

9th MEDIA FOR ALL INTERNATIONAL CONFERENCE



TransMedia Catalonia Research Group

Universitat Autònoma de Barcelona

January 27th – 29th, 2021

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ORGANISERS AND SPONSORS

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FOREWORD

Tomorrow's mediascape will be an intelligent transformed landscape where collaboration and mutual understanding will be key to the success of both established and new players. New voices, new workflows, and new technologies will provide great opportunities for interaction. Some lasting changes will impact business models and elicit discussions towards progress; from tolerating difference, to celebrating diversity. For the first time, due to the Covid-19 pandemic, **Media for All** will take place online. We embrace this new situation as an opportunity to engage with more participants from different countries. We also see it as a unique opportunity to produce a map of current research in the form of pre-recorded videos that will be made available via open access. **Media for All 9** will provide a platform for all stakeholders, who will present their findings, ideas and experiences with the multi-faceted world of **audiovisual translation and media accessibility**. The conference will highlight the technological, social, financial and academic impact -in the wake of very new and challenging times. The conference will promote creative thinking and provide a forum for people to share knowledge and expand their horizons, while demonstrating the true potential of multidisciplinary work.

Media for All 9 will feature two keynote speakers that will bring inspirational new ideas to the field: Shadi Abou-Zahra and Mariana Diaz-Wionczek. Shadi Abou-Zahra will provide insights into accessibility in the hybrid environments of web and broadcast. Mariana Diaz-Wionczek will approach the issue of diversity and representation in children's media. The programme includes speakers from all around the globe, delivering both academic and industry presentations on a wide range of topics. The programme also includes pre-conference workshops and panel sessions on accessibility for migrants and refugees, users as key accessibility experts, and training new professional profiles. Welcome to **Media for All 9!**

Anna Matamala, on behalf of the organising committee
(TransMedia Catalonia Research Group)

INTERNATIONAL CONFERENCE MEDIA FOR ALL 9

PROGRAMME

Pre-conference workshops: Wednesday, 27 January 2021

The expected length of the workshops is 2 hours. There is no limited number of participants.

Available at 9.30 CET	Reaching MARS: Accuracy and rapidity in real-time subtitling Organisers: Carlo Eugeni (SSML - Pisa), Wim Gerbecks (Velotype), Silvia Velardi (SSML- Pisa), Julia Borchert (ZDF Digital)
<i>Break (11:30-12:00)</i>	
Available at 12.00 CET	Towards a more accessible digital media content Organiser: Estel·la Oncins (Universitat Autònoma de Barcelona)

Please remember that in the afternoon you can attend a free EASIT event.

Day 1: Thursday, 28 January 2021

Available at 09.15 CET	Welcome address by Anna Matamala (TransMedia Catalonia, Universitat Autònoma de Barcelona)			
Available at 09.30 CET	<p>KEYNOTE 1</p> <p>Shadi Abou-Zahra (W3C Web Accessibility Initiative): Web and broadcast: The birth of exciting technologies</p> <p>Chair: Pilar Orero</p>			
Break (10:30-11:00)				
Available at 11:00 CET	<p>PANEL 1. ACCESSIBILITY FOR MIGRANTS AND REFUGEES</p> <p>Coordinated by Pilar Orero (Universitat Autònoma de Barcelona).</p> <p>With: María Jiménez-Andrés (Universitat Autònoma de Barcelona), Oriol López (Universitat Autònoma de Barcelona), Teresa Sordé-Martí (Universitat Autònoma de Barcelona), Javier Rodrigo (Universitat Autònoma de Barcelona) and Mikel Zorrilla (Vicomtech)</p>			
	<p>SESSION 1. VIDEOGAMES</p> <p>Chair: Estel-la Oncins</p> <p>Itziar Zorrakin-Goikoetxea (University of the Basque Country): Videogame localization: from development to the end user experience.</p>	<p>SESSION 2. CREATIVITY AND TRANSCREATION</p> <p>Chair: Paula Igareda</p> <p>Pierre-Alexis Mével (University of Nottingham): Accessible paratext: actively engaging (with) D/deaf audiences.</p>	<p>SESSION 3. AUDIO DESCRIPTION</p> <p>Chair: Anna Jankowska</p> <p>*Ulla Bohman (Boarve Konsult AB): Easy-to-Read facilitates audio descriptions.</p>	<p>SESSION 4. TRAINING</p> <p>Chair: Juan Pedro Rica</p> <p>Noa Talaván (Universidad Nacional de Educación a Distancia), Pilar Rodríguez-Arancón (Universidad Nacional de Educación a Distancia): Subtitling short films to improve writing and translation skills.</p>

	<p>Victória Albuquerque Silva (Universidade de Brasília): There is a place for accessibility in the games.</p> <p>María Eugenia Larreina (Universitat Autònoma de Barcelona), Carme Mangiron (Universitat Autònoma de Barcelona): Fun for All: Exploring new ways to improve game accessibility for blind players.</p> <p>Julie Pigeon (Université du Québec en Outaouais): You have rules... so what? Neologisms and anglicisms in video games localized for the French-Canadian market.</p>	<p>Rocío Inés Varela Tarabal (Universidade de Vigo): Creative subtitles: using typographic design to convey extra meaning.</p> <p>Ana Tamayo (University of the Basque Country): Accessible filmmaking and sign language (interpreting): from standardization to creativity.</p> <p>Oliver Carreira (Pablo de Olavide University): Defining transcreation from the perspective of professionals: the DTP survey.</p> <p>*Èlia Sala (Universitat Pompeu Fabra): CREACTIVE: Haute couture subtitling.</p>	<p>Graça Bigotte Chorão (Porto Polytechnic Institute): The audio description of humour: an exploratory study.</p> <p>Kim Starr (University of Surrey), Sabine Braun (University of Surrey), Jaleh Delfani (University of Surrey): The sentient being's guide to automatic video description: a six-point roadmap for building the computer model of the future.</p> <p>Maarit Koponen (University of Turku), Maija Hirvonen (Tampere University & University of Helsinki): Machine-assisted subtitling and audio description: experiences from a project and a look into the future..</p>	<p>Jennifer Lertola (Università del Piemonte Orientale): Exploring audiovisual translation in vocational education and training: free commentary in teacher training.</p> <p>Senne M. Van Hoecke (University of Antwerp), Iris Schrijver (University of Antwerp), Isabelle R. Robert (University of Antwerp): The relation between subtitle reading, cognitive load and comprehension in Emi lecture.</p> <p>Florencia Fascioli Álvarez (Universidade de Vigo & Universidad Católica del Uruguay): Accessible filmmaker: towards the definition of a professional profile.</p>
Break (13:00-14:00)				
Available at 14:00 CET	<p>PANEL 2. USERS AS KEY ACCESSIBILITY EXPERTS</p> <p>Coordinated by ACPA.</p> <p>With: Joan Heras (Catalan Association for the Integration of the Blind - ACIC), Josep Maria Llop (Punt de Vista - PdV), Elisabet Serra (Easy-to-Read Association in Catalonia - ALF) and Irene Hermosa (Catalan Association for the Promotion of Accessibility - ACPA).</p>			

	<p>SESSION 5. PROFESSIONAL PRACTICES</p> <p>Chair: Sharon Black</p> <p>*Matt Kaplowitz (Bridge Multimedia), Wendy Sapp (Bridge Multimedia): Text for all. Print accessibility basics.</p> <p>*María López Rubio (Universitat de València): Making television accessible: a professional approach.</p> <p>Laura Mejías Climent (Universitat Jaume I): Documentation resources applied to new technologies: some professional practices.</p> <p>Irene de Higes Andino (Universitat Jaume I): Raiders of the Best Translation: Information management in audiovisual translation.</p> <p>Marijo Deogracias Horrillo (University of the Basque Country), Josu Amezaga Albizu (University of the Basque Country):</p>	<p>SESSION 6. MEDIA ACCESSIBILITY</p> <p>Chair: Carme Mangiron</p> <p>Pablo Romero-Fresco (Universidade de Vigo): Creative media accessibility.</p> <p>Kate Dangerfield (University of Roehampton): Is universal ever universal?</p>	<p>SESSION 7. ACCESSIBILITY IN BRAZIL</p> <p>Chair: Graça Bigotte Chorão</p> <p>Helena Santiago Vigata (Universidade de Brasília), Eduardo Magalhães da Silva (Universidade de Brasília), Ana Carolina Nascimento Fernandes (Centro Universitário Planalto do Distrito Federal): Audio subtitling Portunhol: from a borderless translation approach.</p> <p>Deise Medina Silveira (Federal Institute of Education, Science and Technology of Bahia): The compositional metafunction in the audio description of cartoons: a proposal based on The Grammar of Visual Design.</p> <p>Lucinéa Marcelino Villela (Universidade Estadual Paulista): Media accessibility for radio and broadcasting undergraduate course: a new discipline in Brazil.</p>	<p>SESSION 8. TRAINING</p> <p>Chair: Noa Talaván</p> <p>*José Javier Ávila-Cabrera (Universidad Complutense de Madrid): Creative dubbing: a tool for the improvement of speaking skills in the class of ESP.</p> <p>Adriana Bausells-Espín (UNED): Student perceptions on the use of audio description as a pedagogical tool in the Spanish as a foreign language classroom.</p> <p>Pilar González-Vera (University of Zaragoza): Audiovisual translation and new technologies in order to teach English for architects.</p> <p>Beatriz Reverter (Universitat de València): Inclusion of students with sensory disability in the EOI English-language classroom in the Valencian community.</p>
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	<p>Accessibility, a strategy for promoting non-hegemonic languages on TV.</p> <p>*Agnieszka Walczak (University of Warsaw & ViacomCBS Networks International), Aleksandra Dobrowolska (ViacomCBS Networks International): Introducing accessibility services on Polish commercial television: a case study.</p>			<p>Laura González Fernández (University of Salamanca), Iris Holl (University of Salamanca), Marie Noëlle García (University of Salamanca), Amalia Méndez (University of Salamanca): Subtitling and service-learning as tools for the development of translators competences.</p> <p>Estel·la Oncins (Universitat Autònoma de Barcelona), Marta Brescia (Universitat Autònoma de Barcelona): Training accessibility to vulnerable groups: a tool for social transformation.</p>
Break (16:00-16:30)				
Available at 16:30 CET	<p>SESSION 9. PROFESSIONAL PRACTICES AND GLOBAL COMPETENCE</p> <p>Chair: Helena Casas</p> <p>Sevita Caseres (University College Cork): Amateur subtitling practices: a netnographic study of communication and work practices in French online translation communities.</p>	<p>SESSION 10. LIVE SUBTITLING</p> <p>Chair: Pablo Romero-Fresco</p> <p>Carlo Eugeni (Intersteno): Live editing in live parliamentary subtitling – repercussions on accuracy and delay.</p>	<p>SESSION 11. AUDIO DESCRIPTION</p> <p>Chair: Gert Vercauteren</p> <p>Anna Jankowska (University of Antwerp), Sonia Szkriba (University of Warsaw), Agnieszka Szarkowska (University of Warsaw): Beyond accessibility for disability: Senior citizens go to the movies.</p>	<p>SESSION 12. MUSIC AND SOUND</p> <p>Chair: Jan Pedersen</p> <p>Sarah Maitland (Goldsmiths, University of London), David Heath (Kanto Gakuin University): Putting the “Pop” into J-Pop: Using Creative subtitles to promote Japanese Popular Music Globally.</p>

	<p>Haina Jin (Communication University of China): Audiovisual translation and going global of Chinese Film and Television.</p> <p>Alexander Künzli (University of Geneva): You've got mail... using email interviews to investigate professional subtitling culture.</p> <p>Pawel Aleksandrowicz (Maria Curie-Sklodowska University): Does changing translators affect the translation quality of a series? A corpus study.</p> <p>Nadia Georgiou (Independent Researcher), Katerina Perdikaki (University of Surrey): Permission to emote: Developing coping techniques for emotion regulation in subtitling.</p>	<p>Nazaret Fresno (University of Texas Rio Grande Valley): Human versus Machine: semi-automatization of delay calculations in live subtitling.</p> <p>María Rico Vázquez (Universidade de Vigo): Insights into respeaking practices in Spain.</p> <p>Amaury De Meulder (University of Antwerp), Isabelle Robert (University of Antwerp), Iris Schrijver (University of Antwerp): Live subtitling for access to education: A pilot study of university students' reception of intralingual live subtitles.</p>	<p>Floriane Bardini (Universitat de Vic - Universitat Central de Catalunya), Eva Espasa Borràs (Universitat de Vic - Universitat Central de Catalunya): Audio description as a pedagogical tool in the L1 classroom.</p> <p>Kangte Luo (City University of Hong Kong), Jackie Xiu Yan (City University of Hong Kong): Learning AD in a tertiary interpreting program: a learner perspective (10)</p> <p>Ismeni Karantzi (Ionian University): A multisensory approach to audio description.</p> <p>Jane Devoy (University of Oxford): Experiments with integrated audio description in film practice (15')</p>	<p>Belén Cruz Durán (Universidad de Málaga): Real answers behind translation choices: Interviewing agents involved in the translation of musical audiovisual products.</p> <p>Aleksandra Ożarowska (University of Warsaw): To have your cake and eat it too: saving the quality and quantity of modern operatic surtitles.</p> <p>Gabriele Uzzo (University of Palermo): Towards a multilingual database of sound effects.</p>
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Day 2: Friday, 29 January 2021

<p>Available at 09:30 CET</p>	<p>KEYNOTE 2</p> <p>Mariana Diaz-Wionczek (NYU's Psychology Department): Diversity and representation in children's media</p> <p>Chair: Anna Matamala</p>			
<p>Break (10:30-11:00)</p>				
<p>Available at 11:00 CET</p>	<p>PANEL 3. TRAINING NEW PROFESSIONAL PROFILES: STRATEGIC PARTNERSHIPS EXPLAINED</p> <p>Coordinated by Elisa Perego (University of Trieste).</p> <p>With: Rocío Bernabé-Caro (SDI München), Anna Matamala (UAB), Estel-la Oncins (UAB), Pablo Romero-Fresco (University of Vigo).</p>			
	<p>SESSION 13. MULTILINGUALISM AND LANGUAGE VARIATION</p> <p>Chair: Irene de Higes</p> <p>Patrick Zabalbeascoa (Universitat Pompeu Fabra), Stavroula Sokoli (Computer Technology Institute): How to solve AVT of multilingualism in television comedy, no laughing matter.</p>	<p>SESSION 14. ACCESSIBILITY</p> <p>Chair: Ana Tamayo Masero</p> <p>Jurgita Aušrauskienė (Vilnius University): Accessibility for the Deaf and Hard of Hearing in Lithuania.</p>	<p>SESSION 15. AUDIO DESCRIPTION (industry session)</p> <p>Chair: Eva Espasa</p> <p>*Joel Snyder (Audio Description Associates, LLC - Audio Description Project of the American Council of the Blind): No more audio description! (Long Live Audio Description).</p>	<p>SESSION 16. POSTER SESSION</p> <p>Chair: Nazaret Fresno</p> <p>Margherita Dore (Sapienza University of Rome): The audio description of humour in English and Italian</p> <p>Rita Menezes (University of Lisbon): Professional practices in AVT revision: a Ph.D. project.</p>

	<p>Luca Valleriani (Sapienza University of Rome): Language variation and identity construction: the translation of multilingualism in "Killing Eve".</p> <p>Arista Szu-Yu Kuo (Nanyang Technological University): Dialect translation on the screen and its historical reasons.</p>	<p>Alessandra Rizzo (University of Palermo), Cinzia Spinzi (University of Bergamo), Gian Maria Greco (Universitat Autònoma de Barcelona, Universidade de Vigo & POIESIS): Mediascapes in the accessibility of migrant narratives (20')</p> <p>Karin Sibul (University of Tartu): Interlingual accessibility in theatre: interpreting, surtitles, iPads.</p> <p>Yanina Boria (Universidad de Buenos Aires), Florencia Fascioli Álvarez (Universidade de Vigo), Leticia Lorier (Universidad de la República), Marcela Tancredi (Universidad de la República): Inquiry into the strategies and skills of sign language interpreters in live audiovisual media in Argentina and Uruguay.</p>	<p>*Jonathan Penny (ITV): Bringing the stage to the screen: enhanced audio introductions to complement broadcast AD.</p> <p>*Rebecca Singh (Superior Description): Changing it up: audio description at large festivals and access strategies in a pandemic world.</p> <p>* Eliana Franco (Sintagma Lda), Liliana Tavares (COM Acessibilidade Comunicacional): The Verouvindo project as a successful strategy to promote accessibility by and for all.</p>	<p>Alexandra Frazão Seoane (State University of Ceará), Vera Lúcia Santiago Araújo (State University of Ceará): Information on sounds and speaker identification in subtitle for the Deaf and Hard of hearing on Brazilian Netflix and DVDspierre</p> <p>Gian Maria Greco (Universitat Autònoma de Barcelona, Universidade de Vigo & POIESIS), Zoe Moores (Universities of Roehampton and Surrey): Investigating a multidimensional framework for subtitling quality</p>
<p>Break (13:00-14:00)</p>				

<p>Available at 14:00 CET</p>	<p>SESSION 17. EDUCATION</p> <p>Chair: Carlo Eugeni</p> <p>Sharon Black (University of East Anglia), Carlos de Pablos-Ortega (University of East Anglia): Creating digital accessibility training for young adults: users' views and lessons learnt.</p> <p>Wim Gerbecks (Velotype), Rocío Bernabé Caro (Internationale Hochschule SDI München – University of Applied Sciences): Assessment methodology for creating accessible, open source, online-based training in EU-projects.</p> <p>Aleksei Kozuliaev (RuFilms Group): Translation of educational videos in the CoVID era- a sudden challenge for the industry ind.</p>	<p>SESSION 18. HISTORICAL PERSPECTIVES</p> <p>Chair: Jin Haina</p> <p>Katrin Pieper (University of Coimbra): Measuring censorship? Determining the level of "censoredness" of films subtitled during the dictatorship in Portugal..</p> <p>Joshua Branson (Roehampton University): Film and translation: more than one history, but less than two.</p> <p>Juan Pedro Rica-Peromingo (Universidad Complutense de Madrid), Ángela Sáenz-Herrero (Universidad Europea Miguel de Cervantes): "Accessibility" in early films of the twentieth century.</p>	<p>SESSION 19. USER RESEARCH IN SUBTITLING</p> <p>Chair: Jorge Díaz-Cintas</p> <p>Zoe Moores (University of Roehampton & University of Surrey): The 'so what' of research in media accessibility- finding out what individual users say about the use and provision of subtitling.</p> <p>Evgeniya Malenova (Alba Multimedia LLC & Dostoevsky Omsk State University), Elena Aleksandrova (Alba Multimedia LLC & Murmansk Arctic State University): Go vertical: Challenges of subtitling vertical content.</p> <p>Italo Alves Pinto de Assis (Acará Valley State University), Patrícia Araújo Vieira (Federal University of Ceará), Vera Lúcia Santiago Araújo (State University of Ceará): An eye-tracking study on the influence of number of lines and subtitle speed on the processing of Brazilian deaf and hard-of-hearing participants.</p>	<p>SESSION 20. DUBBING AND VOICE-OVER</p> <p>Chair: Gian Maria Greco</p> <p>Sofía Sánchez-Mompeán (University of Murcia): Netflix's bet on English dubbing: turning quantity into quality?</p> <p>Margherita Dore (Sapienza University of Rome), Laura Vagnoli (Paediatric Hospital Psychology Unit, AOU Meyer), Francesca Addarii (Paediatric Hospital Psychology Unit, AOU Meyer), Elena Amore (Paediatric Hospital Psychology Unit, AOU Meyer): Amateur dubbing and humour to promote wellbeing. An innovative project for hospitalized children and adolescents.</p> <p>Davide Passa (Sapienza University of Rome): "Reinas unidas, jamás serán vencidas". Characterisation of drag queens in the Spanish voice-over of RuPaul's Drag Race.</p>
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			<p>Silvia Malena Modesto Monteiro (State University of Ceará), Patrícia Araújo Vieira (Federal University of Ceará), Elisangela Nogueira Teixeira (Federal University of Ceará): Subtitling for the deaf and hard-of-hearing (SDH) and eye-tracking: results of an experimental research.</p>	<p>David Heath (Kanto Gakuin University), Rodrigue Belmonte (Television director and producer), Stephen Crabbe (University of Portsmouth): Overcoming challenges to accuracy in news voiceover translation in Japan's international English-language TV broadcasts.</p>
<p>Available at 16:00 CET</p>	<p>CLOSING ROUND TABLE, moderated by Mary Carroll. With Aline Remael, Diana Sánchez, Jorge Díaz-Cintas, Josélia Neves and Pilar Orero, from the Transmedia Research Group.</p>			

KEYNOTES

Keynote 1 (Thursday, 28 January 2021)

Shadi Abou-Zahra

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World Wide Web Consortium (W3C)

Web and broadcast: The birth of exciting technologies

The World Wide Web continues to expand in terms of content and technology. Initially the Web was a rather document-centric format primarily intended for text-based knowledge exchange. Today the Web is a highly dynamic platform involving rich audio and visual media, mobile devices and other ubiquitous computers, real-time communication, immersive environments, electronic payments, and much more. The Web is continuously merging and displacing traditional means of communication, and permeating all aspects of our daily lives. This includes education, employment, research, civic participation, and entertainment. It also includes television, radio, and other forms of broadcast converging onto the Web.

