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# **Training the Trainers in Embedding Assessment Literacy into Module Design: A Case Study of a Collaborative Transcreation Project**

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# **Training the Trainers in Embedding Assessment Literacy into Module Design: A Case Study of a Collaborative Transcreation Project**

## **Abstract**

In designing their courses and modules, translator educators today need to consider a variety of changing institutional, professional and pedagogical requirements. This paper proposes ways in which translator trainers can respond to two sets of these new requirements. The first are the requirements for a widening conceptualisation of translation brought about by the rapid globalisation of markets and the need for intercultural mediators. The second set of requirements comes from the process of articulating what attributes a graduate should possess and how these attributes are developed. This paper offers translation trainers an approach to module design which can address both these sets of demands. The module is designed with a collaborative transcreation project at its core and has incorporated assessment literacy into the design. The study is supported with quantitative and qualitative data gained from a survey of participating students. By introducing the case study of our module design and linking the design to the underlying theories which informed it, the paper provides trainers with a set of concepts which can be applied to their own curricula needs in order to ‘future proof’ their students in the changing employment market.

Keywords: assessment literacy; project-based learning; task-based learning; transcreation; transferable skills; training the trainer

## **Introduction**

This paper introduces translator trainers<sup>1</sup> to two aspects of a module designed around a collaborative transcreation project. The first aspect is the transcreation project itself, which was chosen in response to changes in the translation industry (Katan 2016). The second aspect is the assessment practice used, which was designed in response to changes in employer expectations for graduates and to the UK’s Higher Education Academy’s<sup>2</sup> call for a

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<sup>1</sup> While our approach is more in consonance with the use of the terms ‘educator’ and ‘education’ in this context, we have used the terms ‘trainer’ and ‘training’ in line with the call for papers for this issue.

<sup>2</sup> The HEA defines itself as ‘(...) the national body which champions teaching excellence. We provide value to the HE sector by focusing on the contribution of teaching as part of the wider student learning experience.’ (HEA, <https://www.heacademy.ac.uk/>).

transformation in assessment (HEA, 2012; Elkington 2016). The assessment practice in this module involves trainers, professional practitioners and students collaborating to create the criteria by which the transcreation project was assessed.

We agree with Kelly (2008, 102) that professional experience is not sufficient to enable a professional translator to become a professional translator trainer. A decade ago, Kelly pointed out that ‘at universities it is simply assumed that those who know, know how to teach. It is still the case in many countries that new members of teaching staff are left literally to sink or to swim in the classroom, while more attention is paid, for example, to their training as researchers in their discipline’ (Kelly 2008, 102).

More attention still needs to be paid to training the trainers to bridge the gap between their professional training and experience of the LSP (Language Services Providers) market and the changes which have occurred and are still occurring in the market (see the 2018 European language industry survey). Organisations such as CTER, CIUTI and WITTA do address this issue. However, a comparative study we conducted amongst UK universities offering MA Translation and Interpreting courses revealed that 60% of the universities surveyed did not provide in-house staff development workshops on current issues in translator training (Huertas Barros and Vine 2018, 12).

In order to comply with the needs of today’s international and globalised market, Europe’s graduates need to be equipped with a combination of transferable, multidisciplinary and innovation skills, together with updated subject-specific knowledge (Bucharest Communiqué 2012, 2). These skills and knowledge are often referred to as graduate attributes and are defined with reference to Bowden et al. (2000, n.d.) as ‘the qualities, skills and understanding a university community agrees its students should develop’.

Boud and Falchikov (2006, 399) state that a university ‘must equip students to learn beyond the academy once the infrastructure of teachers, courses and formal assessment is no longer available’, and they conclude this is only possible if assessment emphasises

preparation for learning that involves students in the process of assessment and this involvement is embedded in the module design in a way that ensures the students understand the relevance of the assessment to their learning. This can only be achieved when both the students and their teachers have developed a clear understanding of assessment, that is, once they have become assessment literate. This understanding of assessment suggests that students can apply assessment to their own learning beyond the university and hence become effective life-long learners.

Translator training is in a unique position with regard to producing graduates with a wide range of transferable skills, since translation as a task provides trainee translators with a range of transferable competences that are difficult to find in other disciplines, making them ‘flexible, adaptable and highly employable citizens’ (Kelly 2005, 34). However, the need to produce ‘lifelong learners’ has only been explicitly addressed through the use of assessment in very few modules or courses (e.g. Way 2008). In this paper we demonstrate how translator trainers can implement some of the principles of assessment ‘for’ learning in module design to develop the students’ capacity for lifelong learning.

The problems with assessment are not limited to translation courses, and in fact assessment practices on translation courses, especially in respect of the validity of the tasks assessed, are often more fully developed than in other disciplines. The HEA (2012) outlined the problems that exist across UK Higher Education (HE) with assessment and set out an agenda for change. However, even with this intervention, assessment remains an aspect of teaching and learning that still gives the HEA cause for concern. The National Student Survey (NSS) results for the last three years show that students themselves are dissatisfied with assessment practices in their undergraduate degrees (HEFCE 2016, 2017; Office for Students 2018).<sup>3</sup> For there to be any improvement, it is essential that trainers on degree

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<sup>3</sup>The NSS rating for the ‘Assessment and Feedback’ category was 74% in 2016 and 73% in 2017 and 2018. This is the area with the lowest approval rating and considerably below the benchmark for acceptability set by the universities at 85%.

courses are themselves fully ‘assessment literate’, that is, that they have a clear understanding of the principles governing assessment and can incorporate these principles into their own teaching. Only when this is the case can students be supported in also becoming assessment literate. Only with an understanding of, and involvement in, the construction of the assessment tasks and criteria will students have confidence in assessments and learn themselves how to assess their own and others work in the world outside formal education, which Boud and Falchikav (2006, 402) argue is the essence of being an effective lifelong learner.

