DRUŠTVO SLOVENSKIH KNJIŽEVNIH PREVAJALCEV
SLOVENIAN ASSOCIATION OF LITERARY TRANSLATORS

International challenges of authorship and copyright in the era of AI
(Abstracts and biographies of lecturers)

Dr. Nadja Dobnik
The Future of Literary Translation and AI – Today's Questions for Tomorrow's Challenges
Artificial intelligence often arouses fear and unease; dizzying innovations and constant changes pull the rug out from under our feet, undermining rules and long-standing habits, making it increasingly difficult to imagine the world of tomorrow and the professions we practice today. It seems that we could bring some tangible and solid to this chaos by legal means, even though we know that the law, like Minerva's owl, flies in the darkness of AI, and that regulations and rules always follow practice. The situation is similar in the field of education, where the use of artificial intelligence has flooded classrooms and lecture halls. This paper aims to address the future of the literary translation profession through the prism of approaches to teaching translation and the question of who are the young people studying languages today who will be literary translators in a decade or two.

Nadja Dobnik is a translator, translation scholar, mentor, editor, and language editor for the French language. In 1989, she graduated from the Faculty of Arts of the University of Ljubljana with a degree in French and Italian language and comparative literature, and in 2011 she obtained a PhD in translation didactics. She teaches French translation at the Department of Translation Studies at the Faculty of Arts, University of Ljubljana, and business French at the Faculty of Economics, University of Ljubljana. Her research focuses primarily on foreign language didactics and the use of AI tools in education and translation. Since 2009, she has been leading translation workshops with young people. She is a member of the editorial board of the journal *Poetikon* and co-founder of the Hiša poezije (House of Poetry) association, where she edits the Ginko collection. She translates from French and Italian and has published more than 30 book translations of poetry and poetic prose collections, as well as numerous translations in journals and on the radio.

Mag. Barbara Pogačnik
Artificial intelligence, the translation work devourer
Generative artificial intelligence models, including large language models, whose development is supported by state funds in Slovenia, are developing technologically at a rapid pace unprecedented in human history, while legislation is lagging far behind and is in fact avoiding real solutions. Global market competition has already caused significant changes in

the role of translators in society in major languages, which are increasingly affecting literary translation as well. The role of the translator is changing to that of a language editor or proofreader of texts translated by artificial intelligence, while the providers and users of such generative models are not considering compensating for the translation knowledge that has been invested in them. We are in an era of uniting all those who will lose their jobs to new models and have their knowledge appropriated, and at the same time in an era when we should be concerned about what such developments will mean for education systems in the future.

Barbara Pogačnik is a poet, translator, and literary critic. She graduated in Romance languages and literature from the Université Catholique de Louvain in Belgium and obtained a master's degree on the topic of Slovenian translations and the reception of Mallarmé at the Sorbonne University in Paris. She was a member of the editorial board of the magazine *Literatura* and co-editor of the publication Litterae slovenicae at Slovene Writers' Association. She is the author of several poetry collections and forewords or afterwords. She has published her reviews in numerous newspapers and journals. She taught French for six years, including at the Department of Translation and Interpreting at the Faculty of Arts of the University of Ljubljana, and is now mainly active as a literary translator from French, English, Italian, Croatian, and Serbian; she also translates into French. She is the managing director of the Association for Small Copyright (ZAMP).

Nicole Pfister Fetz, Switzerland (European Writers' Council, EWC)
It's about our future – that's a fact!
Millions of copyright-protected works are exploited by mostly non-European AI companies to train their generative text models. And these works are based on billions of labour hours along the entire book chain. Hence this labour of human creative minds is used to generate products that in turn compete strongly with the works of these very same human minds. So far without knowledge, without consent and without compensation of the authors and other rightsholders! With the AI Act, a European legal framework, it was meant by the European legislator to regulate the use of artificial intelligence. We were hopeful to finally get enforced the rights of our works illegally misused in large scale since more than a decade. But: the cultural sector is hardly closer to a solution. What happened to the enthusiasm of the EU to be frontrunner in regulating AI? And what has the EWC done to defend authors' rights? Which are the key arguments? The Secretary General of the European Writers' Council (EWC), Nicole Pfister Fetz, gives an insight on the specific challenges for authors we had to address and we will still face.

Nicole Pfister Fetz – a cultural lobbyist – is Secretary General of the European Writers' Council (EWC), President of the of the Society of Swiss Art History (GSK), as well as a guest lecturer for "Cultural lobbying" at the University of Basel. She has a degree in history of art and history and was Managing Director of A*dS (Authors of Switzerland) and President of Suisseculture Sociale. She worked in museums, independent cultural projects and education programmes. She has published numerous articles in the fields of history of art, cultural studies and the politics of literature. (www.europeanwriterscouncil.eu – www.gsk.ch)

Dr. Matija Damjan
Between creativity and algorithms: copyright challenges of artificial intelligence
This paper discusses the challenges that the development and use of artificial intelligence (AI)

pose to the field of copyright law. The focus is on the legality of machine learning of large language models on existing copyrighted works, raising the dilemma of whether such training constitutes permissible use within the scope of legal exceptions (e.g., for research purposes) or unauthorized reproduction of protected works. Attention is also paid to discussions on possible compensation mechanisms for authors whose works have been used in training AI models. Furthermore, the questions of whether products generated by AI can be subject to copyright protection and who is liable for copyright infringement if these products are identical to individual copyrighted works on which the AI was trained are also addressed.