In this evolution of the Web, the World Wide Web Consortium (W3C) is a critical corner stone for the development of open, royalty-free, and consensus-based technical standards. This includes the Media Source Extensions (MSE), Encrypted Media Extensions (EME), Presentation API, Remote Playback API, and the award-winning Timed Text Markup Language (TTML) for captioning. In fact, one of the core missions of the W3C is to ensure accessibility of the Web for people with disabilities. W3C's technical standards include built-in accessibility features to allow the creation of inclusive content for everyone.

Yet what does accessibility mean in the hybrid environment of Web and Broadcast? Many of the user accessibility requirements, such as audio description, captioning, and sign-language are well-known and understood, yet the implementation and delivery in different contexts is not always

clear. For example, where and how to display captions in teleconferencing applications involving multiple audio sources, in second-screen applications involving multiple video displays, and in immersive environments involving three-dimensional viewing and listening. Much research and development efforts and being pursued to better understand proven practices in ensuring an optimal accessibility user experience for everyone.

At the same time, it is not all about challenges only. The Web as a platform provides unprecedented opportunities for accessibility and inclusion. Specifically, web technologies allow for customization and personalization of content, as well as more rich and intuitive forms of interaction. For example, TTML allows content authors to control the presentation and placement of captions, as well as users to further customize that presentation to their particular needs and preferences. Also the use of hyperlinks within media content allows users with disability to interact with video and audio more directly and intuitively.

This presentation will explore accessibility in web-based media technologies, including for broadcast, remote participation, and immersive environments. It will highlight some of the key challenges and associated research questions, as well as some of the opportunities for designers and developers to create highly innovative products and services that are accessible and inclusive for everyone.



Shadi Abou-Zahra works with the W3C Web Accessibility Initiative (WAI) as the Accessibility Strategy and Technology Specialist. He coordinates accessibility priorities in the W3C Strategy team, as well as international promotion, coordination, and harmonization of web accessibility standards. Shadi also maintains WAI liaisons with key stakeholders including disability, research, and standards organizations, as well as coordinates WAI outreach in Europe, accessibility evaluation techniques, and European-funded projects on accessibility. Prior to joining W3C in 2003, Shadi was a lead web developer and managed the design and

implementation of web productions, online community platforms, and online games.

Shadi also worked as a Web Consultant for the International Data Centre (IDC) of the United Nations Comprehensive Nuclear-Test-Ban Treaty Organization (CTBTO), as well as for other international organizations. During his computer science studies, Shadi actively participated in the Austrian student council at the Technical University of Vienna as a representative for students with disabilities, where he advocated for equal opportunities in education and employment.

Keynote 2 (Friday, 29 January 2021)

Mariana Diaz-Wionczek

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NYU's Psychology Department

Diversity and representation in children's media

With an academic background in cognitive psychology, Dr. Díaz-Wionczek has been involved in kids' media development and production for over 15 years. She comes to this forum as a diversity, representation, and inclusion (DRI) advocate who believes media in all its forms has not only the opportunity but also the responsibility to reach and represent all children. The session will (1) explore the children's media landscape from a DRI lens, (2) discuss the development of TV linear content, and (3) identify the key DRI areas both on and off screen.



Dr. Díaz-Wionczek is a multiculturalist, media consultant, researcher, and academic. She is an Adjunct Professor in NYU's Psychology Department. Mariana obtained a Ph.D in Psychology from CUNY's Graduate Center and a B.A. from the National Autonomous University of Mexico. As an advisor, she partners with organizations and companies who strive to have a positive impact on children's lives through high-quality media experiences. She specializes in educational content development with an emphasis on diversity representation and cultural and bilingual competencies. Mariana is former Head of Education and Research for the Dora the Explorer brands and serves on the Advisory Board of Google Kids and Family and HITN. Additionally, she gave a TEDx talk on ethnic identity, is a reviewer for the Journal of Children and the Media, and is contributor to The Future of Children report and KidScreen.

PRE-CONFERENCE WORKSHOPS

Workshop 1 (Wednesday, 27 January 2021)

Eugeni, Carlo¹, Wim Gerbecks², Silvia Velardi³ and Julia Borchert⁴

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Reaching MARS: accuracy and rapidity in real-time subtitling

Real-time intralingual subtitling is one of the most intriguing professions in the field of Audiovisual Translation because the focus is not just on how accurate subtitles are, but also how rapidly they are produced, in a race against the clock and with a severe assessment from end users and researchers. This implies a deep understanding and command of two important aspects by the professional: accuracy and delay.

Accuracy is one of the oldest and most debated topics in the research and profession (Apone, Brooks, and O’Connell 2010; Eugeni 2008, 2009; Ofcom 2015; Romero-Fresco 2009, 2011, 2018). It is not simply a question of how many words of a speech are transferred in the subtitles; many perspectives contribute to different views of the notion. This implies that it varies according to countries and traditions, as well as the choice of the measurement tool used to assess it.

Delay is also the object of many investigations (EBG 2014; Eugeni 2020; Mikul 2014; Romero-Fresco 2015; Romero-Fresco and Eugeni 2020). Again, it is not simply a question of time, as views vary according to country and tradition. Depending on the notion of accuracy and delay, professionals must possess different skills to reach the target standards, of which being rapid and accurate are common.

To try and shed light on this topic, this workshop is divided in 2 parts: a theoretical and a practical. In the theoretical part, the notions of quality and

delay in real-time subtitling will be addressed. In particular, the factors influencing them will be detailed and discussed. Then, two opposite views will be considered: verbatim subtitles aimed at 100% correspondence between the words in the subtitles and those pronounced by the speaker; and sensatim subtitles aimed at providing end users with all the idea units pronounced by the speaker. Finally, a theoretical framework for the overall comprehension of the various notions of accuracy will be proposed.

In the practical part, participants will be invited to reach MARS, acronym for Most Accurate and Rapid Speech-to-text rate. The notion of MARS is a result of the EU-funded LTA project, and aims at assessing the maximum amount of words per minute a TV subtitler, a conference speech-to-text interpreter or a court or parliamentary reporter can produce while maintaining high quality standards. To do so, training material produced within the LTA project will be used together with an Automatic Speech Recognition software program and a Velotype keyboard provided for each participant. Professionals can also bring their own hardware and software to test their skills as in a world championship of fast writing.

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Carlo Eugeni is a live parliamentary subtitler at the Rome Capitol and chairman of the Scientific Committee of the International Federation Intersteno. He has pioneered studies on respeaking by launching the International Symposium on Live Subtitling, funding the International Association of Respeaking on A.I.R. and writing the first book and Ph.D. thesis on the topic. Carlo teaches Audiovisual Translation and has published

in the fields of live subtitling and deafness and has participated in numerous national and international research projects on accessibility, subtitling strategies, and linguistic quality control. In 2018, Carlo received an honorary award by the Italian Association of Cochlear Implant Users APIC for his commitment to promoting the empowerment of deaf people through live and pre-recorded subtitling. He is currently Intellectual Output leader in the Erasmus+ project LTA (Live Text Access), in charge of the curriculum design for the training of real-time intralingual subtitlers through respeaking and velotyping.



Wim Gerbecks is the CEO of Velotype, a small-sized company based in the Netherlands that specializes in real-time subtitling services and products. The main product is the Velotype keyboard.

The Velotype keyboard is an orthographic chord keyboard, which enables typing at the speed of speech with very high accuracy. Currently, the keyboard is supported in 36 languages and other languages are being developed. It is mainly being used for real-time speech-to-text services for the Deaf and Hard-of-Hearing in all aspects of life (work, education, leisure, etc.), and real-time subtitling for television and political events at the European Parliament. The company also offers two other main products: Velotype Academy software and Text on top. Wim is a member of the LiveTextAccess consortium and leader of the Intellectual Output 3 (IO3). The aim of this IO is to create accessible, online, open-source learning materials for training real-time intralingual subtitlers.



Silvia Velardi, Ph.D., is a free-lance conference interpreter and translator, respeaker and lecturer in Conference Interpreting at SSML (Pisa, Italy), SSML "Carlo Bo" (Milan), and IULM University (Milan). Since 2008 she has worked as a conference interpreter in high-level conference and institutional settings, in several domains. In 2014 she got her Ph.D. in conference interpreting with a thesis on

"Music and Simultaneous interpreting: common cognitive ground for simultaneous interpreting training", at IULM University. Her theoretical investigations are focused on the pedagogy of simultaneous interpreting, music, and respeaking (LTA project) as cognitive dynamic activities, sharing and intertwining linguistic and neural skills and functionalities.



Julia Borchert, B.A., has worked for four years as a live TV subtitler at ZDF Digital, a subsidiary of ZDF, one of the biggest TV stations in Germany. Currently, she is Accessibility-Editor at ZDF Digital for subtitles, audio description, sign language and plain language. Her work deals with functional acceptance of content, technical possibilities and future developments to make

television accessible for all. In the LTA project she represents the view of the company and provides input in the creation of training materials with her practical experience.

Workshop 2 (Wednesday, 27 January 2021)

Oncins, Estel·la

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TransMedia Catalonia Research Group (Universitat Autònoma de Barcelona)

Towards a more accessible digital media content

The impact of new digital platforms for the advancement and consumption of audiovisual content triggers and demands a new approach from audiovisual translation professionals in general, and from media accessibility professionals in particular. One trend is clear, most audiovisual content is moving towards an online environment. This fact opens up new challenges and opportunities in the audiovisual and accessibility media field. Web Content Accessibility Guidelines (WCAG) apply to the information in a web page or application, including natural information such as text, images, and sounds – including media, and code or mark-up that defines structure, presentation, etc. WCAG is also used for non-web information and communication technologies (ICT), including documents.

This workshop is aimed at media professionals, researchers, instructors, students and others, to support them in addressing media accessibility and the broader context of the web and digital content. It will also provide an overview of web accessibility through the real stories of people with disabilities showing how they use assistive technologies. Then, international standards and how to integrate accessibility into organisations will be explained. The main goal is to outline key considerations for understanding and implementing web accessibility from a content provider perspective. Through this hands-on workshop, digital media accessibility will be detailed according to W3C standards and resources. Participants will have an insight into how to plan, manage and implement accessibility in their new or on-going projects. By the end of this workshop, participants are expected to understand the benefits and social responsibility of web accessibility, as well as the broader benefits for everyone regardless of their disability.



Estel·la Oncins holds a Ph.D. in Accessibility and Ambient Intelligence from the Universitat Autònoma de Barcelona. She has a large experience in providing accessibility for live events as a freelance translator, subtitler, surtitler and respeaker for Spanish television companies and conferences, and as an audio describer for Liceu Opera House. Her research areas are audiovisual translation, media and digital accessibility and creative industry.

She is currently involved in the Education and Outreach Working Group (EOWG) from W3C. She is a partner in KA2 LTA and IMPACT. She is also a partner in H2020 projects HELIOS and TRACTION.

PANELS

Panel 1 (Thursday, 28 January 2021)

Accessibility for migrants and refugees

Media accessibility is moving from being the object of study in fields such as Audiovisual Translation to being applied horizontally across the many industrial sectors and academic disciplines where media is used: everywhere.

The panel will focus at accessibility applied to issues related to forced displacement and migration, recent refugees and the local host communities in Europe: where they have resettled. The many languages spoken by the refugees and the communication strategies used in their settlement will be one of the many issues, along the potential activities and conditioning for IT development. The ambition of the panel is to contribute to understand the role of accessibility towards social cohesion and its contribution towards fighting refugee marginalisation or exclusion.

The panel will host contributions related to media accessibility for the many EU funded research on migration and forced displacement. The panel leader is Pilar Orero and has appointed the following 5 chairs for the sessions: María Jiménez-Andrés (REBUILD), Oriol López (CHAPTER2), Teresa Sorde-Martí (REFUGE-ED), Javier Rodrigo (SOCLOSE) and Mikel Zorrilla (TRACTION). A round table will also be organized and recorded.

Chair



Pilar Orero, Ph.D. (UMIST, UK) works at Universitat Autònoma de Barcelona (Spain) in the TransMedia Catalonia Lab <http://grupsderecerca.uab.cat/transmedia/>. She has written and edited many books, and near 100 academic papers on Media Accessibility <http://gent.uab.cat/pilarorero>.

Leader and participant on numerous EU funded research projects focusing on media accessibility. She works in standardisation and participates in the UN ITU IRG-AVA - Intersector Rapporteur Group Audiovisual Media Accessibility. She also works at ISO where she is co-convenor for the Immersive Accessibility ISO standard. She has been working on Immersive Accessibility for the past 4 years in a project called ImAc, which results are now further developed in TRACTION (<https://www.traction-project.eu>), SOCLOSE (<https://so-close.eu>) and MEDIAVERSE (<https://mediaverse.eu>). She is collaborating with ImAc partner Chris Hughes at Salford University (UK) testing his developments on responsive subtitles in immersive media (<https://chxr.org/demo>). For further information see: <https://gent.uab.cat/pilarorero>.

Participants



María Jiménez-Andrés is a predoctoral researcher in the Department of Translation, Interpreting and East Asian Studies at Universitat Autònoma de Barcelona. She is currently working on Information Communication Technologies to promote refugees' integration in Europe with a scholarship associated to the REBUILD project. Before joining UAB, she taught Spanish as a Foreign Language and Translation and Interpreting at Middlesex University from 2013 to 2018. Over the past years, she has also taught Spanish to Arabic speakers at Eton Institute in the United Arab Emirates, as well as English as a Foreign Language at the Universitat Oberta de Catalunya. As a translator and interpreter, María has engaged in various roles institutions such as the Bolivarian Embassy of Venezuela in the United Kingdom and Ipsos Mori. She has also carried out number of projects with NGOs working with refugee and migrant communities in Spain and the UK.



Oriol López is a senior research support technician at the Department of Translation and Interpretation & East Asian Studies at Universitat Autònoma de Barcelona. At the Transmedia Catalonia research group, he is engaged in some EU projects aiming to improve refugees'

integration. Also, he currently coordinates CHAPTER#2, a SME that facilitates migrants' integration through open innovation, he is focal point person of Generalitat de Catalunya's mentoring program for refugees and he is an active member of the Catalan Social Economy Network. From 2012 to 2017 he was in charge of designing and implementing a biodiversity and stakeholder engagement strategy at the oil and gas industry.



Teresa Sordé-Martí (Ph.D.) is a Serra Húnter Associate Professor of Sociology at the Universitat Autònoma de Barcelona. She holds a Ph.D. from the University of Barcelona (2004) and an Ed.D. from Harvard University (2007). Sordé Martí work has been focused on the Roma ethnic minority in

Europe, looking at different aspects (i.e. social mobilization, women's rights, migration, education, health), more recently she has been involved in studying the social impact of research. Sordé Martí has participated in several European Commission funded research projects like WORKALO (FP5), INCLUD-ED (FP6), IMPACT-EV (FP7), and SO CLOSE (H2020). She will be the PI of the H2020 REFUGE-ED project. For further information see: <http://orcid.org/0000-0003-0336-3061>.



Javier Rodrigo (Ph.D.) is ICREA-Acadèmia Research Fellow and Full Professor at the Universitat Autònoma de Barcelona, Spain. Ph.D. (2004) in History from the European University Institute in Florence and postdoctoral researcher at the London School of Economics, has later been "Juan de la Cierva" Research Fellow at the University of Zaragoza and "Ramón y Cajal" Research Fellow at the Universitat Autònoma of

Barcelona. He is the author of 11 books (on violence, Fascism, Civil Wars and historical narratives) and the editor of 8 books. He is the Coordinator of SO-CLOSE, a funded Project by the European Commission's Horizon2020 Programme, on mass violence, forced displacements and memory.



Mikel Zorrilla (Ph.D.) is the director of the Digital Media department at Vicomtech and has led and participated in several national and international research and innovation projects. Currently, he is the Coordinator of the H2020 TRACTION project, where opera co-creation is explored as a path for social and cultural inclusion. Mikel also participates in a collaborative project for multi-user interaction within an Augmented Reality environment (H2020 ARETE). He has been the technical and scientific manager of FP7 MediaScape, developing technologies for the creation and adaptation of multi-device media services, and he has participated in the HBB4ALL European project, addressing accessible media services for Connected TVs.

Panel 2 (Thursday, 28 January 2021)

Users as key accessibility experts

Participatory accessibility, i.e. the involvement of users in the design and making of accessibility services, has been encouraged in the specialised literature to reach 'truly shared access services for the media, for live performances, for museums' (Di Giovanni 2018, p. 158). Users have been typically involved in the evaluation phase of the design process, in combination with the conformance to standards (Lawton Henry 2020). There are, however, success stories of access services developed from scratch by teams where at least one of the members had disabilities (Benecke 2004) –such a success is probably achieved because involving users at an early stage of the project and asking them to validate prototypes allows 'any necessary fixes before you get too far along the development process' (Lawton Henry 2007, p. 17). The involvement of users in the design of services and creative processes would therefore prove beneficial both in terms of usability and user satisfaction and in terms of cost reduction.

This panel places emphasis on the crucial role of users in accessibility by proposing a round-table discussion that will provide answers to questions such as the following: At which stage of the creation process are users currently involved? Are users involved in the design of all kinds of media access services? Are they involved in the creative process of accessible artistic productions? How are they involved? Is user consultancy professionalised? Should it be, at all? Is there specific training available to strive for consultancy quality? How does the user's perspective fit with standards? Does feedback from a limited amount of users tell enough about the needs of any person with disability in accessing a media service? If not, how do we address that?

The panel brings together relevant agents in the creation and validation processes of accessibility services, namely expert users, sometimes referred to as 'super end users' (EasyTV Project 2017), representatives of user associations, and project managers.