### **Raising Assessment Literacy amongst Trainers and Students**

The HEA’s 2012 paper proposed a set of principles which should underpin all assessment practices. These were encapsulated in six tenets, one of which is assessment literacy. The others are: assessment *for* learning rather than *of* learning; developing assessments fit for purpose; recognising assessment lacks precision; constructing standards in communities; ensuring professional judgements are reliable. In this paper we conceive assessment literacy as the overarching principle which all the other tenets support, i.e. by implementing the other tenets, assessment literacy will be increased.

The term assessment literacy is used in this paper in the terms set out by Price et al. as:

an appreciation of the relationship between assessment and learning; a conceptual (and theoretical) understanding of assessment; understanding of the nature and meaning of assessment criteria and standards; skills in self- and peer-assessment; familiarity with new and established assessment techniques; and the ability to select and apply appropriate approaches to assessment tasks. (Price et al. 2012, 10)

Assessment literacy is important for students because it increases their engagement with the learning process, thus improving the quality of the learning taking place. Students who are more assessment literate do better on the assessments (Price et al. 2012, 70) and they

feel more confident about the validity and reliability of these assessments. The other important benefit of increasing assessment literacy is that with the increase in assessment literacy, there comes a clearer understanding of the nature of evaluation, which is a prerequisite for self-regulated learning to occur. Self-regulated learners are more able to become the successful life-long learners that the rapidly changing employment market requires.

Popham (2009, 4) also underlined the importance of assessment literacy, which he sees 'as a *sine qua non* for today's competent educator'. As such, assessment literacy must be a pivotal content area for current and future staff development endeavours. Popham states that many of the trainers at that time had themselves not been taught about assessment literacy in their own educational experiences or in their development as trainers. Although Popham was writing ten years ago, the HEA's own 2016 summary of a summit on assessment (Elkington 2016) showed there was still a need in the UK for trainers to become more assessment literate. Those at the summit stressed the importance of trainers and students working together to improve assessment literacy (Elkington 2016, 7). The report also states that assessment literacy needs to be linked 'to disciplines to increase commitment to change and development of literacy' (Elkington 2016, 7), i.e. that individual disciplines within and across HE need to take up the challenge of increasing assessment literacy. As Mesquita et al. (2011, 7) state in their overview of the Bologna Process, the issue of assessment is also central to this project, which implies that universities need to change 'from the traditional testing culture to an assessment culture which favours the integration of assessment, teaching and learning'. Given the ubiquity of the calls for changes in assessment, we feel it will be of value to translator trainers to outline how we have integrated assessment literacy into the design of our module.

We have focused on the 'understanding of the nature and meaning of assessment criteria and standards' aspect of assessment literacy and have combined this with the idea that

this understanding can and should be developed in communities of practice, in other words including trainers, students and other relevant stakeholders. We believe our approach to module design has ensured that five of the six tenets have been explicitly addressed, i.e. the assessment of the transcreation project was assessment *for* learning, and collaborating with professionals and industry in the design helped to ensure the assessment was fit for purpose (i.e. valid) and that professional judgements were reliable. Negotiating standards in communities of practice (i.e. academia [students and trainers] and industry) helped to ensure there was a common understanding of the meaning of the assessment criteria and standards and increased mutual trust.

### **Embedding Transcreation in Translation Courses**

Recent reports and research show that there has been widespread recognition of the changes occurring not only in the translation industry but also in the general graduate job market in the last fifteen years (Massey and Wieder 2019; Olohan 2007). Translators, as Katan (2016) points out, are facing several challenges with regard to their ability to earn a living from translation. These challenges include the use of machine translation, the rising number of non-professional internet translators (e.g. crowd-sourced subtitling), and improvements in machine translation. Some scholars (e.g. Katan 2016; Massey and Wieder 2019) suggest the way that translators can survive is by undertaking work that machine translation is not able to deal with and exploring ways in which human creativity can be exploited. As pointed out in the call for papers for this issue, this type of work includes texts on which an organisation depends for its reputation, texts which must be completely accurate in the choice of wording (e.g. legal texts) and texts which require a considerable amount of intercultural mediation, i.e. advertising and marketing material.

However, the results of a survey of translators' self-perception (Katan 2009) showed that translators themselves are reluctant to take on advertising and marketing work as they do



not see themselves as ‘creative’. Katan suggests that these translators see fidelity to the source text as one of their main concerns. Therefore, it is important that Translation and Interpreting (TI) courses help to ensure that students have a broader self-concept, which will enable them to participate in the changing translation market. In this context, embedding transcreation processes into curricula may be a way to help students develop an expanded self-concept as intercultural mediators (Katan 2016, 365).

Transcreation (which we define, narrowly for the purposes of this paper, as the translation of advertising material for use in a different cultural and/or linguistic environment), is a term which has come into vogue in the last decade or so. In his survey of how and why the term is being used, Pedersen (2014, 59) demonstrates that perhaps in a self-serving way, the industry sees itself as translation plus added value.

