure d'été d'Europe centrale (CEST)**.

Vos réponses au questionnaire et toutes autres données que vous nous fournissez seront anonymisées une semaine après le délai de soumission en les enregistrant avec le numéro de participant que l'on vous a attribué. Ces données seront stockées sur l'ordinateur de Manon Gilmore dont l'accès est protégé par un mot de passe ainsi que sur le serveur de l'Université de Genève. La liste contenant la correspondance entre votre code de participant et votre identité sera stockée séparément des données de recherche sur une clé USB dont l'accès est également protégé par un mot de passe. Cette clé sera entreposée dans un tiroir fermé à clé. La liste sera accessible uniquement à la responsable du projet de recherche et la directrice de mémoire et elle sera détruite dès **le 7 décembre 2021**.

De cette manière, nous ne posséderons plus de données personnelles vous concernant et nous ne serons plus en mesure d'apparier vos réponses à votre identité. Par conséquent, après cette date nous ne serons plus en mesure de détruire vos données si vous en faites la demande. Les réponses anonymisées seront conservées sans limite de temps. Elles pourront faire l'objet d'une réutilisation dans des recherches futures et/ou être partagées avec d'autres chercheurs. Le présent formulaire d'information et de consentement sera archivé dans une armoire fermée à clé de la FTI pendant 5 ans sous la responsabilité de Mme Ashley Riggs.

En cas d'intérêt de votre part quant aux résultats de la recherche vous pouvez contacter Manon Gilmore à l'adresse e-mail grace.gilmore@etu.unige.ch dès le 1^{er} mars 2022. Au vu de l'anonymisation des données aucun résultat individuel ne pourra être transmis.

Votre participation est entièrement facultative. Vous pouvez retirer votre consentement et demander la destruction des données en tout temps avant **le 7 décembre 2021** sans fournir des justifications. Dans ce cas, veuillez contacter la responsable du projet à grace.gilmore@etu.unige.ch pour l'informer de votre décision.

Pour tout renseignement sur les aspects éthiques de cette recherche, vous pouvez vous adresser au Président de la Commission d'éthique de la FTI, Université de Genève, 40 boulevard du Pont-d'Arve, 1211 Genève 4, alexander.kuenzli@unige.ch.

CONSENTEMENT DE PARTICIPATION À LA RECHERCHE

J'ai choisi volontairement de participer à cette recherche. J'ai été informé-e du fait que je peux me retirer en tout temps sans fournir de justifications et que je peux, le cas échéant, demander la destruction des données me concernant.

Ce consentement ne décharge pas les organisateurs de la recherche de leurs responsabilités. Je conserve tous mes droits garantis par la loi.

Nom, Prénom :

Date :

En soumettant ce formulaire, j'accepte les conditions de participation

ENGAGEMENT DE LA CHERCHEUSE

L'information qui figure sur ce formulaire de consentement et les réponses que j'ai données au participant décrivent avec exactitude le projet. Je m'engage à procéder à cette étude conformément aux normes éthiques concernant les projets de recherche impliquant des participants humains et en application de la Directive relative à l'intégrité dans le domaine de la recherche scientifique et à la procédure à suivre en cas de manquement à l'intégrité de l'Université de Genève. Je m'engage à ce que le participant à la recherche reçoive un exemplaire de ce formulaire de consentement.

Nom, Prénom :

Date :

Signature :

APPENDIX C: SURVEY TEXT

Pratiques traductionnelles dans les expositions des musées d'art

1. En règle générale, les textes d'exposition originaux s'écrivent :

- a. en interne.
- b. par des experts en rédaction de textes à l'extérieur du musée.
- c. par des experts du sujet d'exposition à l'extérieur du musée.
- d. par une combinaison de l'équipe interne et experts externes.
- e. autre (veuillez préciser) : _____

2. Si vous avez sélectionné a. pour la question précédente, à quels départements les auteurs des textes appartiennent-ils ?

3. Les textes d'exposition originaux s'écrivent en quelles langues ?

- français
- allemand
- italien
- anglais
- d'autres langues européennes (veuillez préciser) : _____
- d'autres langues non européennes (veuillez préciser) : _____

4. Est-ce que vous réécrivez, relisez et/ou vérifiez les faits de vos textes ? Cochez toutes les cases qui s'appliquent.

- réécriture
- relecture
- vérification des faits

5. La réécriture, relecture et/ou vérification des textes d'exposition originaux se font par (cochez toutes les cases qui s'appliquent) :

- a. le/s auteur/s interne/s des textes d'exposition.
- b. les experts externes qui ont rédigé les textes.
- c. des membres de l'équipe interne qui se spécialisent en réécriture, relecture et/ou vérification des faits.
- d. des membres de l'équipe interne qui se spécialisent dans le sujet de l'exposition.
- e. une combinaison de l'équipe interne et les experts externes.
- f. quelqu'un d'autre (veuillez préciser) : _____