Chair



Irene Hermosa-Ramírez, secretary of the Catalan Association for the Promotion of Accessibility (ACPA), is a predoctoral researcher in accessibility at the Universitat Autònoma de Barcelona and will be chairing this session.

Apart from raising specific questions to promote a cohesive discussion and fuelling the debate, she will introduce the session with a brief state of the art on participatory accessibility from an academic point of view and will show results of involving users in accessibility projects at ACPA.

Participants



Joan Heras, representing the Catalan Association for the Integration of the Blind (ACIC). This participant is a Philosophy teacher who is actively involved in the ACIC commission of culture and has a vast experience in accessibility advising.



Josep Maria Llop, representing Punt de Vista, a foundation that promotes research for the prevention of sight loss. This participant has been a Member of the Catalan Parliament and the mayor of La Palma de Cervelló. He is a board team member of Punt de Vista.



Elisabet Serra, representing the Easy-to-Read Association (ALF) in Barcelona. This association seeks continuous, intensive contact with associations aimed at persons with cognitive disabilities who are involved in the validation process of easy-to-read texts in Catalan and Spanish. This participant will clarify how this validation process is coordinated and implemented.

All four participants in the round table and the chair will engage in the discussion about the topics above, and attendees will be asked to participate actively in the final part of the open discussion. It is hoped that the panel will contribute to not only encouraging the well-known motto of the European Disability Forum, i.e. 'Nothing about us, without us', but to further reflecting on the significant role of such an 'us' in that motto.

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Panel leaders



Blanca Arias-Badia coordinates the knowledge transfer line of the Catalan Association for the Promotion of Accessibility (ACPA). She is a tenure-track lecturer at the Universitat Pompeu Fabra in Barcelona. She holds a Ph.D. in Translation and Language Sciences (UPF) and a postdoc in Audiovisual Translation and Accessibility (Universitat Autònoma de Barcelona).



Joan Josep Bestard-Bou is the president of the Catalan Association for the Promotion of Accessibility (ACPA). He is an accessibility consultant, specialised in the areas of culture and communication. He holds a Ph.D. in Translation and Intercultural Studies from the Universitat Autònoma de Barcelona.

Panel 3

Training new professional profiles: strategic partnerships explained

The panel will revolve around four ongoing Erasmus+ projects focusing on the training of new professional figures in the field of media accessibility. The panel will open with an initial illustration of the common elements of each project in terms of main priorities, general structure, aims and expected outputs. The main shared stages of each project will be presented by each panelist, i.e., the definition of skills and competences of a professional figure (Romero-Fresco), the development of a curriculum (Oncins-Noguer), the creation of training materials (Matamala), and possible certification actions (Bernabé-Caro). This will be followed by a round of ideas on the notions of inclusion and accessibility, on the benefit of online training, and on the need of new professional figures in the world of accessible audiovisual translation will take place. Each panel participant will then give an overview of the specificities of the project they lead focusing on the major expected deliverables and milestones, and on the new professional figure for whom they will develop a training path. Each panel participant will illustrate why a given professional figure is missing and needed. The professional figures catered for by the projects ACT and ADLAB PRO, successfully concluded, will be mentioned before each ongoing project is illustrated following a chronological order.

Chair



Elisa Perego works at the University of Trieste, Italy, where she teaches English linguistics and translation, translation theory, and research methodology in translation studies. Her research interests and publications mainly focus on AVT accessibility and reception; subtitling and audio description, which are studied mainly from a cognitive perspective; empirical and cross-national research methodology; text simplification in AVT. Elisa was the coordinator

of the European project ADLAB PRO (2016-2019) on audio description, and she is a partner in the European project EASIT (2018-2021) on easy to understand language in audiovisual translation.

Participants



Pablo Romero-Fresco will focus on ILSA (Interlingual Live Subtitling for Access, 2017-1-ES01-KA203-037948, 2017-2020), which aims to identify the skills and profile of the interlingual live subtitler (ILSER), develop, test and validate the first training course on interlingual live subtitling (ILS) and provide a protocol for the implementation of this discipline in three real-life scenarios, namely TV, political/social settings and the classroom.



Anna Matamala will focus on EASIT (Easy Access for Social Inclusion Training, 2018-1-ES01-KA203-05275, 2018-2021), which aims to research how easy-to-understand language can be merged with audiovisual content to provide hybrid access services such as easy-to-understand subtitles, easy-to-understand audio description and easy-to-understand journalism. EASIT will therefore develop three different curricula to form three new professional figures: the easy-to-understand subtitler, the easy-to-understand audio describer, and the easy-to-understand journalist.



Rocío Bernabé-Caro will focus on LTA (Live Text Access, 2018-1-DE01-KA203-004218, 2018-2021), which aims to tackle the need for harmonized training in the field of real-time intralingual subtitling, and will provide a curriculum and open-source training materials for the two job roles: real-time intralingual subtitlers by respeaking and velotyping. LTA also tackles the need for a certification pathway for vocational and academic training.



Estel·la Oncis will focus on IMPACT (Inclusive Method based on the Perception of Accessibility and Compliance Testing, 2019-1-FR01-KA204-062381, 2019-2022) which aims to create a training program on digital accessibility in order to provide for the training gap in this field and with the objective of offering high quality accessible content in different digital contexts.

A mapping of all the newly born training programmes and professional figures will be offered and discussed. Finally, a round of comments on project management, risks and deviations will follow. This stage will help to offer advice on good practices resulted from real experience. Questions, comments and ideas from the audience will contribute to close the panel and give us all food-for-thought.

PRESENTATIONS, DAY 1

Presentations will be ordered alphabetically by their first authors.

Thursday, 28 January 2021

Albuquerque Silva, Victória

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Universidade de Brasília

There is a place for accessibility in the games

Video games today are the largest entertainment industry in the world, winning more and more audiences. Despite that, there is still a portion of the population who do not have full access to this media; who have to play especially-designed titles that are accessible for a specific audience, or who remain excluded from this form of entertainment. The lack of accessibility of this medium is usually caused not by the technical difficulty of implementing accessible features, nor by developer negligence, but by the lack of knowledge about the needs of different types of users, and about the existing tools that make it possible to include them. This paper aims to clarify the barriers presented by this type of media, and propose solutions to eliminate them, contributing to the democratization of access to games. To this end, it chooses as the object of study the game *No Place for Bravery*, developed by the studio *The Glitch Factory* from Brasilia, who are conducting the analysis of a test version of the title based on manuals and guidelines specifically aimed at accessibility in games to identify the accessibility barriers present, as well as proposing solutions that make it possible to eliminate them or reduce their negative impact on the experience of players with different profiles. It is expected that the analysis will assist in the development of a more accessible version of the analyzed game, as well as contributing to the discussion on accessibility in games, taking it to the developers' environment.



Victória Albuquerque Silva is studying for a master's degree in the Postgraduate Translation Program at the University of Brasilia, in the Translation and Sociodiscursive Practices line of research, under the supervision of Professor Helena Santiago Vigata. At the same university, she started research in the area of game

accessibility for her bachelor's dissertation in the Applied Foreign Language – Multilingualism and the Information Society graduation course.

Aleksandrowicz, Pawel

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Maria Curie-Sklodowska University

Does changing translators affect the translation quality of a series? A corpus study

Given the tight translation deadlines, voluminous language material of a series and numerous seasons that can span several years of production, it is common practice in the localization industry to assign different translators to different seasons or modes (e.g. subtitles and voice-over). To counter any issues that may result from dividing the workflow, localization companies strive to ensure consistency throughout the entire series, for instance by creating glossaries, character lists, or by introducing dedicated quality control. But is this enough? The present study aims to investigate the efficacy of the consistency management employed by localization companies to check whether the resulting errors – if any – are negligible and can be disregarded, or whether the companies should avoid dividing up the workflow for consistency's sake. Four series translated for Netflix are scrutinized: "The Crown", "Santa Clarita Diet", "Orange Is the New Black" and "Insatiable".

The study makes use of the fact that VOD platforms in Poland offer both subtitles and voice-over translation. It investigates two workflow patterns. In one pattern, the translator changes between seasons. This is the case with "The Crown" and "Santa Clarita Diet", where one translator was responsible for the voice-over of all three seasons and for subtitling seasons one and two, while a different translator was assigned to subtitle season three. Here, inconsistencies may occur in the subtitles between the third season and the other two, whereas the voice-over version can be used for comparison. A significant advantage is, however, that the third season subtitler had access to the prior seasons, which could help ensure consistency to a greater extent. In the other pattern, one translator subtitled the series, whereas another was responsible for the voice-over. This is the case with "Orange Is the New Black" and "Insatiable". Here, the two translators worked simultaneously and had no interaction with each

other's translations. Their own work will be consistent, but issues might appear when the audience switches between the modes.



Pawel Aleksandrowicz, Ph.D., is an assistant professor at the Department of Applied Linguistics, Maria Curie-Skłodowska University in Lublin, Poland. His main interests include audiovisual translation, especially subtitling and subtitling for the Deaf and Hard-of-Hearing (SDH), as well as film studies.

Ávila-Cabrera, José Javier

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Universidad Complutense de Madrid

Creative dubbing: a tool for the improvement of speaking skills in the class of ESP

The importance of audiovisual translation (AVT) in the field of research (Chaume, 2018a; Díaz Cintas & Szarkowska, 2020) and also as a teaching tool (Talaván, 2013) in the context of foreign language learning (FLL), has become more relevant in the last few decades. There is an increasing number of lecturers and teachers who make use of methodologies which require the use of AVT modes, with all its multiple linguistic combinations, which have been proven to be beneficial to foreign language learners. An ideal scenario for university students is one in which they can become fluent in several foreign languages, hence, the importance of boosting their oral production skills with appropriate tasks with this objective in mind.

This paper presents a teaching innovation project which took place during the 2019-2020 academic year at the Universidad Complutense de Madrid. One of the main goals of this study is to promote students' improvement in oral production skills in the class of English for Specific Purposes (ESP); specifically in the subject of Business English. To this end, a group of second course students from the Degree of Commerce who were enrolled in this subject were offered the opportunity to participate in this project. Through the submission of several self-made video recordings, they were also required to complete activities in which creative dubbing was used as an AVT tool. This approach slightly differs from that referred to by Chaume (2018b), in which fundubbing is meant to be a creative translation whose function is parody, or Talaván (2019), in which the students under analysis practised creative dubbing based on humour. The present project refers to the creative approach of fundubbing by creating dialogue exchanges in a more flexible way but excluding the humoristic component. Apart from this main goal, the improvement of writing skills was important, given that the students were required to write their own dialogue. Vocabulary acquisition was regarded as a secondary goal.

In order to conduct this project, we counted on the participation of lecturers from different public universities in Madrid: UCM, UNED and UAM. We made use of a multi-strategy design (Robson & McCartan, 2016). Quantitative data appeared in the form of video recordings submitted by the students and the creative activities performed, all of which were evaluated. Also, qualitative data were gathered from a pre- and post-questionnaire with questions about the participants' impressions of their learning outcomes. This project aims to present the positive results which derive from the participants' performance on tasks which they consider to be entertaining, ludic, and with didactic potential. In addition, the results from this experimental group were compared to those of a control group, which had an equal number of participants. Not only are the findings of the project brought to the fore, but a practical and feasible methodological proposal which can be used in diverse educational contexts is also demonstrated. The creative dubbing project therefore aims to contribute to the literature of AVT and FLL.

Keywords: audiovisual translation, creative dubbing, English for Specific Purposes (ESP), oral production, foreign language learning (FLL).

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José Javier Ávila-Cabrera, Ph.D., works as a lecturer at the Universidad Complutense de Madrid (Spain), in the Department of English Studies. He holds a Ph.D. in English Studies by the UNED, specialising in the field of the subtitling of offensive and taboo terms as well as in Audiovisual Translation (AVT) in foreign language learning (FLL). Among his academic interests are subtitling, AVT as an L2

learning tool, and the use of technology in FLL.

Bardini, Floriane and Eva Espasa Borràs

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Universitat de Vic - Universitat Central de Catalunya

Audio description as a pedagogical tool in the L1 classroom

Audio description (AD) is a form of intersemiotic translation that renders the meaning of images into words to make audiovisual products accessible to blind and partially sighted persons, but it can also benefit other audiences.

A set of competences is required for audio describers, as proposed by Díaz Cintas (2007: 52-57): first and foremost, a solid linguistic competence, especially in the mother tongue (L1), although a good command of English or other possible source languages of foreign films is a plus. Extralinguistic competences, such as knowledge of film language and of visual disability are also needed, as well as applied competences such as computing, documentation or vocal skills. Finally, in terms of personal attitude, audio describers should develop, among others, their analytic and synthetic abilities.

Practising audio description in educational settings should help with the acquisition of these skills. In fact, several research projects have shown the benefits of using AD as a teaching tool with advanced foreign language learners to develop their L2 linguistic skills and other abilities such as strategic competence and technical skills (Ibañez Moreno & Vermeulen 2013; Calduch & Talaván 2017; Rica Peromingo & Sáenz Herrero 2019).

Our study explores the use of AD in the L1 classroom, as AD is primarily written in the same language as the audiovisual material being described. The project is being conducted with an L1 class in a secondary school in Catalonia. The main aim is to explore the benefits of practising AD for developing L1 skills, especially lexical and phraseological abilities in the Catalan language, as students look for accurate words to describe what they see and express themselves in the shortest and clearest way possible. The project is a collaboration between two researchers, an audio describer and a Catalan teacher who guide students through the process of audio describing a short film.

As argued above, we expect that beyond L1 competence, students gain other benefits from practising AD, as it offers an interdisciplinary experience where they work in a team on a film and film analysis and get to practise using film editing software. Last but not least, an important aim of the project is to raise awareness on blindness and functional diversity among secondary school students.

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She was one of the main researchers of the funded project TRAFILM, on the translation of multilingual films in Spain (FFI2014-55952-P), and at present she is one of the researchers of the MUFITAVi Project (PGC2018-099823-B-I00).

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Student perceptions on the use of audio description as a pedagogical tool in the Spanish as a foreign language classroom

In recent years, there has been a considerable increase in studies on the value of audio description (AD) as a didactic tool in the foreign language (FL) classroom. Such studies range from didactic proposals (Cenni & Izzo, 2016), to research focusing on the potential of AD in relation to different learning goals, including linguistic competences (Calduch & Talaván, 2018; Ibáñez Moreno & Vermeulen, 2013, 2017), integrated-skills and intercultural-skills development (Ibáñez Moreno & Vermeulen, 2014; Vermeulen & Ibáñez Moreno, 2017), speaking skills (Ibáñez Moreno & Vermeulen, 2015, 2016; Navarrete, 2018), or media literacy and other transferable skills (Herrero & Escobar, 2018). Despite their varied nature, all these studies seem to suggest that the formal features of AD, as well as its role as a real-world task with a clear communicative purpose, offer FL teachers new, creative contexts from which to approach language learning in meaningful, motivating ways. In this line, this proposal aims at exploring whether students' perceptions of AD as a didactic tool confirms this suggestion.

This study stems from doctoral research carried out with students of Spanish at the University of Manchester (CEFR level B2) between 2018 and 2020. Drawing on previous research by Ibáñez Moreno and Vermeulen (2011, 2013, 2017, forthcoming), and on the framework provided by the communicative approach and the task-based approach, an AD project was designed to analyse whether AD, because of its intersemiotic nature—as opposed to written translation—, reduces negative transfer (Cohen & Brooks-Carson, 2001). As AD does not involve translation from written text, it could be argued that the students' exposure to patterns in their first language (L1) not matching those of the target language (TL) would be reduced. Due to limited exposure to such patterns, the chances of them

being incorporated into students' TL productions would similarly be lowered, which would result in an increased idiomaticity in the TL. In order to test this hypothesis, the project included written (image to text) and translated (text to text) audio description tasks, as well as two questionnaires: a pre-questionnaire, aimed at obtaining information about the students' learning backgrounds and preferences; and a post-questionnaire, aimed at gathering students' perceptions of their performance and learning process throughout the tasks, as well as their value as a learning tool. The questionnaires combine quantitative and qualitative data, as they include both itemised, closed-ended questions, and open-ended questions.

Departing from the data gathered from the two questionnaires completed during the first phase of the project (2018-2019), this presentation will reflect on the value of the AD task as a language learning tool by analysing students' responses in relation to linguistic and metalinguistic learning, motivational aspects, and awareness of their own learning process. A preliminary analysis suggests that students tend to acknowledge the potential of AD to develop certain skills over others (i.e., lexical skills over grammatical skills), and that they also tend to report an increased awareness on how language use is linked to perception, and on how this link has, in turn, a significant impact on communication. This paper will also aim at encouraging a discussion about how collecting and considering students' perceptions can contribute to the design of appropriate AD-based tasks to promote learning in the FL classroom.

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The audio description of humour: an exploratory study

With the expansion of streaming platforms, new audiovisual formats which were once limited to television are now being broadcasted all over the world in various dubbed and subtitled versions. This is the case for sitcoms, a very popular genre in the television mediascape, well-known for combining comedy with real life situations. Many of them make use of an additional soundtrack called the laugh track (LT) or canned laughter (CL), added with the intention of mirroring the reactions of a live audience, regardless of having one or not. Above all, the LT is purposely added to pinpoint the presence of humour and to trigger laughter, as Platow et al. (2005: 542) claim, “through the use of canned laughter, influencing agents attempt to capitalize on the social nature of laughter to produce audience laughter”.

Bearing in mind the needs of visually impaired audiences, streaming service providers such as Netflix, Hulu, Apple TV and many others, started broadcasting some sitcoms with audio description (AD). With the onset of this new accessibility feature, the question of humour transfer becomes paramount as most of these shows are supported by visually based humour.

This paper intends to tackle the topic of humour rendering in audio described sitcoms. To do so, an exploratory pilot study was carried out in order to understand the way visual humour was conveyed. In a corpus of six episodes of six different audio described sitcoms, funny utterances were detected and transcribed, and, notably, CL was used as a tool to objectively identify humour. These instances were then analysed and classified according to the verbal/non-verbal and visual/non-visual humour identifiers (Chorão, 2013).

After analysing the data, the results showed that many humorous moments were omitted in the AD script and in so doing, the obvious presence of

humour indicated by canned laughter was ignored, leading to loss of enjoyment for visually impaired viewers.



Graça Bigotte Chorão has a Ph.D. in Translation (University of Vigo) and a master's degree in Anglo-American Studies. She is the Coordinator of the undergraduate program in Administrative Assistance and Translation of the Porto Polytechnic Institute where she teaches Technical Translation, Subtitling and Interpreting. In 2018 and 2019/20, she collaborated with the Hamad bin Khalifa University in Qatar as Visiting Professor, responsible for the courses on Current Trends in AVT and Advanced Research Methods.

Her main research interests involve audiovisual translation, accessibility, interpreting, and humour. Her publications focus on themes such as dubbing and its impact on younger audiences, the perception and translation of humour as well as translators' training topics. She is a member of the Portuguese section of the TransMedia Research Group.

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Easy-to-Read facilitates audio descriptions

Knowledge about the components of Easy-to-Read (EtR) language and the reasons behind its components are most valuable when doing audio descriptions.

EtR is an efficient way of writing texts that the majority of readers can understand. The EtR text is easy for the readers to understand, regardless of whether it is read or spoken. Therefore, an EtR audio description is easy to understand for an audience with visual impairment.

The presentation will, of course, cover the basics on EtR language. It will also discuss the understanding of expressions and how our frames of reference are linked to gender, generation and cultural background. The presentation will give several up-to-date examples, hopefully giving the audience a few aha-experiences, and putting smiles on their faces.