However, we agree with Ho (2004), who, writing before transcreation had taken off as a separate industry, viewed translation as a process of adding value and stated that:

Given that translation services involve the generation of additional value, the ultimate goal for a quality translation is to maximise the spiritual/cultural and/or material/economic value of the source message for the target addressee, irrespective of whether this message is contained in a sutra, novel or film, or in a brochure, advertisement, website [...]. (Ho 2004, 224)

Therefore, we argue that transcreation is, just like many other forms of intercultural interlingual mediation, encompassed within the purview of translators and by extension translation courses. Not only is a project based on transcreating advertising material an appropriate activity for the translation class, but we would argue that a transcreation project can help students ‘concretize’ (Suojanen, Koskinen, and Tuominen 2015, 18) the assessment criteria against which all translations are evaluated. Many core translation modules have translation criteria which include compliance with the translation brief, effective research and a focus on the target text audience. Transcreations can be considered a form of user-centred

translation (UCT) (Suojanen et al. 2015) due to the focus placed on establishing who the target text audience are. In the UCT model, students are asked to create a persona for the target text user. Personas are defined as ‘fictive archetypes of users: a persona has a name, background, and personality. A persona can be invented, but more often it is based on empirical information on real users.’ (Suojanen et al. 2015b, 151). This process of providing a persona was also emphasised in our conversations with the transcreation company and transcreators as an important stage in the transcreation process.

Suojanen et al. (2015b) found that most of the students liked the concept of personas, quoting a student’s remark that ‘the persona helps me understand in a somehow more concrete way who the target audience of the translation will be’ (152). The authors reported that students found the concept so useful that they transferred the idea to other types of translation. We found that breaking down the transcreation project into the stages set out by the transcreation companies, i.e. transcreation brief, research, persona, voice, etc. mirrored many of the criteria used in translation modules, such as complying with the translation brief, effective research, awareness of target text audience and use of correct register. Hence the use of a transcreation project can deepen the students understanding of translation and the criteria used to assess it, because each of the stages is considered in detail and formative tasks are set to support students understanding of what is required at each stage.

### **Situated Learning and Project-based Learning**

In this section we will give a brief overview of the pedagogical theories which underpin the design of the transcreation project itself.

#### ***Situated Curriculum***

The module design and thereby the collaborative transcreation project we propose are underpinned by situated learning approaches. These approaches promote a curricular design

which is driven by real-life and/or highly simulated tasks and professional demands as well as other contextual factors (e.g. institutional practices, socio-economic constraints, market conditions, geographical context) instead of a predetermined closed syllabus (González-Davies and Enríquez Raído, 2016, 1). As we indicated in previous sections, translator trainers need to respond in their course and module design to a variety of changing requirements, and some universities are indeed starting to adapt their curricula as a result of the new requirements of the TI market and changes in the pedagogical understanding of translator training (see e.g. Huertas Barros and Vine 2016, 2018, 2019; Morón and Calvo 2018).

The module design we propose builds on traditional understandings of situated learning, i.e. the task must reflect real life by involving, for example, a real company and real promotional material. However, our transcreation project is more flexible in its approach as we recognise that the project is designed with certain constraints that limit the level of simulation we can achieve, i.e. we are not working on real commissioned work. Yet, within these constraints, we have simulated the work environment in terms of the different stages of the project and in the sequenced formative tasks, all of which replicate real-life professional practice. The transition to the real-professional practice is facilitated not only by the direct input from the industry in the module design but also through the implementation of '(near-) authentic task- and/or project-based work (...) [which] lie at the core of (...) situated learning' (González-Davies and Enríquez Raído, 2016, 3).

Unlike other proposals that integrate simulated transcreation projects in an undergraduate translation course (e.g. Morón and Calvo 2018), we designed a series of tasks that fed directly into the final project in close collaboration with the industry, enhancing students' 'capacity to think and act like professionals' (González-Davies and Enríquez Raído 2016, 1) by reproducing a highly simulated work environment through the various stages of the project and formative tasks. Another distinctive aspect is that the responsibility for text selection for the transcreation project does not lie with the trainers. The transcreation project

we propose emphasises learners' autonomy from a social constructivist perspective (Kiraly 2000), allowing the students to create and organise as much of the project as possible without teacher intervention. From this perspective, students assume responsibility for the entire transcreation project from beginning to end, including the identification and selection of suitable source material. In order to support students throughout the process, we designed a series of formative tasks which linked to each stage of the transcreation project and served as scaffolding.

By introducing the case study of our module design and linking the design to the underlying situated learning approaches which informed it, this paper provides trainers with a set of concepts which could be applied to their own curricula needs in order to future proof their students in the changing employment market.

### **A Practical Case Study of a Collaborative Transcreation Project**

The collaborative transcreation project is a core element of a 20 UK-credit, year-long optional module entitled Career Competences for Linguists, which is offered to final year undergraduates at the University of Westminster. There were 21 students enrolled in the module with a wide range of backgrounds including BA Translation, BA Modern Languages, and BA Language and Other Discipline. In the first semester, students were introduced to key career competences for self-managing their own career development and developing their lifelong learning skills. This provided the context for the choice of a transcreation project as the focus of the second semester.

The case study is divided into two parts. This first part provides a detailed account of how the transcreation project was designed in collaboration with communities of practice, that is, the trainers, a transcreation company, freelance translators specialising in transcreation and a copy editor. It also sets out how the transcreation project was broken down into stages and each stage linked to in-class workshops and formative and scaffolded

tasks culminating in group presentations of the completed project. The second part focuses on the design of the assessment criteria for the project and, in particular, reports on how assessment literacy and constructing criteria in communities of practice were embedded in the module design. The case study is supported by quantitative and qualitative data gained from a survey of the participating students.

### ***Design of the Collaborative Transcreation Project***

We first liaised with a leading global provider of Marketing and Communications Services in London, who invited us to visit their premises and provided us with some insights into their transcreation process. We exchanged ideas and discussed an outline of the transcreation project we had envisaged with the Project Manager and Creative Director, and refined the various transcreation stages in the light of their feedback. Involving the professional community in the design of the transcreation project ensured the task was realistic and a valid object of assessment. We then designed a series of workshops and formative tasks to support the transcreation project (See Table 1). This was done in collaboration with a copy editor and a professional translator specialising in transcreation commissions who also played a significant role in the design of the formative tasks and in the delivery of this strand of the module.