Matija Damjan is an associate professor of civil and commercial law at the Faculty of Law of the University of Ljubljana, director of the Institute for Comparative Law at the Faculty of Law, and secretary of the editorial board of the journal *Pravni letopis*. He passed the state bar exam in 2005 after a two-year internship at the Higher Court in Ljubljana. In 2007, he received his doctorate from the Faculty of Law of the University of Ljubljana and has since been engaged in scholarly research in the field of law. His research and teaching focus primarily on intellectual property law and information society law from the perspective of civil law. He lectures on intellectual property law and private law aspects of internet regulation at the Faculty of Law of the University of Ljubljana, and on copyright law at the Academy of Theatre, Radio, Film and Television. He is the author and co-author of more than forty scholarly articles and monographs in these fields.

Anja Kamenarič
Smart translation or deception? What publishers think about AI
AI tools such as ChatGPT and DeepL have quickly established themselves as a shortcut for preparing sample translations, which are crucial for selling copyrights. But how do those who decide on book purchases and publications feel about this? In what ways are publishers already using AI in their work? An international survey of 250 publishing professionals offers insight into the opinions of editors, copyright sales and acquisition professionals, and publishing executives on the use of AI, with a focus on the acceptability of using AI for literary translation. The presentation will show in which types of translations publishing experts see room for the use of AI and where the line is strictly drawn. The presentation will offer insight into the current state of the international publishing market, provide an overview of opinions from the field, and encourage discussion on how translators can actively shape the future of their profession.

Anja Kamenarič is a young researcher at the Department of Library and Information Science and Book Studies at the Faculty of Arts. She deals with issues of contemporary publishing, with a special focus on the impact of artificial intelligence on editorial, translation, and authorship work. She is a former employee of the Mladinska knjiga publishing house, where she worked in the field of copyright purchasing and sales, and today she is dedicated to researching the transformation of the reading experience and book marketing in the digital environment. She is preparing a doctoral thesis entitled *Artificial Intelligence in Publishing* and is involved in various international projects, such as the Translation Report. This year, she was one of the invited guests at a symposium on innovation in publishing organized by IPRH London College of Communication, and she recently participated in a panel on translated books at the Frankfurt Book Fair. Her work combines publishing practice, technological innovation, and humanistic reflection on the future of books and the role of artificial intelligence in the creation, mediation, and reading of literature.

Francesca Novajra, Italy (European Council of Literary Translators' associations, CEATL)
Literary translation in the era of Generative AI: CEATL actions and stances
Literary Translation is much more than turning some words from a language into another. Generative AI does not translate, it generates textual material and the revision of a text translated by AI is not a normal editorial revision. Language, writing, literature and reading could be flattened and impoverished. Actions, hopes and fears of the European Council of Literary Translators' associations (CEATL) community.

Francesca Novajra, born in 1966, is a literary translator working into Italian from English, French and Portuguese. After a degree in Translation at the Faculty of Translation and Interpreting of Geneva and a degree in Interpreting at the Faculty of Translation and Interpreting of Trieste, she worked for a printer, as editorial coordinator for a kid lit publisher, and for a children's museum. She has translated over two hundred titles of fiction and non-fiction for children and adults for the last twenty-five years and held translation workshops and masterclasses. In 2017 she was awarded the Astrid Lindgren Prize of the International Federation of Translation (FIT). She has been actively engaged in the profession and promotion of literary translation. CEATL delegate for the Italian association AITI, she is currently president of CEATL the European Council of Literary Translators' Association

Ela Varošanec Krsnik, Croatia (European Council of Literary Translators' associations, CEATL)
Literary translators and AI: presentation of CEATL's survey
As an organization, CEATL is committed to advancing the profession of literary translation by continually working to improve translators' working conditions, safeguard authors' rights, and preserve the integrity of our craft. At present, we regard the misuse of artificial intelligence as one of the most serious threats to these objectives. In this presentation, I will examine this issue by outlining its various dimensions and introducing CEATL's recent survey, which reflects the concerns and apprehensions of professional literary translators. The survey is designed to provide a comprehensive understanding of the complex challenges posed by generative AI and to assess its impact on the practice of literary translation as well as on the craft and livelihood of those who sustain it.

Ela Varošanec Krsnik holds a Master degree of Spanish Language and Literature and Comparative Literature from the University of Zagreb. During her studies she spent six months on an academic residency in Mexico City. She did her internship on University of Complutense, Madrid, Spain becoming familiar with different language variants of Spanish language. She translates from Spanish and English. She has almost thirty translated books to her name, mostly novels by prominent Latin American and Spanish authors, among them contemporary classics like Manuel Vilas and Carlos Ruiz Zafón; Argentinians Samanta Schweblin and Mariana Enríquez; Mexicans Antonio Ortuño and Fernanda Melchor; and many others. She has also translated a dozen short stories, collaborating with literature festivals and magazines, most notably European Festival of Short Stories. She is an active member of Croatian Association of Literature Translators. She is also a Croatian delegate in European Council of Literary Translators' associations (CEATL) and a member of CEATL's AI Working Group.