Ulla Bohman has a Bachelor of Arts in Cultural Sciences from Uppsala University, majoring in Educational Psychology and Drama. She has worked in training and lecturing for more than 30 years, focusing for the last 20 on accessible information and easy-to-read language. She has presented keynote addresses and workshops on easy-to-read and comprehension at several international conferences.

After working many years for the Foundation Centre for Easy-to-Read and the Swedish Agency for Accessible Media, she started her own business in September 2018.

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Defining transcreation from the perspective of professionals: the DTP survey

Transcreation is a combination of translation and copywriting (Sattler-Hovdar, 2019), a form of translation that is enhanced by creativity that typically covers advertising and marketing texts (TAUS, 2019) and which is definitely something more than translation (Pedersen, 2016). This relatively new phenomenon has been perceived by some as a value-added service (Morón and Calvo, 2019), while others consider it just another buzzword (Benetello, 2017).

Despite being a young practice, transcreation has generated a lot of interest and different perspectives. The language service providers and other agents in the industry have offered their points of view through their websites and publications, while academia has produced an interesting corpus of knowledge on the service. However, few have researched the opinion of those who practice it with their bare hands i.e, the language professionals.

This presentation is based on the hypothesis that transcreation is something more than just a service linked to marketing and advertising translation. To validate this, an international survey (The DTP Survey: "Definition of Transcreation by Professionals") has been carried out in order to gather the points of view of language professionals. The participants represent a broad population in terms of age, experience and fields of expertise in the language services industry.

The results seem to show that the present concept of transcreation is somehow limited. If we take into account the answers provided by the participants, it seems that transcreation might be a phenomenon with a dual nature. On one hand, a service: similar to marketing and advertising translation. This would be the present perspective. On the other hand, transcreation is a strategy - a way of doing things that takes place beyond

advertising, marketing and related fields, such as audiovisual translation, localization or literary translation.

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Oliver Carreira is an English into Spanish localization and transcreation specialist. Since 2007, he has worked for companies such as Airbnb, Amazon, BlaBlaCar, Mintos and Pinterest. His main areas of expertise include software and website localization, transcreation, marketing, IT and fintech translation.

He holds a MA in Audiovisual Translation and Localization (Vigo University, 2014), a BA in Translation Studies (Córdoba University, 2010) and a BA in Tourism Studies (Málaga University, 2006). Since 2018, he has been working on his Ph.D. thesis on transcreation at Pablo de Olavide University.

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Amateur subtitling practices: a netnographic study of communication and work practices in French online translation communities

This paper examines workflow and communication practices in amateur French to English subtitling, also known as fansubbing. This kind of non-professional translation is performed in online communities by fans, for fans. An increasing number of scholars have studied online non-professional or collaborative translation (O'Hagan, 2009, 2011; Jiménez Crespo, 2017) and others have studied the different steps of the workflow in amateur translation communities (Massidda, 2015; Bogucki, 2009), such as the motivation behind volunteer translation (Fernández Costales, 2012), the role of fansubbing in the media industry (Pérez-Gonzalez, 2013) and the difference in reception between fansubs and professional subtitles (Orrego-Carmona, 2014; 2016). However, little research has been done on the specificities of community working practices in fansubbing. This study aims therefore to focus on amateur translators and their translation processes, rather than the final translated product. The ultimate objective of my Ph.D. research project is to later compare these practices to those of the professional and professional-amateur (pro-am) in the subtitling industry, in order to analyse and delineate the subtitlers' profession and translation conditions in different environments.

This paper focuses exclusively on the analysis of the fansubbing environment from an ethnographic perspective in order to obtain a complete and up-to-date understanding of the subtitling process and the communication which takes place in these communities. There is a constant shift in the practice due to the many changes that have taken place in relation to online communication, which makes the evolution of this activity worth studying. In order to undertake an in-depth analysis of a fansubber community, it is necessary to join it as an observing member. This part of the research studies an online, English – French subtitling community

through netnographic research (online ethnography) and aims to ascertain who the fansubbers are, what constitutes an amateur translation community, and how these communities work in terms of practice and communication. A similar approach has only been used by a few scholars in fansubbing research, such as Li (2017) and Massidda (2015), who examined the Chinese and Italian language contexts respectively. The netnographic approach, which was first mentioned in 1997 and developed by Kozinets (2015), will provide ethnographic data that will offer a new, updated perspective on English to French fansubbing practices. The data collected will provide a real insight into how the members communicate and exchange, if they communicate with other communities abroad, what guidelines they follow and how their workflow is organised. This paper focuses on the methodological and ethical aspects of this data collection. It explores the specificities of netnography, data analysis, and my experience as a member of a French fansubbing community. Due to the legally contentious nature of fansubbing, I will also examine the ethical implications of the data collection, such as confidentiality and anonymisation measures, highlighting the specific considerations that were made in order to conduct this research ethically.



Sevita Caseres is a second year Ph.D. candidate in the French Department of University College Cork, Ireland, where she also teaches French. She is passionate about audiovisual translation and translates from English, German and Spanish into French. Sevita has previously obtained a MA in Specialised Multilingual Translation and

Communication from the Faculty of Translation and Interpreting of the University of Geneva, Switzerland. Her MA dissertation focused on the reception of humour in amateur and professional subtitling and she is now examining subtitling in terms of practice and communication in the amateur and professional area. Her comparative study involves an interdisciplinary methodology including non-participant observation and online ethnography.

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Real answers behind translation choices: Interviewing agents involved in the translation of musical audiovisual products

Translators are just the initial links of a translation chain, in which their work is indeed the first step, but not the last. Rendering finished products needs a big coordination effort, where the translator is therefore only partially involved in the final outcome. In fact, specialists such as Rodríguez (2001), Ávila (1997) or Fontcuberta (2001) opened the debate some years ago regarding this kind of sophisticated assembly line, where all the agents involved in the process have a role to play, and the main goal of selling and distributing the translated product worldwide. However, this study is not focused on general translation: the present research analysis zooms in on the translation of musical audiovisual products, that is, musical TV shows and musical films, where song translation is a key factor in the entire assembly line. Although the current research shares what Venuti stated in 1997, “[t]he illusion of transparency is an effect of fluent discourse, of the translator’s effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning”, it also states that the translator of an audiovisual musical product is just one of the first links in the translation chain, but definitely not the one who has the last word: clients, dialogue adapters, dubbing directors, dubbing actors or even lyricists –among others- are part of the translation assembly line too. For that reason, professionals from the field of musical films and musical TV shows have been interviewed in order to show the real struggles and ultimate battles that translators fight in their daily work nowadays. It seems that when it comes to translating songs for cartoons, the answer is clear: lyrics must be dubbed into children’s target language as they need to understand what they are watching. However, when it comes to other musical audiovisual products, the answer is far from being clear and agreed-upon. Quality control and quality choice, consequently, are the main goals of this study: to find the current problems in the assembly line of musical audiovisual products, to examine their origin and to consider their

final impact on the audience, as users who spend money on them expect to see a finished and complete product, and one which holds the same quality as the original. Only going back to the first steps of the process, to the real source, is where answers will be found. Rather than theorizing about techniques or taking a descriptive approach, the present study claims to demonstrate that only the real source is going to provide the answers needed to raise awareness about the real journey of translating musical audiovisual products.

Keywords: audiovisual translation, dubbing, subtitling, musical films, musical TV shows, translators.



Belén Cruz Durán is a researcher and university lecturer from Seville (Spain). She studied a bachelor's degree in Translation and Interpreting at Universidad Pablo de Olavide and studied master's degrees in both Audiovisual Translation (at Universitat Autònoma de Barcelona) and Teaching English as a Second Language (at Universidad Pablo de Olavide). Once she finished her studies, she worked as a freelance subtitler for five years, although lately she has been mostly working as an English teacher for different institutions, as well as focusing on her academic career. An enthusiast of song translation and teaching languages, currently she is combining her two passions: she is teaching English, French and German, and finishing her Ph.D. studies on the translation of musical films and TV series into Spanish, both at Universidad de Málaga.

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Is universal ever universal?

Film, in terms of practice and theory within the industry and academia, has a long-standing relationship with the notion of universality. In the industry, the notion that cinema is a universal language has been used on “both a domestic and international level [...] as a tool of control and colonisation” to dominate the scene for economic purposes (Dwyer, 2005: 304).

Furthermore, the concept of universal denies difference and marginalises or excludes subjects/fields (people), which further complicates its premise (Dwyer, 2005; Eleftheriotis 2010). With these considerations in mind, it has been argued that this widely accepted notion that film is a universal language contributes to the separation between audiovisual translation/media accessibility and film studies (Romero-Fresco, 2019). For this paper, I focus on how the fields of audiovisual translation, media accessibility, and the approach towards accessible filmmaking undermine the notion of universality in film, as the fields and approach illustrate difference by rendering translation and translators visible and highlighting the inaccessibility of cinema both as a practice and as an institution (Romero-Fresco, 2019). However, the term and concept of universal is also used in media accessibility and accessible filmmaking and I will discuss in this paper how the phrase “for all” and the concept of universal design reinstate the notion of universality, which masks the exclusion of the people involved in my research, who have dual/single sensory impairments and complex communication needs.

My Ph.D. practice as research *Within Sound and Image: The practice and theory of accessible filmmaking*, constitutes a documentary (approx. 45 minutes) and a written thesis. I argue that access is a two-way process, not only between non-disabled and disabled people, but also between practice and theory, and between different fields and disciplines. Practically speaking, a wider notion creates space for people with dual/single sensory impairments and other complex needs – although it could also apply to

disabled people more generally – to be involved in the filmmaking process. As a result, it creates space for new kinds of films that not only invite other forms of access to be considered as a matter of importance, but also new ways of seeing and thinking about the world. Theoretically speaking, my research opens up a potential dialogue; drawing from disability studies (critical), feminist (film) theory, philosophy (film), phenomenology (film) and new materialism; in order to bridge the gap between audiovisual translation/media accessibility and film studies, whilst also helping to potentially impact upon both the film industry, by making it more accessible; and film studies, by bringing issues of accessibility into the curricula and theoretical thinking about film more generally. For this paper, however, I argue that the inclusion of the people involved in my research (filmmakers and co-researchers), requires the reconsideration of what is meant by difference in accessible filmmaking and brings the notion of the universal further into question.

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Kate Dangerfield is a Ph.D. student at the University of Roehampton and her research focuses on accessible filmmaking. For the practice element of her research, Kate designed and delivered The Accessible Filmmaking Project in collaboration with the UK charity Sense, funded by the British Film Institute. A short film about the project was screened at the Victoria and Albert Museum in London as part of the Open Senses festival in 2017.

Other accessible filmmaking projects include collaborations with Sense and Studio Wayne McGregor, Open Senses festival, Marcus Innis and Moorfields Eye Hospital, BitterSuite, the Centre for Voluntary Sector Leadership (Open University) and PAL.TV, Green Candle Dance Project, A Blind Bit of Difference, and Archer's Mark.

Kate is currently working in collaboration with Amy Neilson Smith and Zara Jayne Arnold on the multimedia theatre project Not Disabled Enough produced by A Blind Bit of Difference, part funded by Extant.

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Live subtitling for access to education: a pilot study of university students' reception of intralingual live subtitles

According to the UN's Convention on the Right of Persons with Disabilities, education is an area where accessibility must be ensured. This accessibility does not only concern hearing impaired students for example, but also students whose mother tongue is not the language of instruction. Live subtitling is a method that makes lectures more accessible, specifically for the student groups previously mentioned, thus removing physical and linguistic barriers at the same time. However, to date, the reception of live subtitles in an educational context has barely been researched.

The aim of this research project was therefore to investigate (1) how university students in Flanders perceive lectures with intralingual live subtitles, i.e. lectures for which the words of the lecturer are subtitled in real-time in the same language (Dutch), and (2) whether these subtitles influence their performance. The subtitles were produced via respeaking, a method known from television for its good production quality, and projected in a block of 2 lines under the PowerPoint of the lecturer. We have investigated the impact of subtitling on perception and performance among two student groups: (1) students with Dutch as a mother tongue (L1 Dutch students), and (2) students with another mother tongue or who do not speak exclusively Dutch at home (L2 Dutch students). To this end, we conducted an experiment during two lectures in Translation Studies in Dutch, of which two fragments were subtitled and two fragments were not, attended by 146 first-year students in Applied Linguistics.

Student reception of the subtitles was investigated through online questionnaires consisting of Likert-scale questions related to overall appreciation, comprehension and retention questions. Through various statistical analyses, we compared the subtitled to the unsubtitled condition in a within-group design. Results show that although the students' overall

perception of the subtitles was relatively low, they performed significantly better when provided with them than they did without. Moreover, the scores of the subtitled fragments were significantly higher in lecture 2 compared to lecture 1, indicating a possible learning effect.

This hypothesis is supported by the results of the perception questionnaires. Students seemed to appreciate the subtitles more during the second lecture, in terms of the perceived lecture comprehension with subtitles and the appreciation of the delay. These findings might suggest that students learn to use the subtitles and the delay more to their advantage. Another promising finding was found when comparing both student groups. Although the L2 Dutch students performed significantly worse than the L1 Dutch students, the subtitles seemed to help the L2 Dutch students: when provided with subtitles, the L2 Dutch students performed almost as well as the L1 Dutch students did without live subtitles. In other words, these results point to the benefits of live intralingual subtitling for learning in an educational context for all students, including those for whom the language of instruction is not their (only) first language.



Passionate about languages and translation, **Amaury De Meulder** pursued a Bachelor's degree in Applied Linguistics at the University of Antwerp, studying Dutch, German, Italian, French and English. He spent the last year of his Bachelor's abroad, at the University of Innsbruck, perfecting his German and Italian language skills. After

graduating summa cum laude, he obtained a master's in Interpreting, from which he graduated cum laude. Recently, he has also successfully completed the European master's in Conference Interpreting. After his studies, he worked as an interlingual and intralingual subtitler, translator and copywriter, before being offered to pursue a Ph.D. at his alma mater. He is also still active as a respeaker at the Flemish public broadcaster VRT and the Flemish private broadcaster VTM, providing live SDH subtitles for the news and other live events.



Isabelle Robert is Senior Lecturer of Applied Linguistics, Translation Studies and French, vice-chair of University of Antwerp's Department of Translators and Interpreters, chief editor of *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, and treasurer of the European Society of Translation Studies (EST). She has been working on subtitling and accessibility since 2013, starting with the testing of the NER accuracy model in Flanders. In 2014, she joined an international research team working on a cross-national study on the reception of interlingual subtitles (supervisor: Prof. E. Perego). From 2015 to 2018, she was part of an Erasmus+ project on accessibility training and culture (ACT) and in 2016, she investigated the process of live interlingual subtitling at the Flemish broadcaster VTM. Finally, since 2017, she has been the leader of the Erasmus+ ILSA project (Interlingual Live Subtitles for Access) at UAntwerp.



Iris Schrijver is a tenure-track lecturer of Translation Studies and Spanish and researcher of the Translation, Interpreting and Intercultural Studies research group of the University of Antwerp. She started working on audiovisual translation and in particular on subtitling and cognitive load in 2017, with a strong focus on the use of eye-tracking for cognitive load measurements. She is currently working with I. Robert on the ILSA project. Furthermore, they have been collaborating for more than 10 years in their department and have published several articles together. They have worked together on previous projects as well, the most recent being the supervision of a Ph.D. project exploring the impact of intralingual and interlingual subtitling of L2 English university video lectures on cognitive load and comprehension, which started in October 2019.

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Accessibility, a strategy for promoting non-hegemonic languages on TV

Kilborn (1993: 659) affirms that "audiences will be more prepared to accept that some form of language transfer method will frequently be the key to gaining access to a range of programming hitherto denied them". As language technologies have been developed, the possibility of guaranteeing audiovisual accessibility has been simplified. However, although television stations offer subtitling or even the original audio through their second audio channel, they do not do so because they consider it useful for the promotion of languages, including minority languages. In fact, after recognizing the right of people with sensorial disabilities to enjoy audiovisual content, the way supplying the content in an accessible way was regulated has changed, not only for people with such disabilities. However, some public televisions have not developed linguistic strategies for the promotion of languages by means of affordable technology.

It is the aim of this presentation to show linguistic strategies or policies in the case of countries where hegemonic languages and minority languages coexist. We also attempt to highlight the value of linguistic accessibility as a strategy for promoting non-hegemonic languages on television. In Finland, for example, the television channel YLE offers subtitles in both Swedish and Finnish (MCG, 2007: 124), thus respecting the country's two official languages. Norwegian public television, meanwhile, offers subtitles in the minority Sami and Kven languages. The Welsh language television channel S4C subtitles in Welsh an average of 13 hours daily. Unsurprisingly, "the Welsh language subtitling service is aimed at Welsh learners as well as Welsh speaking, deaf or hard of hearing viewers, learners and those who lack confidence in speaking Welsh, to enjoy the programs on S4C" (S4C blog).

In the Spanish state, the Catalan channel TV3 subtitles almost all of its programming (Rovira-Esteva & Torr-Carroggio 2019: 35). In the Basque

Country, Basque Public Television (ETB) offered interlingual subtitling when it started, and in 1993, "Spanish subtitles were definitively discarded on the Basque channel" (Larrinaga, 2008). It was not deemed necessary to continue guaranteeing linguistic understanding, although this would have favored an approach of people with limited or no understanding of the language.

Currently, with the help of technologies applied to language, intralingual subtitles are offered in both Basque and Spanish on the ETB channels. Unlike S4C, ETB has not developed a language strategy to guarantee accessibility. In fact, the offer of subtitles does not imply the use of linguistic criteria to broadcast in either language. Along these same lines, the generalist television networks of the Spanish State offer external productions in their original language through the second audio channel, which they seemingly only do because it is technically possible, without following a defined strategy (TVE, 2016).

This presentation aims to show that the combination of technologies and linguistic strategies offer us an opportunity to facilitate the promotion and visibility of non-hegemonic languages, and that it should be taken into account when defining television language policies.

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Josu Amezaga Albizu, Ph.D. in Political Sociology, Director of the Department of Audiovisual Communication and Advertising at UPV/EHU, Main Researcher at NOR Group at UPV/EHU. He has directed and participated in many publications and researchs, especially related to Minority Languages (regionals or immigrants). He has done investigatory stays at Melbourne, Glasgow and other universities.

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Filmmaker, writer, audio describer, researcher

Experiments with integrated audio description in film practice

In the Film and TV industries, AD is predominantly produced as a rushed add-on in the postproduction stage and seen purely as an accessibility tool. Pioneering practitioners in theatre, dance and opera have been embedding the AD into the creative process but, in Film and TV, examples of engaging with a whole creative vision approach, so far are few. Jane will introduce questions arising from integrated AD in film practice and potential creative responses.

The talk will ask whether and how integrated audio description in screen media might simultaneously satisfy audiences of all sight experience. We will address the following elements as part of a toolkit for integrated AD:

1. Performer's voice: additional dialogue, in-character voice-over.
2. Creative AD: using creative language which is born of the film's 'vision' and compliments its overall style as well as the mood of a particular scene or moment; considering the performative aspects of delivering the AD narration - who speaks the script and how do they speak it?

After the talk, Jane will be very happy to answer any questions and to discuss the potentials, pitfalls and highlights of integrated AD in film practice



Jane Devoy has a distinguished track record as a short filmmaker. Her films have been screened internationally and supported by Arts Council England, Film London, British Council and AHRC. As a specialist in creative research methodology with current projects revolving around collaborative working practices and audio description, Jane is also working on a research project in the Dept. of Anthropology at the University of Oxford. Alongside research projects, Jane works as a freelance audio describer for film and TV.