The refined collaborative transcreation project consisted of transcreating some promotional material from an existing company wishing to expand into new markets. The project culminated in a group presentation where students had to critically evaluate and justify to the client their choices in producing the culture specific promotional material. The entire project involved the following stages:

- 1) Analysis/preliminary stages of the transcreation project (i.e. task allocation, time frame for completion, team communication)

- 2) Selection and analysis of the source product/promotional material for the transcreation project
- 3) Target market research where the product/promotional material/campaign will be launched
- 4) Creative brief based on the target market analysis and persona creation
- 5) Transcreation of the promotional material considering all aspects of the transcreation process
- 6) Group presentation to the client covering all the stages of the transcreation process

As suggested by González-Davies (2004, 6), '[t]he key to efficient training lies with flexible teachers trained to (...) adapt to their students by building an adequate scaffolding that gradually disappears as they become independent agents'. We provided students with a supportive environment throughout the semester by means of scaffolding, in order to guide them in knowledge construction and support them in their progression, particularly at early stages. In line with some scholars who conceive task- and project-based approaches as complementary (e.g. Calvo 2015, 311-312; Kelly 2005, 116), scaffolding was facilitated through a series of collaborative tasks covering transcreation sub-processes which allowed us to stage the delivery of content and supported students towards the completion of the transcreation project. In other words, scaffolding facilitated progression from a simpler to a more complex global task<sup>4</sup>. A combination of real-life and publicly available material, as detailed below, was used as supporting material for the 'simpler' formative tasks designed in collaboration with the copy editor and the professional translator. Table 1 includes a weekly breakdown of the formative tasks we designed to support the collaborative transcreation project.

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<sup>4</sup> Authors such as Calvo (2015, 321) also share this conceptualisation of scaffolding.

W	CONTENT COVERED	FORMATIVE TASKS
W2	<ul style="list-style-type: none"> <li>• Introduction to the new strand</li> <li>• Group creation for the transcreation task</li> </ul>	<ul style="list-style-type: none"> <li>• Preliminary thinking about the collaborative task</li> </ul>
W3	<ul style="list-style-type: none"> <li>• What is transcreation?</li> <li>• Introduction to the transcreation / advertising process – Analysis of several briefs</li> </ul>	<ul style="list-style-type: none"> <li>• Choosing a product (promotional material: 1 or 2 pages from a website / leaflet / advert in a magazine + analysis of the product</li> <li>• Same advert designed for different supports (i.e., paper vs screen) / Different channels</li> </ul>
W4	<ul style="list-style-type: none"> <li>• Groups to present their product</li> <li>• Persona creation</li> </ul>	<ul style="list-style-type: none"> <li>• Persona creation to identify with the target audience &amp; defining the psychodemographics / target audience</li> </ul>
W5	<ul style="list-style-type: none"> <li>• Assessment workshop: <ul style="list-style-type: none"> <li>- Talk on transcreation processes</li> <li>- Working groups</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Constructing assessment standards for the transcreation task in communities of practice (i.e. tutors / researchers, students and industry)</li> </ul>
W6	—	—
W7	<ul style="list-style-type: none"> <li>• Persona &amp; research presentation</li> <li>• How to integrate them into the brief</li> <li>• What should a brief contain? (product description / main objectives / target audience / rhetoric / cultural differences)</li> </ul>	<ul style="list-style-type: none"> <li>• Creating a brief on the basis of the persona and research analysis</li> </ul>
W8	<ul style="list-style-type: none"> <li>• Brief presentation</li> <li>• Considerations before transcreating</li> <li>• Rationale for transcreation – back translations</li> </ul>	<ul style="list-style-type: none"> <li>• Producing a style guide (i.e. tone of voice, register, terminology based on target audience) / transcreation of the material</li> </ul>
W9	<ul style="list-style-type: none"> <li>• Working on the transcreation project in class</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for the collaborative transcreation project</li> </ul>
W10	<ul style="list-style-type: none"> <li>• Advertising on social media – different platforms</li> <li>• Q &amp; A about CW</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for the collaborative transcreation project</li> </ul>
W11	<ul style="list-style-type: none"> <li>• Group presentations of the collaborative transcreation projects</li> </ul>	

Table 1: Breakdown of formative tasks to support the collaborative transcreation project<sup>5</sup>

*Stage One: Analysis/Preliminary stages of the Transcreation Project*

In the first session (i.e. week 2), we presented the transcreation strand of the module to students, together with an overview of the collaborative transcreation project and the assessment pattern (i.e. collaborative transcreation project - 25%, and individual reflective report - 25%). Following this introduction, students were asked to liaise amongst themselves


<sup>5</sup> The breakdown of formative tasks starts in week 2 because the first class was a feedback session on the coursework students submitted for the career competences strand of the module.

to form four groups (3x5 student groups and 1x6 student group) which were confirmed by the following session. Students assumed full responsibility for the collaborative project, including the creation of teams and task allocation. Students had known each other since the previous semester, which facilitated this task. Some of the group communication took place in class slots reserved for this purpose and online, with some students creating a dedicated working group for the collaborative project.

### *Stage Two: Selection and Analysis of Material*

In the next session (i.e. week 3), students were introduced to transcreation processes from inception to completion. At this stage, students were asked to complete a formative task on product background research which fed directly into stage 2 of the collaborative transcreation project. In order to facilitate the selection of appropriate promotional material for the transcreation project, the formative task involved an analysis of the source product/promotional material, including the core values of the company, its communication strategy (i.e. unique selling point/key message), a SWOT analysis of the product to help define a strategy and framework (including an analysis of competitors and their marketing approach), and the target audience/potential buyers in the home market. In the third session (week 4), the four groups presented their product background research (see Figure 1 and Figure 2) together with a preliminary analysis of the chosen promotional material (e.g. website, leaflet, advert in a magazine, video) and medium (i.e. paper or screen).