6. Faites-vous traduire les documents suivants ?

Les étiquettes d'exposition

- toujours
- quelquefois
- jamais
- sans objet

Les panneaux d'exposition

- toujours
- quelquefois
- jamais
- sans objet

L'affichage d'exposition (titres et sous-titres)

- toujours
- quelquefois
- jamais
- sans objet

Les entrées dans le catalogue d'exposition

- toujours
- parfois
- jamais
- sans objet

Les audioguides

- toujours
- parfois
- jamais
- sans objet

Les visites guidées

- toujours
- parfois
- jamais
- sans objet

Les guides écrites

- toujours
- parfois
- jamais
- sans objet

Les brochures

- toujours
- parfois
- jamais
- sans objet

Les dépliants

- toujours
- parfois
- jamais
- sans objet

Autre (veuillez préciser) : _____

- toujours
- parfois
- jamais
- sans objet

7. Pendant la phase de conception, les textes originaux et les traductions se sont-ils écrits en même temps ?

- oui
- non

8. Les textes d'exposition se font traduire le plus souvent en quelles langues ? Cochez toutes les cases qui s'appliquent.

- français
- allemand
- italien
- anglais
- d'autres langues européennes (veuillez préciser) : _____
- d'autres langues non européennes (veuillez préciser) : _____

9. Les traductions se font :

- a. en interne.
- b. par des traducteurs professionnels à l'extérieur du musée.
- c. par une combinaison de l'équipe interne et traducteurs externes.
- d. autre (veuillez préciser) : _____

10. Si vous avez sélectionné c. pour la question précédente, le pourcentage des traductions qui se font en **interne** est environ :

- a. 0 à 20 %
- b. 20 à 40 %
- c. 40 à 60 %
- d. 60 à 80 %
- e. 80 à 100 %

11. La traduction **interne** des textes d'exposition est-elle un processus formel dans votre institution ? C'est-à-dire, avez-vous établi des règles, sous quelque forme que ce soit, qui déterminent votre approche à la traduction des textes, ou adoptez-vous une politique plutôt ponctuelle selon les besoins de chaque exposition ?

- a. processus formel
- b. politique ponctuelle

12. Veuillez décrire le processus mentionné dans la question précédente :

13. L'équipe de traduction **interne** est composée de :

- a. des traducteurs dédiés dont leur seul travail consiste en la traduction des textes d'exposition.
- b. une équipe pluridisciplinaire avec des membres qui sont spécialistes dans des autres départements du musée.
- c. autre (veuillez préciser) : _____

14. Si vous avez sélectionné b. pour la question précédente, à quels départements les traducteurs appartiennent-ils ?

15. En plus des textes à traduire, fournissez-vous les ressources suivantes aux traducteurs **internes** ? Cochez toutes les cases qui s'appliquent.

- a. des règles générales pour aider le traducteur (par exemple, s'il y a des contraintes spatiales ou un nombre de mots à respecter)
- b. un glossaire des termes techniques
- c. des informations supplémentaires au sujet de l'exposition

16. Les traducteurs **internes** ont-ils accès aux images pour lesquelles ils traduisent les étiquettes ?

- oui
- non
- sans objet

17. Les traducteurs **internes** ont-ils accès aux détails du design ou le plan de l'exposition ?

- oui
- non

18. Les traducteurs **internes** se disposent-ils de quel niveau de compétences linguistiques pour les langues vers lesquelles ils traduisent ?

- a. compétences élémentaires
- b. compétences intermédiaires
- c. compétences avancées
- d. locuteur natif

19. La réécriture, relecture et/ou vérification des traductions **internes** se font par (cochez toutes les cases qui s'appliquent) :

- a. le traducteur lui-même.
- b. l'auteur des textes d'exposition originaux.
- c. autres membres de l'équipe qui se spécialisent en réécriture, relecture et/ou vérification des faits.
- d. Quelqu'un d'autre (veuillez préciser) : _____

20. Les rédacteurs, relecteurs et vérificateurs d'informations **internes** se disposent-ils de quel niveau de compétences linguistiques dans les langues des textes qu'ils révisent ?

- a. compétences élémentaires
- b. compétences intermédiaires
- c. compétences avancées
- d. locuteur natif

21. En règle générale, quels types de textes mentionnés ci-dessus sont **externalisés** aux traducteurs externes, le cas échéant ?