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Intersteno

Live editing in live parliamentary subtitling – repercussions on accuracy and delay

Since research investigating live subtitling started, multiple facets of the profession have emerged on top of linguistic aspects, such as the techniques to produce it (respeaking, phonetic keyboard, syllabic keyboard, standard keyboard), its applications (court and parliamentary reporting, TV and conference subtitling, note and minute taking, etc.), and the audiences (deaf, hard-of-hearing, foreigners, hearers) it is addressed to (Eugeni 2008; Marsh 2005; Romero-Fresco 2011).

Parallely, two aspects have been the focus of attention of researchers in the debate around quality: accuracy and delay (Moores 2014; Romero-Fresco 2009), which rarely going hand in hand. Several factors have been considered in this regard, all influencing both accuracy and delay either directly or indirectly: workflow (one or more professionals), setting (in person or remote), broadcasting (delayed or not), the diamesic nature of source text (more or less spoken), type of source text (monological, dialogical, etc.), register (more or less planned), type of audience, technique, and so forth.

Something which has scarcely been considered but significantly affects both accuracy and delay, is live editing, or the procedural step meant for the correction of mistakes produced by the live subtitler, either before going on air or immediately after (Eugeni 2020, Pagano 2020, Romero-Fresco & Eugeni 2020, Velardi 2013).

In this presentation, live editing will first be described and illustrated with original materials from the profession. Then, a taxonomy will be proposed to understand its multiple facets. Finally, an example taken from the access service of the Rome Capitol reporting department will be shown and results discussed. In particular, the process of live parliamentary subtitling and the

role of live editors will be illustrated, and the repercussions in terms of accuracy and delay on the product will be analysed.

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Carlo Eugeni is a live parliamentary subtitler at the Rome Capitol and chairman of the Scientific Committee of the International Federation Intersteno. He has pioneered studies on respeaking by launching the International Symposium on Live Subtitling, funding the International Association of Respeaking onA.I.R. and writing the first book and Ph.D. thesis on the topic.

Carlo teaches Audiovisual Translation and has published in the fields of live subtitling and deafness and has participated in numerous national and international research projects on accessibility, subtitling strategies, and linguistic quality control. In 2018, Carlo received an honorary award from the Italian Association of Cochlear Implant Users APIC for his commitment in promoting the empowerment of deaf people through live and pre-recorded subtitling. He is currently Intellectual Output leader in the Erasmus+ project LTA (Live Text Access), in charge of the curriculum design for the training of real-time intralingual subtitlers through respeaking and velotyping.

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Accessible filmmaker: towards the definition of a professional profile

The current film production model has caused a gap between filmmakers, media accessibility experts and end users (Branson, 2018). In most cases, filmmakers do not get involved in the translation and accessibility process, losing control over it. Likewise, film training overlooks translation and accessibility as areas involved within the filmmaking process, resulting in professionals that ignore the impact this has on end users' experience of films (Romero-Fresco, 2019b).

To bridge this gap, Accessible Filmmaking (AFM) proposes a proactive, collaborative and inclusive approach for the creation of translated and accessible films. As part of this, it develops new figures, like the Director of Translation and Accessibility, the Disability Consultant and the Accessible Filmmaker (Romero-Fresco, 2019a). This presentation focuses on the latter.

Although several filmmakers have adopted the AFM model in their work, a professional profile has not yet been defined and training is still limited. Who are the accessible filmmakers? How do they manage the creation of translated and accessible versions of films? What technical and aesthetic challenges do they have to face? This presentation will explore the current practices in AFM and the emerging needs in the film industry in terms of translation and accessibility. To do this, a qualitative methodological approach will be used, one that combines in-depth interviews and focus groups with filmmakers and other members of the crew. Results could shed light on some of the key skills and competencies required for the definition of an accessible filmmaker's professional profile and the future training proposals for AFM.

Without losing a general perspective, this presentation will focus on Uruguay, a country characterized by an emerging film industry and a limited development of audiovisual translation and accessibility. In the past

few years, accessible versions of Uruguayan movies have been created with public funds. Small contributions for the creation of accessible versions of films are allotted to the development and production stages -not the distribution or exhibition-, which has forced filmmakers and producers to consider accessibility from inception.

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Florencia Fascioli Álvarez is a Ph.D. student at the Universidade de Vigo. She holds a master's degree in Audiovisual Translation from the Universitat Autònoma de Barcelona and a Communication degree from the Universidad Católica del Uruguay. She has been working as a freelance audiovisual editor since 2002 as well as a cinema and theatre audio describer in Uruguay and other countries in Latin America since 2010. Her research focuses on audiovisual communication and media accessibility, with a special interest in audio description for the Blind and partially sighted. Currently, she works as a professor of Audiovisual Production in the career of Communication, and as the Audiovisual Accessibility Program Coordinator at the Communication Department in the Universidad Católica del Uruguay.

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Human versus machine: semi-automatization of delay calculations in live subtitling

After some time and reiterated requests from the Deaf and Hard-of-Hearing community, quality is now one of the main topics of discussion in live subtitling. From a research standpoint, it has been embraced as a necessary object of study, which has led to a recent increase in scholarly works aimed at mapping the state of the art of live subtitling in several countries.

Together with accuracy, one of the technical parameters that tends to be mentioned in official guidelines and regulations dealing with quality is live subtitling delay, which should be reduced to the minimum possible extent. In this context, both the subtitling industry and researchers conducting quality studies need to come up with accurate estimations for the latency featured in their live subtitling samples. However, performing these calculations is highly time-consuming since it involves properly synchronizing the delayed subtitles contained in hours of audiovisual materials.

This presentation will deal with the semi-automatization of delay calculations in quality studies. It will begin by explaining the different methodologies that have been used to estimate live subtitling latency for large numbers of samples in several quality assessment projects undertaken in the UK, Spain and the US. It will discuss the main advantages and drawbacks in each case, as well as the time invested to perform the delay analyses. Then, it will describe an alternative semi-automatized method based on the use of forced-alignment technologies, which automatically align orthographic transcriptions of texts with audio recordings. The potential application of these tools to systematize and optimize latency calculations will be discussed, drawing on the findings of a research project undertaken in the US which explored the closed captioning delay of 30 programs broadcast in Spanish. The results obtained point at forced-alignment tools as promising aids that may reduce the time invested

in latency calculations, although human intervention is always needed, and optimal performance is only achieved in very controlled conditions.



Nazaret Fresno holds a Ph.D. in Translation and Cross-cultural Studies, as well as a master's degrees in Audiovisual Translation and Comparative Literature and Literary Translation. She is Assistant Professor of Translation and Interpreting at the University of Texas Rio Grande Valley, USA, and her research interests include audiovisual translation, media accessibility (subtitling for the Deaf and Hard-of-Hearing, audio description), and website localization.

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Permission to emote: developing coping techniques for emotion regulation in subtitling

The link between emotions and various forms of translation practice has been at the core of much research recently (Hsieh and Nicodemus 2015; Hubscher-Davidson 2017; Perdikaki and Georgiou 2020; Rojo and Ramos 2016). Both in translation and interpreting, emotional situations are part and parcel of the professionals' daily routine and translators and interpreters alike are frequent recipients of emotional impact (Valero-Garcés 2005; Tabakowska 2016). However, there is limited research regarding the link between the subtitlers' emotions and the impact of the (virtual or physical) workplace. As a result, the development of coping techniques that could help subtitlers deal with the emotional impact they experience under emotionally intense conditions also remains overlooked.

This paper focuses on such coping mechanisms employed by subtitlers when working with sensitive audiovisual material (i.e. audiovisual texts concerned with controversial and emotive topics, such as the abuse of people and/or animals, war and torture). The paper uses data from an online survey completed by 170 subtitlers, a focus group, a face-to-face interview as well as a team interview with two quality control editors. The subtitlers who participated in the study described emotional effects, such as experiencing distress while subtitling, interrupting the subtitling to regulate emotions, psychosomatic reactions (i.e. crying) and halting the subtitling process because of emotional overload. At the same time, the subtitlers shared several coping mechanisms developed during their careers, such as minimising the screen and/or turning off the sound, taking frequent breaks or asking a colleague to take over. The existence and recurrence of these mechanisms among subtitlers problematise notions of detachment during the subtitling process and reveal these otherwise silenced on-the-job practices.

The aim of this paper is to supplement those mechanisms with advice from occupational psychology and cognitive behavioural therapy in an effort to provide the wider audiovisual community with useful emotion regulation and monitoring tools and practices to encourage emotional resilience and enhance wellbeing. By putting a spotlight on the emotional impact experienced by many members of the subtitling profession, we are hoping to open up discussion, which, in turn, would help disassociate on-the-job emotion regulation from questions of professionalism.



Dr. **Nadia Georgiou** comes from a monolingual Greek family but was raised in an environment saturated with Anglo-American cultural products. She studied Translation and Modern Languages at the Ionian University in Corfu, Greece; Comparative Literature at Goldsmiths, University of London and was awarded a Ph.D. in Translation from the University of Surrey. Her thesis focuses on translators as readers of (poetic) texts and examines the initial stages of the translation process. Her research explores the work of agents involved in the production and circulation of cultural artefacts, such as authors, translators, editors and publishers in their varied networks, with a particular focus on gender and social class. She also has an artistic and academic interest in the factors that influence the writing/translating process. Nadia has worked as a language teacher, freelance translator, medical interpreter and library assistant. She translated Jules Verne's *Meridiana: The Adventures of Three Englishmen and Three Russians in South Africa* (2011) and *Head over Heels in Paris* (2012) respectively, from French and English into Greek. She lives in Reading, UK, and continues with her research and work as a freelance translator.



Dr. **Katerina Perdikaki** is an Associate Teaching Fellow at the University of Surrey, where she teaches Audiovisual Translation, Specialised Translation from English into Greek, and the role of semiotics in advertising. In the past, she has also taught

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**Subtitling and service-learning as tools for the development of
translator competences**

This paper presents the experience and results of a teaching innovation project implemented in the 2019-20 academic year in four different modules: Audiovisual Translation, SFL: English, SFL: French and SFL: German, all of them taught within the Degree in Translation and Interpreting at the University of Salamanca. The teaching staff and researchers involved in the project seek to promote the holistic growth of the future translator/interpreter professionals, while at the same time, the students make a valuable contribution to their community.

To this end, it is essential to favour an environment that will promote the process of self-motivation, which is necessary for the integral development of the students' translator competences (Király 2019) through active, authentic, collaborative, experiential learning. Adopting the role of facilitators and bearing in mind the students' learning background, the teachers aim to offer an environment that involves a reasonable degree of professional complexity (Kramersch and Hua 2016; Király 2013, 2019).

Due to the characteristics of the medium and the type of activities carried out in this field (new technologies, audiovisual materials, etc.), audiovisual translation has long proved to be particularly attractive and motivating for students (Neves 2004), as well as highly effective in the field of language learning (Calduch and Talaván 2017, Lertola 2018). At the same time, members of the Spanish-speaking community frequently experience the need to access information related to different fields of knowledge. This information is often readily available in user-friendly audiovisual formats but is not always available in Spanish, and for many reasons, professional translators do not tackle it. Translation and Interpreting students may mitigate some of these needs as they actively contribute to their community

by translating the audiovisual materials into Spanish, while at the same time building and developing the necessary competences and skills to do so.

The effectiveness of the approach is evaluated by applying various assessment tools at different stages of the learning process. The proposed activities and teaching approach make it possible to establish very productive links between teaching innovation, subtitling and service-learning: both students and society benefit from the experience (Martínez Lozano et al. 2018) while they all become aware of the scope of the work carried out by the audiovisual translation professional. Our results provide new insights into the role of AVT and the motivation and service-learning in translator education, which may serve as guidelines for educators.

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Laura González Fernández holds a doctoral degree in English Studies from the University of Salamanca. She teaches Audiovisual Translation, English as a Second Foreign Language and Literary Translation in the Department of Translation and Interpreting at the University of Salamanca.

Her lines of research are oriented towards the study of audiovisual translation and language learning methodology in higher education, focusing on the development of specific competences through the use of audiovisual materials and literary and historical texts.



Laura González, Iris Holl, Marie-Noëlle García and Amalia Méndez are lecturers in the Department of

Translation and Interpreting at the University of Salamanca, and all of them teach Second Foreign Language (English, French and German) and Translation. The line of research that brought them



together is innovation and new methodologies in audiovisual translation and foreign language learning.

They are currently collaborating on an innovation project in teaching methodology that focuses on the holistic development of translator competences through a combination of service-learning audiovisual translation projects in several subjects of the Degree in Translation and Interpreting of the University of Salamanca.



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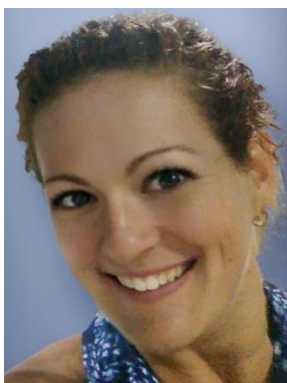
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Audiovisual translation and new technologies in order to teach English for architects

A substantial reform of Spanish universities and consequent adaptation of teaching methods has been brought about by the European Higher Education Area. In the context of language training, more recognition is given to communicative approaches, where English is introduced as an asset to develop students' transversal skills for their future jobs. The central role of students, the importance of competences and skills as well as the irruption of technology in education finds a useful ally in Project Based Learning (PBL).

Therefore, the current paper presents a project proposal that attempts to work as core instructional material in the English for Specific Purposes (ESP) class for architecture students. The tasks designed for this project revolve around audiovisual translation, new technologies and the use of real audiovisual materials which allow students both to realise the usefulness of language and to dive into today's labour market. The project is divided into four stages: the introduction of the driving question (houses and sustainability), the design of a sustainable house choosing the best materials for its construction, the presentation of the house and its sale to a potential client using a persuasive discourse. In order to move from one stage to another, the participants have to work on activities based on digital devices. Students have to subtitle and dub clips related to the topic presented. These activities will provide the practical instruction on technical English, the acquisition of specific and semi-technical vocabulary ranging from material properties to persuasive communication techniques and the improvement of the students' listening, writing and speaking skills by creative and motivational activities that engage students in practical learning.

Keywords: English for specific purposes, audiovisual translation, project-based learning, communicative approach, architecture.



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Raiders of the best translation: information management in audiovisual translation

Audiovisual texts may address a wide variety of topics. This is the reason why audiovisual translators must be experienced in managing information in order to find the best translation. Spanish undergraduate students usually have a compulsory course on documentation during their first year at university. The basic skills on information management and critical analysis of resources which are acquired there should help them during their whole training and future work. Therefore, this transversal translation competence is often taken for granted during the specialised training. For example, most courses on audiovisual translation are dedicated to learning the conventions, standards and norms of different modes, and do not pay so much attention to documentation (Matamala, 2008).

With the focus on dubbing, voice over and subtitling, the aim of this research is to describe the reality of audiovisual translators. Ideally translators have time to search for the best translation, but how often does the translation brief limit the time devoted to documentation? May it affect the quality of translations? Is there a difference on how translators manage information due to their experience? Do translators use recurrent information resources?

This paper will present the results of an anonymous questionnaire to 46 professionals in Spain, who were inquired about the average time available for documentation in a translation brief. They were also asked about the elements of audiovisual texts which require more documentation. Results show how translators agree on the genres and translation problems which most commonly oblige them to struggle when looking for the right term.

Because professionals may not always have the answer, they were also asked about the resources they most frequently use. Even though it is confirmed that Internet is their main source to find reliable information,

checking with experts is sometimes a must. This presentation will conclude with some useful documentation resources, which will be discussed following Matamala's classification (2005, 2019).



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Beyond accessibility for disability: senior citizens go to the movies

Most studies on audiovisual translation and media accessibility have focused on young or adult audiences, who naturally interact with modern technologies to a large extent in their everyday lives. But how do senior members of society find themselves in today's media-savvy world? In this study, we look into how we can harness media accessibility tools for the elderly: we test audio subtitling (AST) in the cinema for senior citizens using the AudioMovie app as an example.

In recent years, smartphones have become a more affordable tool for senior citizens to access the digital world. This trend is also visible in Poland, where 35% of people aged over 50 reported being smartphone-users in 2018, as opposed to 13% in 2015 (Silver, 2019). In spite of financial and technical obstacles, senior citizens do not oppose learning new technologies per se; studies suggest that they usually adopt a positive attitude towards technology and are ready to use it once they perceive it as useful in their everyday lives (González, Paz Ramírez & Viadel, 2012; Guner & Acarturk, 2018).

Senior citizens in Poland demonstrate a strong preference for voice-over or dubbing over subtitles (Jankowska, 2019). Polish cinemas, in turn, offer subtitles for a significant number of foreign theatrical releases. A study carried out with the AudioMovie project confirmed that senior citizens are willing to use an application to watch films with audio subtitles in the cinemas (Jankowska, 2019). However, it remains to be confirmed if they will be able to deal with the technology once they actually start using it.

In our paper we will discuss the results of a study carried out to test the usability of the AudioMovie app among senior citizens in a real-life scenario.

Tests were carried out in Kraków (2018) and Warsaw (2020). Together, we have tested 22 people aged 60-80 years old. The study followed a mixed-method approach, combining quantitative (survey) and qualitative (focus group) research. Results show that while senior citizens would like to go to the cinemas more often, they are not always capable of following fast-paced subtitles. That is why the majority of senior citizens who participated in the study identified dubbing and voice-over as their preferred modes of AVT and welcomed AST with great enthusiasm. Although senior citizens are not always proficient users of smartphones and new technologies, the overall reception of the AudioMovie app was positive and the application seems to be useful for the tested group (people aged 60 and over). The majority of respondents found the application easy to use and would like to use the application in the cinema to see films with AST. However, the participants who use hearing aids stated that they benefit from subtitling as well. It shows that senior citizens constitute a heterogeneous group and they have different needs concerning AVT that need to be catered for. The participants also underlined their need for clear, step-by-step instructions, either in the form of a guide, or on the part of other people, such as members of their family, cinema staff or instructors from technology courses. However, even though some senior citizens required a great deal of assistance, they believed that eventually they would be able to learn how to navigate the application. All in all, it is reasonable to assume that AudioMovie will appeal to a large group of senior citizens who are interested in watching films, either with AST alone or a combination of AST and subtitling.



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of translating audio description scripts between languages, multiculturalism in audio description, the audio description process and accessibility for senior citizens. She is founder of the Seventh Sense Foundation which provides access services and the Editor-in-Chief of the Journal of Audiovisual Translation. Anna is a member of European Association for Studies in Screen Translation (ESIST), Intermedia and AVT Lab research groups, AKCES expert group and a member of the Polish Audiovisual Translators Association (STAW).



Sonia Szkriba holds an M.A. degree from the Institute of Applied Linguistics, University of Warsaw. She is an AVT Lab member, ILSA project chief subtitler as well as a freelance audiovisual translator and SDH subtitler. In her future academic career, she plans to further explore the topic of senior citizens as

recipients of audiovisual content.



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Audiovisual translation and the going global of Chinese film and television

China has become a major country in film and television production. Since 2011, Chinese governmental agencies have begun to implement several projects, such as “Sino-Africa Film and TV Cooperation Project” and “Silk Road Film Television Bridge Project”, to promote the dissemination of Chinese film and television overseas through translation. Meanwhile, Chinese and overseas film and television companies have been increasing their efforts in the translation of Chinese film and television. Fansubbing also facilitates the overseas dissemination of Chinese film and television. Fans are one of the most powerful forces at play in the going global of Chinese film and television, taking their contributions to translation for Mydramalist and Viki as an example. There are three main modes of translating Chinese film and television for the overseas market: the government-sponsored mode, the commercial mode and the voluntary mode. The translation entities, contents of translation, target audience, broadcast channels and effects of the three translation modes will be discussed in the speech and suggestions for future translations of Chinese film and television for the overseas market will also be put forward.