## THE FRENCH MARKET



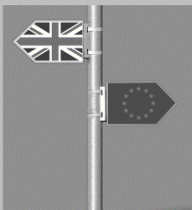
**157 954 272** bottles produced in 2016  
(52% of total market) of which:

**89 836 252:** Champagne houses (57 %)

**68 118 020:** Winegrowers and co-operatives (43 %) <https://www.champagne.fr/en/champagne-economy/key-market-statistics>

### SWOT ANALYSIS

STRENGTHS	WEAKNESSES
Worldwide presence	Vintage years good and bad
Instantly recognisable	Not much social media presence currently
OPPORTUNITIES	THREATS
Marketing to millennials with largest amounts of disposable income	Sparkling wine substitutes
Social media to advertise	Pricing strategy



**BREXIT - GLASS HALF FULL OR HALF EMPTY APPROACH?**



Figure 1<sup>6</sup> and Figure 2. Example of product background research, including SWOT analysis

### *Stages Three and Four: Target Market Research*

In week 4, following an introduction to the concept of ‘personas’, ‘purpose’ and ‘user-centred translation’, students were asked to complete a formative task involving the creation of personas for their project (Suojanen et al. 2015). Persona creation included research on the demographics of the ‘typical’ person within a group (e.g. name, age, group, gender, socio-economic sphere, lifestyle, appearance [photo], as well as other important personal characteristics [e.g. education and family background, work, beliefs]; see Figure 3). Students were provided with a range of publicly available personas to serve as reference.

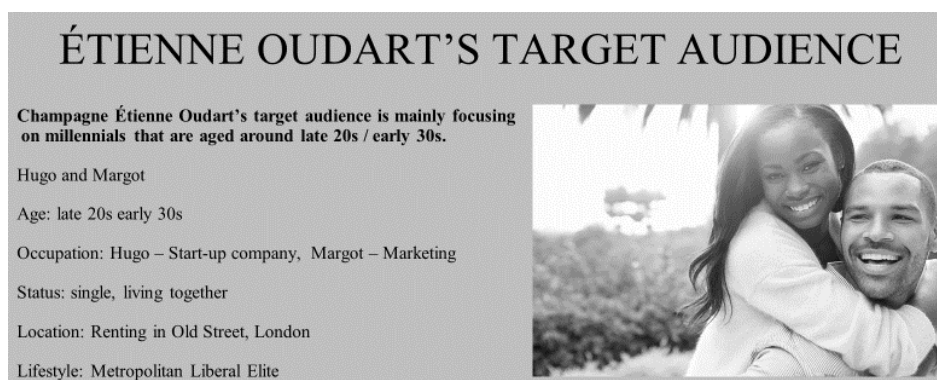


Figure 3. Example of personas created by students

Module design also accounted for a dedicated assessment workshop in week 5, where students had an opportunity to meet and interview a transcreator and negotiate the assessment criteria for the collaborative transcreation project in communities of practice (see next section).

Following students’ creation of personas, week 7 focused on how to integrate the market research and personas into the creative brief (What, Why, Who, How, When). Particular attention was paid to aspects such as the definition of the project and related sub-tasks, brand personality/tone of voice, key proposition, target audience, channel/medium and

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<sup>6</sup> All images in the PowerPoint slides have been retrieved from pixabay (<https://pixabay.com/>).

quality control. As a formative task, students were asked to write a one-page creative brief based on their market research and persona analysis, including the following elements: definition of the transcreation task (i.e. background information, presentation of the brand and product, commercial context, overarching goal of the campaign), rationale for the campaign in the target country and marketing channel to reach the target audience, target audience profile (i.e. persona), brand personality (i.e. general tone of voice to communicate the message to the target audience), any other relevant information (e.g. legal considerations), and timeline and quality control process for the transcreation process. This formative task fed directly into stage 4 of the transcreation projects, and students were provided with a range of publicly available briefs for reference purposes.

#### *Stage Five: Transcreation of the Promotional Material*

Week 8 was devoted to the transcreation stage and aspects such as the tone of voice (i.e. style and register) were taken into consideration to communicate the core message to the target audience (e.g. word and sentence length, rhythm, form of address, terminology, visual aspects and readers' interaction with the content). The students consolidated these aspects by transcreating some promotional material from advertising campaigns as additional practice. In preparation for stage 5 of the collaborative transcreation project, students were asked to select the content to be transcreated and produce a style guide to inform their transcreation alternatives (see Figure 4).

## TONE OF VOICE

**Friendly, familiar** and welcoming but not without a touch of **sophistication** and worldliness. We use direct pronouns such as 'you' when engaging with our audience to be familiar and relatable to our consumers.

The overall tone of voice for Etienne Oudart is **intimate** and **conversational**, in comparison with the scientific brand alternatives, but with an artisanal twist, enabling our champagne to be distributed in both supermarkets and local/small scale produce events.

Figure 4. Example of Tone of Voice

In weeks 9 and 10, students worked on stage 5 of the collaborative transcreation project, i.e. the transcreation of the selected straplines/promotional material. In line with professional practice, students were asked to provide the source text, a selection of transcreation alternatives for the strapline with their corresponding back translation and an explanation of the rationale behind the suggested transcreation alternatives. In the first instance, students worked with a printed advertisement in class, where they had to consider a typical user, a suitable tone of voice and any relevant changes in the visuals to recreate a similar impact on the target audience. Then they worked in groups applying these principles to the collaborative project (see Figure 5).