- les étiquettes d'exposition
- les panneaux d'exposition
- l'affichage d'exposition (titres et sous-titres)
- les entrées dans le catalogue d'exposition
- les audioguides
- les visites guidées
- les guides écrites
- les brochures
- les dépliants
- autre : _____
- la traduction n'est pas externalisée

22. À qui sous-traitez-vous des textes à traduire ?

- a. des agences de traduction
- b. des traducteurs indépendants
- c. autre (veuillez préciser) : _____

23. Quand vous sous-traitez des traductions pour une langue donnée, les textes sont traduits par :

- a. un seul traducteur
- b. plusieurs traducteurs
- c. je ne sais pas

24. En plus des textes à traduire, fournissez-vous les ressources suivantes aux traducteurs **externes** ? Cochez toutes les cases qui s'appliquent.

- a. des règles générales pour aider le traducteur (par exemple, s'il y a des contraintes spatiales ou un nombre de mots à respecter)
- b. un glossaire des termes techniques
- c. des informations supplémentaires au sujet de l'exposition

25. Les traducteurs **externes** ont-ils accès aux images pour lesquelles ils traduisent les étiquettes ?

- oui
- non
- sans objet

26. Les traducteurs **externes** ont-ils accès aux détails du design ou le plan de l'exposition ?

- oui
- non

27. La réécriture, relecture et/ou vérification des traductions **externalisées** se font (cochez toutes les cases qui s'appliquent) :

- a. en interne.
- b. sur demande par les traducteurs externes.
- c. une combinaison des deux.
- d. par quelqu'un d'autre (veuillez préciser) : _____

28. En général, êtes-vous satisfait de la qualité des traductions des traducteurs **externes** ?

- oui
- non
- sans objet

29. Fournissez-vous du feedback aux traducteurs **externes** sur la qualité de leur travail ?

- oui
- non
- sans objet

30. La présence des traductions est-elle considérée dans le cadre du design et plan de l'exposition ?

- toujours
- parfois
- jamais

31. En général, les traductions (textes cibles) sont-elles traitées de manière différente que les textes originaux (textes sources) au niveau du plan d'exposition ? Par exemple, on peut prévoir plus ou moins d'espace pour les textes d'une langue donnée ?

- toujours
- parfois
- jamais

32. En général, les traductions dans certaines langues (textes cibles) sont-elles traitées de manière différente que les traductions dans les autres langues (textes cibles) au niveau du plan d'exposition ? Par exemple, on peut prévoir plus ou moins d'espace pour les textes d'une langue donnée ?

- toujours
- parfois
- jamais

33. Si vous avez sélectionné *toujours* ou *parfois* pour les questions 31 et 32, veuillez expliquer les différences de traitement entre les textes des langues différentes, y compris le texte original, et les raisons pour ce traitement :

34. Le musée alloue des fonds pour la traduction des textes d'exposition ?

- oui
- non

35. Les pratiques mentionnées ci-dessus varient-elles selon que l'exposition est temporaire ou permanente ?

- toujours
- parfois
- jamais

Objectifs de la traduction dans les expositions des musées d'art

36. Veuillez dire dans quelle mesure vous êtes d'accord avec les énoncés suivants sur la fonction de la traduction dans les musées en utilisant une échelle de 5 points (1 = pas important, 5 = extrêmement important).

À votre avis, le but de la traduction dans un contexte d'exposition muséologique est :

Fournir des informations sur l'exposition aux visiteurs qui ne parlent pas la langue principale du musée.

- 1. pas important
- 2. peu important
- 3. relativement important
- 4. très important
- 5. extrêmement important

Inviter des visiteurs à participer plus activement à l'exposition.

- 1. pas important
- 2. peu important
- 3. relativement important
- 4. très important
- 5. extrêmement important

Faire une déclaration idéologique concernant la politique linguistique du musée.

- 1. pas important
- 2. peu important
- 3. relativement important
- 4. très important
- 5. extrêmement important

Créer un environnement qui favorise l'égalité des langues dans le cadre d'une communauté multilingue.

- 1. pas important
- 2. peu important
- 3. relativement important
- 4. très important
- 5. extrêmement important

Être un objet d'exposition en soi.

- 1. pas important
- 2. peu important
- 3. relativement important
- 4. très important
- 5. extrêmement important

37. Les traductions sont-elles modifiées pour s'adapter aux locuteurs des autres langues (par exemple, en simplifiant des phrases et/ou vocabulaire afin de rendre le texte compréhensible à un plus grand public) ?

- pas du tout
- un peu
- considérablement

38. Veuillez décrire des stratégies utilisées pour adapter des textes aux locuteurs d'autres langues et préciser pour quelles langues les stratégies s'appliquent :

39. Souhaitez-vous ajouter des commentaires ou observations dont ce questionnaire ne tient pas compte ?