Haina Jin is a professor of Translation, Film and Communication at the Communication University of China. Her research interests include audiovisual translation, translation history, and film history. She is the principal investigator of two China National Social Science Foundation funded projects on audiovisual translation. She has published a monograph entitled *Towards a History of Translating Chinese Films (1905–1949)* and is now working on a sequel, which will cover the 110-year history of translating Chinese films into foreign languages.

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Text for All: print accessibility basics

650 million people around the world live with a disability, and many of these disabilities impact their ability to access print whether through limitations of their visual, physical, or mental abilities. By preparing print to meet the needs of ALL users, we greatly increase our ability to convey a message and reach our audience. Key components of providing print for all include organization and design of the page layout, appropriate use of fonts, size, and contrast, judicious application of color, and language at an appropriate level. We will explore these components and more to help participants improve their ability to create print, whether hardcopy or digital, that will meet the needs of their audiences.



Matthew Kaplowitz is the parent of a child with disabilities, jazz aficionado, social entrepreneur and president of Bridge Multimedia, accessibility providers and strategists for television networks, educational publishers, architectural companies, government agencies, corporations, and non-profits. Since 2002, Bridge has worked to increase media access for individuals with intellectual and developmental disabilities through multi-sensory learning and to expand the benefits of audio description to children on the autism spectrum and English Language Learners. Kaplowitz was honored to be Special Advisor to the FCC, and to the White House and Congress through the National Council on Disability for the 2016 National Disability Policy Report. He received the 2017 Access Award from the American Foundation for the Blind.

As a Grammy and Emmy Award winning music producer, Kaplowitz has worked with Ravi Shankar, Joshua Bell, The New York Philharmonic, Carol Burnett, Christine Aguilera, Chris Botti, Dave Matthews and Sting.



Wendy Sapp, Ph.D., COMS: Dr. Sapp serves as Research Director for Bridge Multimedia, an accessible media company based in New York City. Dr. Sapp began her career as a teacher of students with visual impairments 1995 before also working as a Certified Orientation and Mobility Specialist. She has taught children birth to 21 years of age with visual impairments, including those with mild and significant disabilities and those with deafblindness. Since 2000, Dr. Sapp has conducted multiple research projects into educational issues relating to children with visual impairments, has published and presented extensively on this topic, and has taught numerous undergraduate and graduate classes for professionals preparing to work with people with visual impairments. Dr. Sapp has her M.Ed. in Special Education-Visual Impairments and her Ph.D. in Special Education from Vanderbilt University.

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A multisensory approach to audio description

A multi-sensory experience may enhance the 'seeing' ability of all people, whether they have sight or not. For individuals who are blind or visually impaired (B/VIP), the alternative senses have predominantly been touch and hearing. In the case of theater performances and museum exhibitions, descriptions may be combined with touch tours, which constitute an essential part of the audience experience. On the one hand, the audience can feel the exhibits and showpieces and on the other hand the audience can feel the set, props and costumes. Can the tactile experience also apply to animation films?

The work explores the usage of touch as a secondary communication channel to deliver additional information along with AD. The research is user-oriented and aims at presenting the results arising from reception studies and round-table discussions with the audience, based on a pre-screening touch tour and audio description of "Negative Space", a short, foreign, stop-motion animation film, projected to the Greek B/VIP audience with the use of audio subtitles (AST). After the screening, the questionnaires were read including questions from a sensory and linguistic point of view.

Animation uses objects that have some sort of emotional inner life that is somehow conserved and liberated by touch ("tactile memory") (Wells, 2014). What is more, stop-motion, as a technique, evokes a tactile perception by the use of materials and textures that appeal to the audience experience and address the sense of touch. In this framework, prior to the screening of the film, the audience had the opportunity to touch the original puppets and set which were provided by the production company solely for the purpose of our project. This experience was found to engage the audience, as they felt the objects and protagonists, their clothes, features, material and textures used. They also received further information that was

difficult to convey due to time constraints between the AD and the dialogue. Of course, through carefully selected vocabulary, “the feel of the scene” (Udo and Fels, 2009:181) can be better recreated.

Wells defines the fabrication of objects as “the re-animation of materiality for narrative purposes” (1998:90). The tactile knowledge of the world is fundamental for the cognitive development of the Blind because they use touch to learn how to explore the world around them (Miles 2003, Rochat 1989, Stilwell and Cermak 1995). Therefore, the AD could be expanded beyond the visual elements of animation films, encompassing a more engaging and entertaining experience for the audience.

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2019), the 4th International Conference on Itineraries in Translation History (Tartu, 2018), the 12th Languages & The Media (Berlin, 2018), the International Conference on Audiovisual Translation INTERMEDIA (Poznan, 2017) and the International Symposium "Spielräume der Translation" (Rome, 2016), and has issued the paper, "Audiovisuelle Übersetzung und ihre Grenzen: Richtlinien, Normen und praktische Anwendungen" at Spielräume der Translation (Waxmann Verlag, 2018).

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Machine-assisted subtitling and audio description: experiences from a project and a look into the future

Accessibility in media and communication mean an equal opportunity for all people to obtain information, participate in communication and consume cultural products. In the context of audiovisual media and content, barriers to accessibility may involve sensory issues such as impaired hearing or vision as well as linguistic issues like limited language ability. The importance of accessibility measures to overcome these barriers is currently growing, as demonstrated by the adoption of the European directive on web accessibility as well as by the accessibility directive to be adopted in the member states in the coming years. These entail, for example, providing digital audio content like speech in a visual format also (e.g. through subtitling videos), and conversely providing digital visual content in a spoken or textual format (e.g. through audio/video description). Recent technological developments have increased the availability of technical solutions for improving accessibility. Technology can indeed provide valuable tools for overcoming the issues often posed by the limited resources in accessibility measures.

In this presentation, we discuss the development and use of technology for improving the accessibility of multilingual audiovisual content in the EU funded research project MeMAD (Methods for Managing Audiovisual Data: Combining Automatic Efficiency with Human Accuracy, grant No. 780069). The project represents a joint effort from academic researchers, broadcasting and AV media organisations and companies developing language technology and digital production tools. During its three-year duration (2018-2020), MeMAD has researched and developed tools and approaches for speech-to-text applications, manually producing video descriptions, subtitles and other multilingual material both automatically and semi-automatically.

The presentation outlines the goals and outcomes of the MeMAD project with a particular focus on the work carried out on machine-assisted accessibility solutions involving subtitling and audio description. We discuss the experiences from the development work as well as the results from usability tests carried out with potential end users of these solutions, both professionals working with audiovisual media production and prospective audience members who need accessibility services. Based on these experiences, we take a look into the future and the role technology and automation may play in further advancing the accessibility of audiovisual media content.



Maarit Koponen (Ph.D.) is University Lecturer at the University of Turku and postdoctoral researcher at the University of Helsinki in the MeMAD (Methods for Managing Audiovisual Data) project work package focusing on multilingual and multimodal machine translation. Her research focuses on machine translation, MT post-editing, MT quality evaluation and translation processes.



Maija Hirvonen is Associate Professor at Tampere University and research fellow at University of Helsinki. She is principal investigator of the project MUTABLE (Multimodal Translation with the Blind) and a former principal investigator of the project MeMAD (Methods for Managing Audiovisual Data). Her research areas are accessibility (especially audio description and automatic video description), intermodal and multimodal translation and interpreting, and multimodal interaction.

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You've got mail...! Using email interviews to investigate professional subtitling culture

The aim of this paper is two-fold: to discuss the advantages and inconveniences of email interviews, an underexploited research technique in translation studies, on the one hand; and to present professional subtitlers' opinions on quality-related aspects on the other. Sixteen professional subtitlers working in German-speaking countries participated in an email interview consisting of five open-ended questions on recent developments in the profession: quality assurance, differences in quality perceptions between subtitlers and customers, and the competences needed to carry out subtitling work in the era of streaming services. The results show that participants appreciate the ease and convenience associated with email interviews as well as the greater reflection time and control over what information is disclosed. Email interviewing presents advantages for the researcher too, who is able to conduct several interviews in parallel, increase the size and range of samples, and eliminate the need for transcription. On the other hand, researchers may experience a lack of control over the research process, especially its temporal dimension. As regards the subtitling-related aspects of the study, the interviewees' responses highlight a series of changes that have affected professional subtitling culture in recent years and, subsequently, quality issues: the introduction of machine subtitling, crowdsourcing, pressure on prices, the increasing importance of relay subtitling via English, as well as faster subtitle production due to less editing in an attempt to allow less experienced subtitlers to enter the market. These results will be discussed from both an ethics and training point of view.



Alexander Künzli is Professor of Translation Studies at the Faculty of Translation and Interpreting of the University of Geneva. He is also Co-Director of the Translation Department, Head of the German Unit and President of the Faculty's Ethics Committee. He teaches translation theory, research methodology, and audiovisual translation. His main research interests are subtitling and translation revision. Among his most recent publications is a monograph that investigates professional subtitling culture, the status of subtitlers, the workflow of subtitling projects, and the collaboration between the different actors involved in such projects.

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Fun for All: Exploring new ways to improve game accessibility for blind players

Video games have become one of the preferred leisure options in our modern digital society, with 54% of the population of Europe aged between 6 and 64 regularly playing them (ISFE, 2019). However, video games remain mostly inaccessible to users with disabilities, who, as a group, account for 15% of the world population (WHO, 2018). Game accessibility for visually impaired players is particularly challenging due to the visual and interactive nature of games and the general absence of audio description (AD), despite the fact that AD could be integrated into some game genres (Mangiron & Zhang 2016). The Researching Audio Description: Translation, Delivery and New Scenarios (RAD) project, funded by the Spanish Ministry of Science, Innovation and Universities (PGC2018-096566-B-I00, MCIU/AEI/FEDER, UE), has as one of its main objectives to study how game accessibility for blind and low vision players could be improved, focusing on the potential application of AD and other technologies, such as text-to-speech. This paper describes the main accessibility barriers blind and low vision players face when playing games, as well as the methods they use to overcome them. It also presents the research carried out within the RAD project, which combines the descriptive analysis of the current state of game accessibility for blind and low vision players along with experimental research. By means of questionnaires and interviews addressed to blind and low vision players in Spain about their gaming habits and the accessibility barriers they face, the project aims to find out what users' needs and preferences are. In addition, game developers will be contacted to discuss the different options available to improve game accessibility, based on the users' feedback. With this project we hope to contribute to improving game accessibility for blind and low vision players, in order to advance towards a more inclusive society, which truly provides fun for all.

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María Eugenia Larreina Morales holds a BA in Translation and Interpreting from the Autonomous University of Madrid (UAM) and a MA in Audiovisual Translation from the Autonomous University of Barcelona (UAB). She is a predoctoral researcher working on videogame accessibility and the potential applications of audio description to the medium. The Ph.D. grant she has been awarded is linked to the Researching Audio Description: Translation, Delivery and New Scenarios (RAD) project. Besides media accessibility, she is also interested in the use of music in audiovisual products. Her professional experience includes a translation traineeship at the European Parliament in Luxembourg and volunteering as an interpreter.



Carme Mangiron is a lecturer and a member of the research group TransMedia Catalonia at the Universitat Autònoma de Barcelona (UAB). She holds an undergraduate degree in Translation and Interpreting from UAB, an MA in Anglo-Irish Literature and Drama from University College Dublin and a doctorate from UAB. She is the Director of the MA in Audiovisual Translation at UAB and has taught game localization at several universities in Spain. She has a broad experience as a translator, specializing in software and game localization. Her research interests include game localization, game accessibility, audiovisual translation and accessibility to

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Exploring audiovisual translation in vocational education and training: free commentary in teacher training

In recent years, the application of Audiovisual Translation (AVT) in Foreign Language Learning within a communicative approach has raised the attention of scholars and European institutions. A fast-growing body of research supports the integration of AVT in the language classroom due to its benefits as a method of support as well as a task (Lertola, 2019).

Captioning (written language transfer procedures) and revoicing (oral language transfer procedures) can enhance both receptive and productive language skills as well as other transferable skills. In particular, captioning and revoicing tasks allow language learners to deal with authentic multimodal material that combines both verbal (oral and written speech) and non-verbal elements (image and sound) in an innovative and motivating manner (Sokoli, 2018).

This paper will present and discuss an exploratory study on the application of a less-studied revoicing mode – free commentary – with Infant Education students of English as a Foreign Language (EFL) in a Vocational Education and Training (VET) centre in the Autonomous Community of Madrid, Spain. Within their professional module “Teaching English in Infant Education”, learners developed a free commentary task in which they had to collaboratively create the written script of a short animation and record it individually. The task had a double objective: to foster learners’ language skills, and to give them the opportunity to develop an infant-targeted digital storytelling activity. Therefore, participants could act as both language learners and as in-training teachers. A number of data collection instruments were employed in the exploratory study, namely a feedback questionnaire for learners, an observation rubric (for the teacher-researcher and the observer-teacher), and an audio-recorded focus group with the learners. In addition, the learners’ written scripts and audio recordings of

the short animation were evaluated through a tailor-made rubric by the native English speaking language assistant of the VET centre.

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Making television accessible: a professional approach

We are currently living in a globalised and multi-faceted society, in which audiovisual translation and media accessibility play a very important role when it comes to guaranteeing information exchange all over the world. Due to social and cultural diversity, there are groups of people with physical impairments who depend on the accessibility of such audiovisual services in order to understand and enjoy audiovisual work without coming up against barriers. Nowadays, there is a growing and accompanying awareness of the need to promote social inclusion, and authorities are setting specific requirements for platforms such as TV, the cinema, and the Internet. In order to achieve this, TV stations, for instance, are required to provide a certain percentage of accessible content regarding the two main accessibility modes: audio description for the Blind and visually impaired, and subtitling for the Deaf and Hard-of-Hearing.

The aim of this presentation is to provide a professional approach to the tools, techniques, and challenges of subtitling for the Deaf and Hard-of-Hearing, and audio describing for the Blind and visually impaired for TV. I will describe, from personal experience, how professionals work to make the programming grid of the new Valencian regional television, À Punt, accessible. Firstly, I will explain how the subtitling staff work and what technical means they use in order to make it possible to follow the TV content. In addition, specific constraints of both techniques will be identified and the consequences of these restrictions will be analysed. Despite the fact that time constraints have an important impact on the process of subtitling and audio describing; the main purpose when carrying out these tasks is to overcome all possible restrictions, while retaining the essence of the audiovisual work and ensuring product quality. In this sense, it will be necessary to cover the central notion of the Relevance Theory, according to which, the required techniques ought to be ordered in relation to their degree of relevance, so as to achieve the purpose or scope of the

translation task. It is not always possible to fulfil the requirements of both techniques because of the many restrictions they pose, but it is the task of the translator to minimise loss, and thus, reproduce as many traits of the source text as possible.

Finally, the conclusions that have been reached throughout the process of observation into how the accessibility service works will be discussed. I should highlight the importance of accessibility in media, as it contributes to making society more inclusive by eliminating barriers regarding access to information, thus making a step forward in guaranteeing the rights of all audiovisual text consumers in equal conditions. It is also relevant to note that more investment in accessibility in media is necessary in order to cover all users' needs. Ultimately, the conclusions derived from the approach to the Relevance Theory are interesting, regarding their application in both academia and industry.



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Thanks to a pre-doctoral research grant, she is currently working as a full-time research and teaching fellow in the Department of English and German Philology at Universitat de València while writing her Ph.D. dissertation. She is a member of the research group CiTrans, and her main areas of research are audiovisual and medical translation. She has participated as a speaker in conferences such as SELM (on modern languages), IALIC (International Association for Languages & Intercultural Communication), and PluriTAV International Conference.

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Learning AD in a tertiary interpreting program: a learner perspective

Audio description (AD), the rendering of images into words, helps visually impaired people access audiovisual products. With an increasing demand for qualified audio describers, the need for AD training is becoming increasingly apparent. So far, only a few programs in higher learning institutions have included AD training in their curriculum (Yeung, 2007; Leung, 2015). It is often subsumed under Translation & Interpretation (T&I) programs and is taught as a form of inter-semiotic translation, or audiovisual translation.

AD and interpreting are both performed orally. In recent years, scholars have noticed similarities between the two fields (Fryer, 2019; Yan & Luo, 2019; Yeung, 2007), especially in practice, evaluation and training. To explore the feasibility of conducting AD training in interpreting classes, the authors designed a two-week AD training module for a tertiary interpreting program. Around sixty translation students participated in the training. A post-class questionnaire survey will be conducted to collect students' feedback on the following aspects: 1) students' willingness to learn AD 2) their perceived difficulties in practicing AD 3) their perception of the AD quality. The data collected will be systematically analyzed, and the results will be reported and discussed.

Since audio description is a much-needed service and can significantly improve the quality of life for the visually impaired, more audio describers are needed. By analyzing the data collected, this study explores whether interpreter trainees have the potential to become audio describers.

Additionally, the information collected will serve as evidence for the future AD course design in T&I programs. This study, which borrows empirical research methods from Applied Linguistics and Interpreting Studies (see Yan, Pan & Wang, 2010), is expected to enhance people's understanding of research, training, and practice in AD and interpreting.

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Interpreter Training: A collective Volume of Bibliometric Reviews and Empirical Studies on Learners and Cultural Identity and Language Anxiety". She has served as editor and reviewer for important publishers and academic journals, and organized large-scale international conferences and activities; which have contributed greatly to the enhancement of communication among researchers, teachers and students. She is now President of the Hong Kong Association of University Women and is leading the organization with its 63-year history to continue its dedication to the promotion of higher education and support for community services.

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Putting the “Pop” into J-Pop: Using creative subtitles to promote Japanese popular music globally

We’re exploring the power of creative interlingual subtitling to promote global accessibility for Japanese popular music.

Some Japanese pop acts (e.g., the celebrated dance-and-vocal group Morning Musume) have begun using conventional subtitling in online music videos to promote their work beyond Japan. However, such acts have tended to rely on so-called ‘literal’ or ‘automatic’ translations, leading to comprehension errors, intercultural misunderstanding, and the potential for reputational damage. In this presentation, and given the high level of artistic and dramatic expertise associated with Japanese popular music videos, we propose to look beyond traditional translation conventions by embracing interlingual subtitles as creative acts that respect the artistry of musicians and video producers by better reflecting the visually stunning music videos they intend to communicate. Working with television and music professionals, and through focus groups in Japan and Britain, we are creating a new form of music video subtitles, tailored to promote understanding and better leverage the artistry, vitality, and visual appeal of Japanese popular music videos.

We are developing a translation workflow predicated on collaboration: between languages (Japanese and English) and industries (television production, popular music, broadcasting and academia). Dr. Sarah Maitland is a translation studies expert at Goldsmiths, University of London, and a professional translator for the theatre. David Heath is a television professional and a translation expert at Kanto Gakuin University in Japan. He is a longstanding translator for globally aired televisual content and music for Japan’s public broadcaster, NHK. Also in our group is Nobuyuki Harada. He is an NHK senior director and has been instrumental in popularizing Japanese music globally by creating an English-language music

program for the television. Our final partner is the company behind Morning Musume.