	SOURCE STRAPLINE	TRANSCREATION PROPOSALS	BACK TRANSLATION
A	"LE TEMPS D'UN INSTANT"	<p><b>1. A MOMENT TO SAVOUR</b></p> <p>literal translation: the time in an instant</p> <p>(which when translated back to provide back translations can give a variety of results as back translations are subjective and therefore relative to a different audience. but for our client we have provided the following back translations:</p>	<p><b>1. UN MOMENT À SAVOURER</b> (A MOMENT TO SAVOUR)</p> <p><u>OTHER transcreation OPTIONS:</u></p> <p><b>2. UN MOMENT INOUBLIABLE</b> (A MOMENT TO REMEMBER)</p> <p><b>3. UN MOMENT D'EN PROFITER</b> (A MOMENT TO ENJOY)</p>

Figure 5. Example of transcreation proposals and back translations

#### *Stage Six: Group Presentation to the Client*

The project concluded with a group presentation to ‘the client’, i.e. the tutors and the students who simulated a professional scenario by posing pertinent questions to the groups about the different stages of the collaborative transcreation project, their final choices and the rationale behind them. In order to facilitate the marking process of the group presentation, students were asked to provide supporting material covering the different stages of the transcreation project. The same group mark was awarded to all team members provided the supporting

material demonstrated all members had fully participated in the group transcreation project.

Students were also asked to submit an individual report reflecting on two aspects of the collaborative project and received an individual mark for this component.

### ***Designing Assessment Criteria in Communities of Practice: Assessment Workshop***

The second section of the case study reports on how assessment literacy and constructing criteria in communities of practice were embedded in the module design from the outset. As Boud and many others have pointed out, assessment should not be an afterthought, but should be 'recognised as an integral part of curriculum planning from the earliest stages of course development' (Boud and Associates 2010, 3).

There were two stages to the assessment design. The first stage used the collaboration between trainers and industry that had resulted in the transcreation project to consider what aspects could or should be assessed. This stage involved contributions from the trainers teaching on the module (one of whom is also a freelance translator who has worked on transcreation commissions), a transcreation company, a second freelance translator who specialised in transcreation (referred to here as a 'transcreator') and a copy editor. This stage ensured that our academic judgements in assessing the projects were reliable and that the assessment instrument was valid, in other words fit for purpose. This stage also helped the trainers gain assessment literacy about the transcreation project, that is to say a clear understanding of what we were assessing and why it was valid.

The second stage involved collaboration between the trainers who delivered the module, the students and the transcreator in creating the assessment criteria for the transcreation project. By collaborating with students, we ensured that the concept of assessment literacy was integrated into the module design and that the students as active participants in the assessment process would have a deeper understanding of what was being assessed and how it would be assessed (See Table 2, Question 11H and Questions 11G, 11I,

11M and 11P). This in turn would mean that the students have more confidence in both the validity of the assessment (See Table 2, Question 11O) and the reliability of assessors (See Table 2, Question 11N).

This collaboration process began once students had an understanding of the transcreation process. We chose to use the weekly class time slot in week 5 to hold an assessment workshop. We timetabled this workshop into the teaching schedule to emphasise that this was part of the module and not an optional session. In preparation for the workshop, the students had been informed at the beginning of semester 2 (week 2) that the workshop would be taking place. In class, we introduced the concept of assessment literacy and explained the rationale behind the assessment workshop. We also introduced our research interests and provided the student information sheet. In the week before the workshop, students were given access to a set of preparatory documents which included the coursework instructions, a prompt sheet suggesting approaches to establish criteria and a sample of assessment criteria.

Using all this information, students were asked to think about the transcreation project and create individual lists of criteria, which would then be shared in their working group in the assessment workshop and a combined list produced. We also asked the trainers involved in the module and the transcreator to produce an individual set of criteria to inform discussion in the assessment workshop.

The assessment workshop was two hours long. The first hour was a presentation of an overview of the transcreation process by the transcreator. The overview was from an industry perspective and gave details of the iterative process of quality assurance, as well as some examples of transcreated advertising campaigns. The students had the opportunity to ask questions. In the second hour students shared and discussed their ideas on the marking criteria for the transcreation project. Using their preparatory documents and building upon the insights provided by the transcreator, students negotiated amongst themselves a list of

assessment criteria in small working groups facilitated by the tutors and the transcreator.

Each group produced a poster setting out their criteria.

After the groups had had a chance to look at the other groups' posters, there was a brief class discussion of the main commonalities and differences in the groups' approaches, and the groups' criteria were posted on an online discussion board for further discussion. The final agreed set of criteria was compiled from the three groups' proposals together with the suggestions made by the trainers and the transcreator (See Appendix 1).

The students had a good understanding of how the project was broken down and therefore what was being assessed for each criterion, but either time constraints of preparation and/or analysis meant that they did not explain how these criteria were to be evaluated. In other words, there was no description of levels of attainment. This meant that the final criteria produced by the trainers needed to give a clearer description of what was being evaluated. In order to make the breakdown of issues more concrete, we chose to use a question format, as suggested by students, to clarify what issues were being considered for each.

### ***Survey Results***

The case study was supported by quantitative and qualitative data from a two-part survey completed by students and a survey completed by the transcreator. Twenty students (i.e. 95% of the students enrolled in the module) completed the first part of the survey, which was provided to students in class. The second part of the survey was made available to students online, once they had received their grade and feedback, and was completed by 16 students (i.e. 76% of the students enrolled in the module). In this paper, we will focus on a selection of questions from both parts about the students' experiences in taking part in creating the assessment criteria for the transcreation project and the process of introducing the concept of assessment literacy as part of module design.

We had two main reasons for incorporating the collaborative construction of criteria in the module design. The first was to ensure that students understood the transcreation project. As this was the first year in which the module was implemented, there were no existing examples of the project to share with students and therefore it was important to provide other opportunities for the students to fully conceptualise what was being asked of them. We believed that by breaking down the project into stages and being able to link the stages to criteria and subsequently to be able to describe the important aspects of each criterion, the students would gain a very clear understanding of the project. The process of analysing and defining the criteria ‘concretized’ (Suojanen et al. 2015, 18) them. This clarity about what the assessment involves is an essential aspect of assessment literacy. The results of the survey (see Table 2) indicate that the collaboration with the students was successful in this respect.

<b>“Taking part in creating the assessment criteria...”</b>				
<i>1= I strongly agree</i>	<i>2= I agree</i>	<i>3= Neither agree or disagree</i>	<i>4= I disagree</i>	<i>5= I strongly disagree</i>
<b>11G) ...has helped me understand what was expected of me for the collaborative transcreation project</b>				
16.7%	58.3%	8.3%	16.7%	0.0%
<b>11H) ...has made me feel an active participant in my own learning.</b>				
16.7%	58.3%	16.7%	8.3%	0.0%
<b>11I) ...means I really feel confident in my understanding of what I am being assessed for.</b>				
16.7%	41.7%	16.7%	25%	0.0%
<b>11J) ...has clarified how the tasks undertaken in class throughout the semester link to the transcreation project.</b>				
0.0%	66.7%	8.3%	25%	0.0%
<b>11M) ...has made me more confused about what we are being asked to do to complete the collaborative transcreation project.</b>				
0.0%	33.3%	25%	25%	16.7%
<b>11N) ...means I have more confidence in tutors to assess my work objectively.</b>				
0.0%	54.5%	27.3%	18.2%	0.0%
<b>11O) ...means I have more confidence in the final suggested criteria because they have been constructed by not only the tutors but also the representative of the industry...</b>				
9.1%	72.7%	0.0%	18.2%	0.0%
<b>11P) ...has made little difference to how confident I feel in my understanding of what I am being assessed for.</b>				
0.0%	9.1%	36.4%	45.5%	9.1%

Table 2. Breakdown of students’ responses about taking part in creating the assessment criteria for the collaborative transcreation project

In the survey, 75% of the students stated that taking part in creating the assessment criteria helped them understand what was expected of them in the collaborative transcreation project. The same number of students (75%) felt this initiative made them feel like active participants in their own learning. Question 11J also revealed that 67% of students felt this initiative had clarified how the tasks completed throughout the semester in preparation for the transcreation project linked with the actual coursework.



The second reason was to increase assessment literacy in terms of understanding how the project would be marked using the criteria. As suggested by Price et al. (2012), one of the key elements for ensuring assessment literacy is giving students opportunities to practice using the criteria on a sample of student work from previous years, not available in the present case. We believe that the analysis and discussion of the criteria enabled by the workshop and the detailed breakdown of the negotiated criteria (see Appendix 1) provided the necessary understanding of the standards required.

However, we found more ambivalence in students' responses to the question on their understanding of assessment (see Question 11I), with 58% of students stating that helping to create the assessment criteria increased their confidence in having understood those aspects they were being assessed for. This left 42% who did not feel or were not sure whether this was so. The students were also more ambivalent about the level of objectivity that tutors would use in approaching the marking. A similar percentage of students agreed that having been collaborators in creating the criteria increased their confidence in the tutors' marking compared to the percentages of students who either disagreed or neither agreed or disagreed, i.e. 55% vs. 46% respectively (see Question 11N). These more ambivalent responses could be linked to the issue of not having fully developed the understanding of standards. This also fits in with the findings of Orsmond, Merry, and Reiling (2000, 36) who, using student and tutor co-constructed criteria, distinguished between students' understanding gained from co-constructing the criteria and the understanding of how the criteria are used in marking. We found in our case study that acquiring the first form of understanding did not necessitate the acquisition of the second form.

Like Orsmond et al. (2000, 36), our survey of the students showed they were very positive about the process of increasing assessment literacy. Nearly 82% of students felt they had more confidence in the final suggested criteria because they had been constructed not only with the tutors but also with the transcreator (See Question 11O). Despite students'

ambivalence in Question 11N about the level of objectivity that tutors would use in approaching the marking, the findings of Question 11O seem to indicate an increase in mutual trust as a result of the criteria being constructed in communities of practice. And nearly 90% of students believed that integrating the concept of assessment literacy was an important part of designing the content of a module. This final finding suggests that when students are introduced to the concept and rationale of assessment literacy, they become enthusiastic participants.

## **Conclusions**

This paper presents a case study for those trainers wishing to design and embed a transcreation project as part of translation curricula in response to changes in the translation industry. It can also serve as an informed proposal for those trainers wishing to increase assessment literacy by constructing assessment standards in communities of practice. The case study is supported by a quantitative and qualitative survey gathering the students' views on the agreed assessment criteria and their experience of negotiating assessment criteria together.

We have argued that transcreation is a good example of how translators can 'future-proof' their profession against the incursions of technological advances and changes in the market. We have found that transcreation is not only a useful form of specialised translation for the students to acquire knowledge of, but also provides a very clear model of the key aspects of any translation task. This link between transcreation and translation is evident in the co-created criteria. All the criteria which did not immediately relate to group collaboration and presentation can clearly be mapped to criteria used on our translation modules. Further research could be carried out on discovering if the use of transcreation on translation modules does indeed help the students to 'concretise' criteria for assessing translation *per se*.