Our presentation will bring together intersecting areas of expertise (music television production, broadcasting, academic translation studies and creative subtitling) to highlight the practicalities of designing creative subtitles for the J-pop music video industry. We will share our unique experience of working with music industry and broadcasting representatives to understand the creative vision of Morning Musume, the global audience it wishes to reach through translation, and the role that focus groups in Japan and Britain can play in shaping creative subtitles that take an artistically attuned and audience-sensitive approach to communicating the meaning of the song lyrics. Specifically, we will present an analysis of one of the music videos of Morning Musume and will share our from Japanese to English language transfer process, and the production of and rationale for a creative set of subtitles that 'pop' on screen. We aim to stimulate debate about ways to effectively use nonconventional, creative interlingual subtitling to promote audiovisual music content internationally and cross-culturally in partnerships between AVT practitioners, broadcasters, and music producers.



Dr. **Sarah Maitland** is Senior Lecturer in Translation Studies at Goldsmiths, University of London, where she leads the MA in Translation. She is an elected member of the Executive Council of the International Association for Translation and Intercultural Studies and Managing Editor of the *Journal of Specialised Translation*. Sarah is the author of "What is Cultural Translation?" published by Bloomsbury Academic. She is a Memsources Certified Trainer. Her most recent work includes creating production video subtitles for "A Universe (Alone)" by Cuartoymitad Teatro.



David Heath is an associate professor responsible for Translation Studies in the College of Intercultural Studies at Kanto Gakuin University in Yokohama, Japan. His research interests include voiceover on Japan's global English-language TV channel. He has also been a translator (Japanese to English), language consultant, narrator, and live announcer for international broadcasters and advertisers in Japan for more than 25 years. In this context, he has worked on, inter alia, music shows, news shows, current-affairs shows, documentaries, language-education shows, anime, educational iOS apps, and corporate promotional videos. One of the longest-running globally aired TV shows with which he is professionally involved introduces Japanese music and musicians in English. He is a Chartered Linguist and a Fellow of the Chartered Institute of Linguists.

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Media accessibility for radio and broadcasting undergraduate course: a new discipline in Brazil

According to Romero-Fresco (2013) the main services of audiovisual translation and media accessibility are still “an afterthought in the filmmaking process” (http://www.jostrans.org/issue20/art_romero.pdf). Considering this reality, the presentation will show a proposal that aims to make Brazilian undergraduate students of Radio & Broadcasting aware of media accessibility in advance. In Brazil we have been facing a very optimistic period in an audiovisual translation context, with a variety of articles, publications and research groups in the area and conferences, which help to align experts and researchers on the same topics: audiovisual translation and media accessibility. However, it is rare or even unprecedented to have an undergraduate discipline that proposes the study of accessibility resources such as audio description, subtitling for the Deaf and Hard-of-Hearing, dubbing and voice-over applied to audiovisual production as official content.

The main objective of the talk will be to present some results from the implementation of a discipline called “English in audiovisual production” in an undergraduate course of Radio & Broadcasting in Sao Paulo State University. The students have been trained in media accessibility and its importance, while working on audiovisual production. After evaluating the benefits of intralingual subtitles in English classes, the researcher started proposing activities during which the students could add both intralingual and interlingual subtitles to their own audiovisual products. This task was possible after reading and debating media accessibility and its importance in audiovisual production. The professor/researcher also presented documentaries and articles about audio description and the inclusion of deaf and blind people in academic and cultural contexts.



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The compositional metafunction in the audio description of cartoons: a proposal based on The grammar of visual design

Most research in audio description focuses on dynamic images - films, videos, dance performances, theater, etc. however in the field of static images, it mainly concentrates on works of art. In addition to works of art, the pages of textbooks are rich in cartoons, comic strips, tables, graphics, etc., which encourage different forms of interpretation in the construction of student knowledge. Cartoons are multimodal genres that build their discourse through the intertwining of visual and verbal languages and, like the others, need to be audio described for visually impaired students. In Brazil, the Ministry of Education (MEC), distributes digital and printed textbooks to students in public schools. Knowing that the notion of space is fundamental for visually impaired people, in my doctoral research I proposed systematic parameters for the elaboration of the audio description of cartoons in digital textbooks, based on the assumptions of the Grammar of Visual Design (GVD), developed by Kress and van Leeuwen (1996, 2006). I used the compositional metafunction as an entry point from which to propose the ADs of cartoons that were submitted, together with the ADs proposed by MEC for an evaluation by five visually impaired consultants. The data collection instruments showed that by starting the descriptions with the location of the image elements, it offers greater spatial comfort for the visually impaired public, minimizing the gaps in the appreciation and interpretation of the visual code.



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Documentation resources applied to new technologies: some professional practices

Localization has become a key industry to ensure that all kinds of digital products reach markets that differ from those for which the product was originally developed. It is a complex process, one which encompasses the adaptation of the digital product at different levels, not only the linguistic, but also the technical, legal and aesthetic.

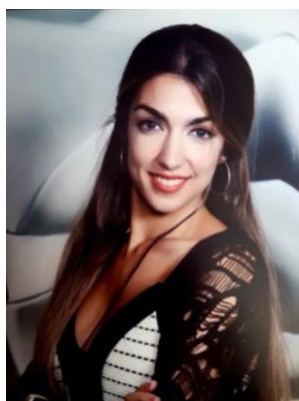
Localization emerged at the end of the 70s with the rapid growth of the software industry in the United States, where developers identified the need to export their software products to other countries to increase their income. Since then, localization has expanded and adapted to the growing and diverse digital industry and the different particularities that every product displays.

Traditionally, localization refers to software products, video games and website content. Each group shares aspects such as their digital nature and their added interactive dimension. Also, the localization process for each group is similar to a certain extent (product development, translation phase and quality assurance); nonetheless, some differences can be noticed when analyzing the processes thoroughly.

In this context, this presentation aims to describe the particular documentation needs that a localization project may pose to translators. To do so, the classification of documentation resources proposed by Matamala (2005/2019) will be used, together with a questionnaire completed voluntarily and anonymously by some localization professionals. These translation and localization experts were asked about their experience in localization projects regarding the average time spent finding documentation resources, the contents included in the localization kit (if they receive any), and their preferred sources to look for reliable information related to the project. Some of the most complex translatable

assets and video game genres in terms of documentation requirements will be mentioned too.

The results point at the complex nature of the three types of multimedia products that professionals localize, and the variety of contents and genres they display. There does not seem to be a significant difference in the time and type of resources used by the interviewees in terms of their educational background, gender or years of experience. Those referring to game localization seem to have less time to prepare for their projects and all the professionals stated that they rarely receive a localization kit including documentation resources. Regarding the most complex translatable assets, the on-screen text appears to be the most demanding asset in terms of documentation resources, as well as legal contents and written dialogues in video games. Most documentation resources used for audiovisual translation projects seem to be useful to localizers as well, although some particular resources might be added, such as translation memories provided by their clients and websites created by fans ("wikis").



Laura Mejías-Climent holds a Ph.D. in Translation from the Universitat Jaume I (UJI) and a Bachelor's degree in Translation and Interpreting from the Universidad Pablo de Olavide (UPO). She works as a lecturer and researcher at the UJI and she is a member of the research group TRAMA. She has taught at UPO, ISTRAD (Instituto Superior de Estudios Lingüísticos y Traducción) and teaches at Universidad Europea (Valencia). Furthermore, she has worked as a translation project manager and professional translator. She has also taught in the USA thanks to a Fulbright scholarship. She holds a master's degree in AVT from the Universidad de Cádiz/ISTRAD and a master's degree in Translation and New Technologies from the UIMP/ISTRAD. Moreover, she completed a master's degree in Secondary Education and Languages at the Universidad de Sevilla. Her lines of research focus on Descriptive Translation Studies, specifically, on translation for dubbing and video game localization.

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Accessible paratext: actively engaging (with) D/deaf audiences

Building on Genette's definition of paratext (1987), as well as on Batchelor's recent seminal monograph (2018), this presentation examines the notion of 'threshold' from the perspective of accessibility and demonstrates the importance of accessible paratext and of the way that paratexts are designed, with particular reference to paratextual material designed with and for Red Earth Theatre to promote integrated captions for a variety of audiences (see for instance https://www.youtube.com/watch?v=MjEo3UL_ZI4&t=13s by Esteban and Mével).

Our notion of 'accessible paratext' rightfully involves multimodal forms of translation and intersemiotic interactions, in order to provide a crucial point of access for D/deaf members of the public who often feel that theatrical performances are 'not for them'. It is based on a project funded by the Arts and Humanities Research Council (AHRC) and the Engineering and Physical Sciences Research Council (EPSRC). It brings together Red Earth Theatre, a small-scale touring theatre company based in the UK with an established track record and commitment to research in inclusive integrated communication with young audiences (with a focus on deaf audiences), and an interdisciplinary team of researchers from across the arts and computer sciences at the University of Nottingham, to explore solutions for the audiences for whom, until now, immersion in performance has been hindered by modes of accessibility that divide and distract attention. Building on Wilmington's 'Deaf like me' report on engaging 'hard-to-reach' deaf audiences through theatre and on the Arts Council of England's Creative Case for Diversity (2011), this article examines intersemiotic multimedial translation in the form of creative captions for the theatre, and, more specifically, for paratextual video material that was created as part of the project to showcase integrated captions in live performances. With

accessibility high on the agenda all over Europe, and with a growing awareness and acknowledgement of the importance of promoting and embracing diversity (Creative Case for Diversity, UK, 2011), many issues remain that prevent D/deaf audiences from fully engaging with theatrical performances.

This perception that the theatre is not for D/deaf audiences appears to be driven by several factors, including the fact that many members of the D/deaf community have neither heard of nor seen integrated theatre, and because access to accessible performances is not forthcoming: information about these performances in the form of what we define here as paratext, either does not exist or is not communicated in a way that is accessible, nor in a way that makes the accessible nature of the performances tangible to members of the D/deaf audience. In other words, and to use Genette's terminology, no 'threshold' – no entry point into performances – is provided. This presentation demonstrates the extent to which several semiotic systems (sign language, spoken words and written captions) interacting together, on the stage or on a screen, can provide a much-needed gateway to theatrical performances, and how it can take both marginalised audiences back to theatres and improve the shows' accessibility.

Keywords: accessibility, captions, sign language, inclusiveness, paratext, threshold.

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content/uploads/2017/12/Deaf_Like%20Me_FINAL.pdf [accessed 10th August 2019]



Dr. **Pierre-Alexis Mével** is Associate Professor in Translation Studies at the University of Nottingham and is the creator and director of the MA in Translation Studies. He teaches Translation Theory and Audiovisual Translation at both undergraduate and postgraduate level. With a vast experience working as a freelance translator (producing subtitles and localizing websites), he completed his doctoral thesis in French and Francophone Studies at the University of Nottingham in 2011 which culminated in the publication of a book entitled 'Can We Do the Right Thing? Subtitling African American English into French' (Peter Lang, 2017). He has a particular interest in the representations of non-standard varieties in films and creative captioning for screens as well as live performances.

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Training in accessibility for vulnerable groups: a tool for social transformation

Emerging technologies applied in immersive environments are changing the way in which we access culture and could prove to be effective in facilitating the inclusion of groups at risk of social exclusion. Technological advancements offer many ways to enhance access to cultural heritage and allow people to enjoy audiovisual content regardless of their nationality, race, religious beliefs, sexual orientation, and social or economic status. Under this perspective, the European founded project TRACTION aims to explore the potential of opera co-creation, with the aim of a social transformation through the use of emerging technology, such as 360° videos. The project targets three vulnerable groups: youth prison inmates, migrants and people living in rural areas. It is not only important to involve them in the creation process of the opera production, but also to offer the further delivery of the production to all audiences. Most of the people belonging to these groups are native speakers of foreign languages which are not covered in most cultural productions, making access to cultural heritage environments a challenge. Accessibility has to be granted to all, and this is the challenge that the TRACTION project aims to tackle.

Under the premise of the UN CDPR slogan: "Nothing about us without us", this presentation aims to outline the accessibility training for vulnerable groups, offered as part of the TRACTION project. Firstly, this training will aim to grant access to co-created audiovisual content to all audiences, regardless of their (dis)ability or origin. Second, it will provide basic accessibility skills to the people who belong to these vulnerable groups. Lastly, and most importantly, it will aim at fostering inclusion with accessibility in mind and raise awareness about the importance of equality rights in access to information. The presentation will conclude by discussing the expected challenges of this community-centric approach and pointing out areas where future research is needed.



Estel·la Oncins holds a Ph.D. in Accessibility and Ambient Intelligence from the Universitat Autònoma de Barcelona. She has a large experience in providing accessibility for live events as a freelance translator, subtitler, surtitler and respeaker for different Spanish televisions and conferences, and as an audio describer for Liceu Opera House. Her research areas are audiovisual translation, media and digital accessibility and creative industry.

She is currently involved in the Education and Outreach Working Group (EOWG) from W3C. She is a partner in the KA2, LTA and IMPACT projects in addition to the H2020 projects HELIOS and TRACTION.



Marta Brescia is a predoctoral researcher in the Department of Translation, Interpreting and East Asian Studies at the Universitat Autònoma de Barcelona (UAB). She is working on subtitling for the Deaf and Hard-of-Hearing and audio description in immersive media, thanks to a scholarship linked to the TRACTION (Opera co-creation for a social transformation) project. She holds an MA in Audiovisual Translation from UAB. Her research interests include audiovisual translation and media accessibility, as well as immersive and interactive digital media.

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To have your cake and eat it too: saving the quality and quantity of modern operatic surtitles

Opera surtitling, which has entered the operatic world for good, has recently become a popular and fast-developing area of translation studies.

Nowadays, surtitles are one of the key factors in making opera more audience-friendly, attractive and accessible. The main function of surtitles consists of informing the audiences what the singers are singing about, a type of translation that may also shape the interpretation of particular opera productions.

Considered to be a branch of subtitles, surtitles are governed by slightly different rules than their older relatives. The maximum exposure time for subtitles is 6 seconds and (though it depends on numerous factors) are considerably constrained (Díaz-Cintas and Remael 2007). However, the 'six-second rule' does not need to be applied for surtitles and they do not have to be so heavily condensed. It is true that operatic libretti are very flowery, and many scholars emphasise the importance of a great reduction in operatic surtitles (Burton 2009; Virkkunen 2044). However, modern opera surtitles prove that it does not always have to be the case. When compared with the original libretti, surtitles often consist of almost the same number of characters; sometimes this number is even bigger than the original. Complicated metaphors and sentence structures are usually simplified, but there are many additions as well.

There are different types of additions in surtitles – often they are single words clarifying the plot, but some are longer and more surprising. Nowadays, the trend of modernising opera productions is particularly popular and sometimes surtitles represent these modernised productions very closely. There are also different levels of adjustment for these translations and cases where what is being sung and what is being shown in the surtitles do not have much in common.

While focusing on the surtitles following specific productions, one may refer to the skopos theory created by Vermeer and Reiss, according to which the purpose of the translation action determines the process and final shape of the translations (2015). For opera surtitles prepared for modernised productions, this aim consists of providing the audience with information about the whole performance, not just the libretto.

Using a number of examples of libretti translations offered by the biggest opera houses, i.e. Metropolitan Opera House, Royal Opera House or Bayerische Staatsoper, I would like to show that nowadays, surtitles are not always heavily reduced and condensed. They may also shape the productions, become an integral part, and subsequently prove that this type of translation, irrespective of its first premises, has become very visible.

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Aleksandra Ożarowska is a freelance translator and a Ph.D. candidate at the University of Warsaw, where she teaches translation. She is also a lecturer in English at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. Her research focuses on audiovisual translation and contemporary approaches to translation studies. Translating from English, Polish, German and Italian, she cooperates

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You have rules... so what? Neologisms and anglicisms in video games localized for the French-Canadian market

The translators working on video game localization must juggle two worlds: the world of video games, where the English language is predominant; and the world of their language, where the rules need to be respected. Video games and new technologies brought with them a bunch of new terms and translators need to choose whether to translate them or not, then to manage the effects of this decision. Between foreignization and domestication (Venuti, 1995), Anglicisms and French neologisms, which approach is the best for making it fun for all without breaking the rules?

The Office québécois de la langue française, known as the 'watch dog' of French language in Québec, has recommended many French terms for the neologisms of the video game and new technology industries. But are these terms used by the players, the translators and industry? To what extent are these recommendations implemented in French-Canadian gaming language? What kind of Impact do these translation choices have on the game text?

Inspired by the Quirion (2003) protocol for measuring terminology usage, we have studied the implementation of terms from the video games area. Our study is based on the results of two online surveys (with translators and players), the analysis of promotional material from a selection of video games and on the analysis of websites related to video games.

This research work is based on two approaches: the productivist approach (Ladmiral, 2010), whereby we need to explore the daily challenges of the translator's work; and the functionalist approach (Vermeer, 1978), with which we need to ensure that the terminology chosen is functionally appropriate, and, in this case, contribute to the immersion of the player in the game. These efforts are part of a future guide on best practices for game localisation for the French-Canadian market.



Julie Pigeon is a professional translator and reviewer specializing in video games. She has also worked as a Localization Manager and Localization Project Manager for a localization agency.

Currently studying for a master's, she researches good practices in the localisation of video games for the French-Canadian market. She is passionate about grammar, francisation, new terminology, language evolution, words and games. During her studies, she received two bursaries of excellence from the Foundation UQO.

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Inclusion of students with sensory disability in the EOI English-language classroom in the Valencian community

This study encompasses three different spheres: foreign language (FL) didactics, inclusive education and translation studies. An inclusive approach is currently being encouraged by both national and international regulations in order to guarantee equal rights among students. Inclusivity in education not only recognizes the right of people with disabilities to study alongside their peers without impairments, but also highlights the need for greater involvement from the educational community in order to meet their needs within the mainstream educational system. Likewise, in the present-day world, there seems to be an increasing demand for learning FLs, particularly English. Thus, any person with a disability who wishes to learn English (or any other FL) must be able to access this training on equal terms and in a mainstream classroom. On the other hand, within Audiovisual Translation (AVT) Studies, there is an abundance of research regarding subtitling for the D/deaf or the hard of hearing (SDH) and audio description (AD). Similarly, several studies on the potential of these AVT modes with non-disabled FL students have already been carried out. However, AVT has barely been explored as an educational tool for learners with sensory disabilities.

For the reasons outlined above, the aim of this study was to explore and describe what measures for attention to diversity were being adopted during the 2018-2019 academic year for students with sensory disabilities in the EEOOII (abbreviation in Spanish for Escuelas Oficiales de Idiomas, Language Official Schools) of the Valencian Community (Spain). In addition, a second objective was to verify whether AVT—especially SDH and AD—played a role within those measures. To gather both quantitative and qualitative data on these two issues, three instruments were implemented: (1) personal interviews with directors, English department heads, and English teachers at the EOI centers in Valencia-Zaidía, Castellón, and

Alicante; (2) a questionnaire aimed at the English teachers of the 24 existing EEOOI in the Valencian Community; (3) an analysis of the information related to this issue available on the centers' websites.

Finally, data shows how a reduced number of students with sensory disabilities actually enroll in EOI courses. Teachers report several difficulties in achieving inclusion for such profiles, which will be detailed in this presentation. Our results also include a list of the measures for attention to sensory-disabled students which have been taken so far at the EOI centers. Finally, we recognized the virtually non-existent role of AVT in these classrooms, and, subsequently, its more limited use as a tool for providing a truly inclusive educational environment for sensory-disabled learners.