The second aspect we have introduced in this paper is the use of collaboration in the construction of criteria in order to increase assessment literacy, to allow students to be active participants in their own learning and to give them confidence in the assessment process and the professional academic judgement of trainers. The results suggest that the students surveyed, once introduced to the concept of assessment literacy, were enthusiastic about measures to help increase their own assessment literacy and believed it should be part of all modules. The use of collaborative creation of criteria provided clarity for both trainers and students on the nature of the project being assessed and thus helped students complete all aspects of the project. This is particularly useful in the first year a module is delivered. This collaboration would also be useful on more established modules, where the criteria could be applied to examples of the project, allowing students to understand not only what the criteria are, but how they can be applied.

Reflecting on the use of the collaborative creation of criteria in our module, we believe that as this was the first time the module was delivered, our focus was on ensuring clarity of understanding of the transcreation project. This meant that work on creating standards via a marking rubric was not fully developed. In light of the students' feedback, in the next iteration of the module, we will invite the transcreator to introduce the transcreation process earlier in the semester and then ask students to use the transcreator's presentation and the introductory sessions the module trainers provided to create a set of criteria. In those introductory sessions we will be more specific about how to create criteria and what is required from students, which was suggested by one student since they 'have never helped to write criteria before'. We will consider introducing the assessment workshop earlier in the semester. We deliberately chose to wait until the students had been fully introduced to the stages of the transcreation (i.e. week 5), however as one of the students stated in a qualitative response to the survey 'this process was supportive and helpful but should have been formulated earlier in the module'. The individual criteria will be more fully developed in the

next assessment workshop, focusing on how to describe good and bad practice for each criterion. These discussions will in turn form the basis of not only the criteria descriptors but also a marking rubric with a description of levels of attainment. Having established the criteria and rubric earlier in the semester, students could then apply these criteria to the formative tasks and thereby gain the experience and confidence in applying them.

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## **Appendix 1: Agreed assessment criteria for the collaborative transcreation project**

CRITERIA	DEFINITION	BREAKDOWN OF ISSUES INCLUDED
<b>Teamwork</b>	Evidence of co-operation between the team members	<ul style="list-style-type: none"> <li>- Does the team appear to have worked together effectively?</li> <li>- Is there an effective division and allocation of tasks?</li> </ul>
<b>Presentation</b>	- <u>Formal requirements</u> : Evidence that the presentation follows the formal requirements	<ul style="list-style-type: none"> <li>- Does the presentation comply with the time requirements? (20 mins)?</li> <li>- Is there a good use of slides (not too many or too few)?</li> <li>- Do slides effectively support the presentation, i.e. is the presentation well-linked and well-structured (coherent)?</li> </ul>
	- <u>Presentation skills</u> : Evidence that the team communicates appropriately and effectively	<ul style="list-style-type: none"> <li>- Is the presentation well-prepared and rehearsed (appropriate eye contact, clear articulation, confidence, all stages of the task are given appropriate time allocation)?</li> <li>- Is there evidence of good preparation and response in Q&amp;A session?</li> </ul>
<b>Market Research in the Home &amp; Target Market</b>	- Analysis of the source product/promotional material in the home market. This should address the following aspects:  Who the product appeals to in the S.M. and how it appeals.  The branding of the product and the brand values.	<p>Does the presentation show thorough background research in and a good understanding of the source product/brand/market, including?</p> <ul style="list-style-type: none"> <li>- Core values of the company/brand</li> <li>- Communication strategy</li> <li>- Brand perception</li> <li>- Target audience in the home market</li> </ul>
	Analysis of the market where the product/promotional material will be launched. This should also include background research on the differences between the S.M. and the T.M.	<p>Does the presentation show thorough background research in and a good understanding of the target market, including?</p> <ul style="list-style-type: none"> <li>- Potential end-consumers</li> <li>- Unique selling point/point of difference</li> <li>- Other similar products/competitors and their marketing approach</li> <li>- Other important aspects (e.g. issues going on in the market on a macro scale).</li> </ul>
<b>Brief &amp; Persona Tone of voice</b>	The brief provides all the necessary information in a clear, concise but coherent manner. The information provided is linked to the market research and explains the linguistic, cultural and formatting challenges encountered, as well as the persona and the register used.	<p>Does the presentation clearly articulate the transcreation task, including?</p> <ul style="list-style-type: none"> <li>- Background information (what is the campaign about? What is the general creative idea?)</li> <li>- Target audience (i.e. persona), including demographics</li> <li>- Tone of voice / Style guide (how does the brand talk, which linguistic features (register and terminology) should be used when addressing the target audience?)</li> <li>- Channel/communication medium where the transcreation will be used</li> <li>- Any other relevant information (e.g. legal considerations or regulations)</li> </ul>
<b>Transcreations</b>	- <u>Transcreation alternatives</u> :  The team provides a selection of transcreation alternatives for the strap line	<ul style="list-style-type: none"> <li>- Has the team provided more than one possible transcreation? Team can suggest their preference.</li> <li>- Are the transcreation alternatives linguistically and culturally suitable?</li> <li>- Do the transcreation alternatives read and flow well? (are they stylistically appropriate as advertising material?)</li> </ul>
	- <u>Back translations</u> (of the ST or TT as appropriate):  The team provides meaningful back translations	<ul style="list-style-type: none"> <li>- Are the back translations accurate?</li> <li>- Do they make sense for non-speakers of the target language?</li> </ul>
	- <u>Rationales</u> :  Persuasive plausible rationales are given for each transcreation alternative	<ul style="list-style-type: none"> <li>- Are the rationales relevant and clear (did some content need to be adapted? Why? Cultural explanation/change of perspective)?</li> <li>- Are the transcreation choices clearly linked to the market research, brief and persona?</li> <li>- Do the rationales pre-empt potential questions about the transcreations?</li> </ul>