Dr. **Beatriz Reverter Oliver** holds a degree in Translation and Interlinguistic Mediation (Universitat de València, 2013), for which she was awarded an Academic Excellence award. She also holds a master's degree in Creative and Humanistic Translation (Universitat de València, 2015), and a master's degree in Secondary Education Teaching (Univeristat de València, 2017), for which she was awarded two Extraordinary Master's Prizes. In 2019 she received her Ph.D. with her thesis *Inclusión del alumnado con discapacidad sensorial y traducción audiovisual en las aulas de inglés de las EEOOI de la Comunitat Valenciana*, directed by Dr. Juan José Martínez Sierra. To date, Beatriz has worked as a translator and foreign language teacher, both in Spain and France. She currently works as a French teacher in secondary education, while continuing her research work at university. Her main areas of research are audiovisual translation as a tool for language teaching, inclusive foreign language teaching and accessibility in the media.

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Insights into respeaking practices in Spain

At the present time, respeaking has become one of the most common methods for providing live subtitling in several countries, not only for a broad range of TV programs but also for events, such as conferences, courtrooms or classroom contexts. As compared to other approaches, this one has proven to be quite affordable and less time demanding in terms of training, and these benefits have been fully appreciated by the industry.

In Spain, respeaking came onto the scene just over a decade ago and it has gained so much popularity, it is considered the preferred technique for providing live subtitling. In recent years, the number of companies offering live subtitling services and the number of professionals working in this field have increased. Although several Spanish TV broadcasters rely on this method to make audiovisual content accessible to everyone, respeaking research is still scarce in our country, both in terms of training and practice. Indeed, very little is known about Spanish respeakers with valuable first-hand knowledge on this technique.

This presentation, framed within the first large-scale study about live subtitling quality on Spanish TV (QuaLiSpain), will tackle this issue. Its main aim will be to offer a brief overview of the respeaking landscape in Spain, with a focus on training and practice. Following previous research on different respeaking practices around the world (Romero-Fresco, 2011), and specific research projects on live subtitling (ILSA, LTA), information was gathered through interviews and questionnaires disseminated among service providers and live subtitlers in Spain. Through the compilation of testimonies from Spanish respeaking professionals, some insights will be provided on their educational background, training, technical skills, working methodologies and workflows. The particularities of this live subtitling technique as applied in Spain will then be discussed, before exploring how practitioners face specific challenges with their work and which topics they

perceive as more pressing. To conclude, some reflections will be made on how this dialog with professionals may lead to a better understanding of what respeaking entails, and how the information compiled may affect the quality of live subtitles, which will be shared with the audience.



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Her studies have allowed her to work as part of the UVigo team for ILSA (Interlingual Live Subtitling for Access), a European Union funded project focused on interlingual respeaking. In addition, she has experience in teaching English as a foreign language, both to children and adults. Thus, she has been able to combine her interest and passion for languages, audiovisual translation and media accessibility.

Currently, she is a member of GALMA (Galician Observatory for Media Accessibility) and a recipient of predoctoral funding from the Galician Government (Xunta de Galicia). She has also received two Academic Excellence awards, one granted by the Universidade de Vigo and the other one granted by the Xunta de Galicia.

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Creative media accessibility

The tension between source-text oriented translation and target-text oriented translation has traditionally been the driver of many of the key discussions that have permeated throughout the history of translation studies: literal vs free translation, formal vs dynamic equivalence, foreignization vs domestication, etc (Nida and Taber 1969, Venuti 1965). On the free and/or target-text oriented end of the spectrum is the notion of transcreation, which foregrounds the creativity involved in translation (Bernal-Merino, 2006). In audiovisual translation and more specifically media accessibility, the focus has traditionally been placed on comprehension and on compensating for the content that the users miss due to their impairment. The priority of SDH has often been to provide viewers with hearing loss with the same information that is available to hearing viewers, whereas AD normally aims to convey to blind and partially sighted users what is being seen by fully sighted viewers.

However, recent developments in media accessibility, such as Greco's three shifts (2019), (from a particularist, maker-centred and reactive to a universalist, user-centred and proactive view of media access) and accessible filmmaking (Romero-Fresco, 2019), (the consideration of accessibility/translation in the production of audiovisual content through the collaboration between creators and translators/media access experts), are pointing to a different way to look at media accessibility. This new approach aims to facilitate the viewers' (multisensory) engagement with the film and focuses on their abilities rather than on their impairments (Romero-Fresco, 2020a, 2020b, Fryer and Cavallo, forthcoming). This is leading to creative practices wherein accessibility is a crucial artistic element of the film and the different accessible versions are being treated as original versions, rather than target texts (Branson, 2019). In this sense, creative media accessibility may be regarded as a form of transcreation, which in this case

is applied to different versions for audiences that may not be in a position to access sound and/or image.

This presentation aims to map out the different ways in which creative media accessibility is being applied in both films and theatre plays, almost invariably in collaboration with the creative teams. This includes subtitled versions that are originally designed to reinforce the visuals instead of making up for lost audio content in the subtitles, audio described films/plays that build in key audio content in production to avoid including it in the description, and finally, “all for all” productions that are designed to include both subtitles and audio description for everyone in a way that is not redundant for any target group. The presentation will aim to trigger discussion regarding how creative media accessibility can be tackled in research, where and how it can be trained, and how it can co-exist with current media accessibility guidelines in the professional industry.



Pablo Romero-Fresco is Ramón y Cajal researcher at Universidade de Vigo and Honorary Professor of Translation and Filmmaking at the University of Roehampton. He is the author of the books *Subtitling through Speech Recognition: Respeaking* (Routledge) and *Accessible Filmmaking* (Routledge). He is on the editorial board the *Journal of Audiovisual Translation* and a founding member of the Global Alliance of Speech-to-Text Captioning. He is the leader of the international research centre GALMA, for which he is currently coordinating several international projects on media accessibility and accessible filmmaking, such as the EU-funded ILSA (Interlingual Live Subtitling for Access). His first documentary, *Joining the Dots* (2012), was screened during the 69th Venice Film Festival and was used by Netflix and film schools around Europe to raise awareness about audio description. His latest documentary, *Donde acaba la memoria*, co-produced by the Spanish public broadcaster Televisión Española, is currently in post-production as an example of accessible filmmaking and creative media accessibility.

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CREACTIVE: haute couture subtitling

Deaf audiences are heterogeneous. It is possible to draw different profiles depending on the location of the alteration within the ear, the degree of hearing loss caused by this alteration and the onset of the hearing loss. The location of the alteration may produce an alteration in the hearing quantity or may affect the ability to hear sounds, besides reducing the quality of the sound heard. The degrees of hearing loss vary from mild to profound. The former directly affects clarity and produces some difficulty following speech in noisy situations, although the brain still receives and identifies sounds; while the latter makes people unable to hear any speech at all, and they need to rely on visual cues (signing or lip-reading) to maintain communication. The moment when the hearing loss appears is of special importance. Particularly early hearing loss has an impact on the cognitive, communicative, linguistic and social development of the child.

Therefore, conventional SDH alone seems insufficient to cover the needs of ALL those who are unable to hear.

Creative subtitles originated from the urge to provide an effective subtitling code according to the capabilities of deaf children, which differ from those of deaf adults, due to their age, maturity, language appreciation and reading skills. Creative subtitles are a completely newly designed subtitling code targeted at younger (deaf) audiences. They are designed ad hoc and present extralinguistic information visually, by means of comics' language conventions. They are an innovative proposal that changes the manner subtitles have been commonly conceived, since they are tailor-made for the particular needs derived from deaf children's sensory disability. Despite they respect the technicalities of conventional SDH, such as time-coding, character restriction or time limitations, creative subtitles break the rest of the norms of subtitling.



Èlia Sala Robert holds a Ph.D. in Translation and Language Sciences with a thesis on subtitling for deaf children. She works at Universitat Pompeu Fabra where she teaches translation and accessibility. She is also in charge of the module that introduces students to audio description and subtitling for the deaf and hard-of-hearing at the MA in Literary and Audiovisual Translation of the Barcelona School of Management. With more than ten years of experience as a linguist, translator and subtitler, she manages creative translation and accessibility projects under her personal brand.

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Audio subtitling Portunhol: from a borderless translation approach

The present study is part of a research project which aims to analyse the impact of audiovisual translation on the globalization of languages, 'language' being a social semiotic system capable of expressing the social components that represent a community (Moreno Fernández, 2017, p. 119). Focusing on the Brazilian film *A superfície da sombra* (2017), announced as the first film to be spoken in Portunhol, an interdisciplinary framework of analysis was designed to create an audio subtitling script from a 'borderless translation approach' that aims at translating difference without resorting to assimilation and homogenization, thinking of the border as a way to defy the national and monolingual paradigm (Burneo Salazar, 2019). Set on the Brazil-Uruguay border, the film revolves around a Brazilian man's trip to the extreme south of the country to attend a funeral. The borderland is a central character in the film, but more as a shared identity marker than as a dividing frontier. As repeatedly said by Blanca (performed by Giovana Echeverria), "It does not matter what side of the border you are on", and the difficulty to separate the characters' linguistic resources as belonging to one discrete language or the other (Spanish or Portuguese) is clear proof of cross-border intertwining. This linguistic practice has been called Portunhol, among other denominations. As a result of its non-standardisation, there is a lack of underlying systematicity to language switching and hybrid formation among its speakers. In the film, all the lines in Portunhol were subtitled in Portuguese, assuming the original audience's need for translation. For a blind audience, audio subtitles could be created in standard Portuguese, but a soft hybrid variety that allows comprehension may be more suitable for this project, according to the borderless translation approach proposed here as an act of poetic justice,

which aims to produce otherness in the act of translating as if there were no borders (Burneo Salazar, 2019). After selecting a self-contained excerpt from the audio described film, an audio subtitling script will be created based on a sociolinguistic, auditory-perceptive and acoustic study of Blanca's utterances. The script will include phonetic and prosodic cues related to the control of the vocal tract, muscle tension and phonatory aspects.

Keywords: borderless translation, audio subtitling script, Portunhol.

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The sentient being's guide to automatic video description: a six-point roadmap for building the computer model of the future

Advances in computer vision, machine learning and AI would appear to suggest that the path to automating descriptions of moving images is just one short step away from the relatively advanced art of automatic still image captioning. However, the complexities of video narrative mean that this is not currently the case, and the burgeoning of social media and online moving imagery in general has therefore not been matched by concomitant progress in machine-assisted media accessibility.

Mental modelling theory, relevance theory and the complexities of human storytelling teach us that the average viewer infers just as much, if not more, from elements that cannot be seen or heard than from what can be derived from sound and images alone. As human beings, we view a series of moving images as a puzzle, delivering clues and signs which must be decoded and interpreted using our common knowledge and life experience in order to understand the message contained within. Training a computer to derive meaning like a sentient being is therefore a monumental task, and one which is far from resolved. Hence, despite advances in AI and deep learning, human input in the evolution of machine-learned narrative is essential, and likely to play an ever more prominent role in the design and modelling of AI solutions that have the best chance of supporting broad-ranging multimodal description.

Over the course of the European MeMAD project (grant number: 780069), which focused on managing and augmenting audiovisual media content, we explored the human aspects of meaning-making in film consumption, working with colleagues in computer vision research to apply our results to informing the production of future AI video description models. This paper considers six key outcomes of our investigations, derived from a linguistic and multimodal analysis of human-made and machine-generated video

content descriptions. They represent the elements we consider essential for 'humanlike' automatic description (captioning) of film narrative, and which have the potential to extend the current models beyond simple object and action identification into the realms of meaningful storytelling. The outcomes are as follows:

- i. character identification and tracking
- ii. 'intelligent' object identification
- iii. informed action labelling
- iv. temporal sequencing
- v. sensitivity to the narrative paradigms of storytelling
- vi. narrative saliency

The main part of the paper will focus on explaining how we arrived at these six key outcomes and their significance to the future of computer vision by reference to a number of specific examples taken from an extensive corpus of 500 annotated film extracts ('the MeMAD500 corpus').

Our presentation will conclude with a brief explanation of how the above outcomes have shaped the development of the MeMAD video description prototype, and the impact that might be achieved by applying them to the automation, or semi-automation, of content description for the future of media accessibility and video retrieval.



Kim Starr is a Research Fellow in the Centre for Translation Studies at the University of Surrey in the UK. She previously worked in the financial and broadcast television sectors, finding time along the way to pursue a degree in Politics and Law (Queen Mary, University of London), and master's degrees in Journalism (Westminster), and Audiovisual Translation (Surrey). She was awarded a doctoral scholarship by the Arts and Humanities Research Council/TECHNE, completing her Ph.D. in Audio Description for Cognitive Diversity in late 2017. Her doctoral research

focused on remodelling AD as a bespoke accessibility service for young autistic audiences experiencing emotion recognition difficulties. She maintains an interest in multimodal and intersemiotic translation services for cognitive inclusivity. For the past two years, Kim has worked on the EU funded 'Methods for Managing Audiovisual Data (MeMAD) project. She is co-editor, with Sabine Braun, of the 2020 volume "Innovation in Audio Description Research" (Routledge).



Sabine Braun is Professor of Translation Studies and Director of the Centre for Translation Studies at the University of Surrey in the UK), an 'Expanding Excellence in England' funded research centre focussing on human-machine

interaction in translation and interpreting. Her research focuses on socio-technological modalities and practices of audiovisual translation and interpreting. She is an international authority in video-mediated distance interpreting and led several international projects relating to the combined use of videoconferencing and interpreting in the justice sector (AVIDICUS 1-3). Her interest in audiovisual communication has also led her to researching audio description as a complex form of intersemiotic translation. As a partner in the H2020 project MeMAD, she is currently leading work package 5, 'Human processing in multimodal content description and translation'. She is co-editor (with K. Starr) of the 2020 volume "Innovation in Audio Description Research" (Routledge).



Jaleh Delfani is a post-doctoral research fellow at the Centre for Translation Studies (University of Surrey, UK), working on the EU-funded H2020 research Project 'MeMAD - Methods for Managing Audiovisual Data: Combining Automatic Efficiency with Human Accuracy', which involves researching human-generated vs. machine-generated descriptions of moving images. Previously she investigated transfer of extralinguistic

cultural references in unofficial interlingual subtitling practices.

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Subtitling short films to improve writing and translation skills

Didactic subtitling, that is, subtitling as an active task used as a resource in foreign and second language learning, has been studied for almost two decades now. Different scholars have researched the benefits of didactic subtitling to enhance different linguistic and communicative skills, depending on the combination (interlingual or intralingual) and the direction (L2-L1, L2-L2 or L1-L2). This presentation will focus on a new contribution to this field of research by analysing the benefits of reverse subtitling (L1-L2) of complete short films to improve both writing and general translation skills.

The data analysed will be derived from a teaching innovation project carried out at the Universidad Nacional de Educación a Distancia (UNED) under the name of SUBFILM: Subtitling short films to improve writing and translation skills: making short films accessible. Students were presented with the possibility of subtitling complete short films (and not just extracts) in groups and then having their work published and recognized in the online version of the corresponding short film. This concept of working to help make an audiovisual product accessible to foreign audiences brings about a key extra motivational element that will be discussed in the presentation.

In SUBFILM, five Spanish short films of different lengths available in YouTube that did not contain subtitles in English were selected, and a total number of 30 students were grouped in order to work on subtitling from Spanish into English. An ad-hoc subtitling editor was selected to facilitate the collaborative work and students had one month to subtitle the film within each group and two extra weeks for a peer review and assessment made between the groups.

Linguistic assessment tasks (translation and pre- and post- writing tasks), questionnaires (for sample description and feedback on perceived improvement), subtitling assessment rubrics and observation were the main

data gathering instruments used in the project. The conclusions clearly point towards the benefits of the reverse subtitling of complete short films for the enhancement of foreign language competences in terms of not only translation skills and writing production, but also vocabulary and grammar proficiency in the foreign language.

This presentation will offer a general overview of the main methodological guidelines for didactic subtitling. It will also offer a summarized state of the art of this subfield of didactic audiovisual translation. Then, the SUBFILM project's resources and procedures will be described in order to go on to analyse the main data obtained. Finally, the most relevant results will be offered, accompanied by a comparative discussion on how the conclusions gathered complement previous related research, as well as paving the way for new related research paths.



Noa Talaván obtained her Ph.D. in 2009 with a thesis on the didactic applications of audiovisual translation to foreign language education. Since then, this has been her main research interest, a field where she has contributed to almost 30 peer-reviewed publications, including articles in specialised journals, book chapters, and monographs as well as

co-editing a specialized issue. She is Associate Professor of English Studies and Translation in the Foreign Languages Department of the Universidad Nacional de Educación a Distancia (UNED), Spain, and has coordinated 13 teaching innovation projects since 2008 in the area of the didactic applications of audiovisual translation to foreign language education. Currently (since 2016), she is the coordinator of the teaching innovation research group ARENA (accessibility, audiovisual translation and language learning), based at the UNED.



Pilar Rodríguez-Arancón Ph.D. works at the Universidad Nacional de Educación a Distancia (UNED) in Madrid (Spain), in the Department of English Studies. Her research specialises in the influence of culture in the translation and teaching of English, AVT and the application of technology to the teaching of languages, and she has belonged (since 2016), to the teaching innovation research group ARENA (accessibility, audiovisual translation and language learning), based at the UNED.

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Accessible filmmaking and sign language (interpreting): from standardization to creativity

It is widely acknowledged that there are, mainly, two ways of making audiovisual products accessible for people with hearing impairment, namely, subtitles for the D/deaf and Hard of Hearing (SDH) and sign language interpreting (SLI). This presentation will address the concepts of accessible filmmaking (AFM) and creativity applied to the SL(I) of pre-recorded and live audiovisual products (such as films, music and theatre, for example).

Creativity in the SL(I) of an audiovisual product can be incorporated at a non-linguistic level, both in postproduction and earlier phases, but it can also be included in sign language itself, in the same way that it can be incorporated into any oral language. In some cases, SL(I) is even part of the performance from the beginning, not as a postproduction element, but as a central part of the performance which is thought of and incorporated from the outset. With this approach, signers and interpreters are no longer external agents but part of the cast and crew.

Creativity in SL(I) can turn this accessibility mode, which is primarily aimed at Deaf communities, into an artistic visual element for hearing people and non-signers. This is not yet an extended practice in filmmaking, where the vast majority of SLI is incorporated after postproduction in a standardised way and where SL as a language, not as an accessibility mode, is still scarcely represented. Nevertheless, some creative practices are slowly gaining a foothold in the industry.

This presentation will address current creative practices in the SL(I) of audiovisual products in different stages and those that have been implemented both within the language itself or externally. By looking into examples taken from different art expressions, this contribution will present three levels in which such creativity can be implemented. Firstly, it can be implemented as external creativity, with the use of different special effects,

editing processes, or visual aspects of the signer. Secondly, it can be implemented as interactional creativity, making use of signing consultants, incorporating signers in the performances, carrying out a casting of signers or allowing signers access to the creative view of the product. Thirdly, creativity can be implemented in the language or in the interpreting itself, with creative use of phonemes and non-manual markers, as well as with the use other visual representations that can come from SLs (classifiers, neologisms...) or from other art expressions (visual vernacular or signdance, for example).

Current examples will allow reflection on how the artistic and creative possibilities of this form of communication can be beneficial to signers and non-signers, the Deaf and hearing, in order to create more inclusive products. Our perception of accessibility can be enriched through the implementation of some of these creative practices. Moreover, they offer us a great opportunity to expand our understanding and make new and meaningful connections between different art expressions, human communication and inclusion. The reflections that might arise from this presentation can also challenge the hegemonic representations of cultures, languages and communication modalities and might present an opening for further analysis in Accessibility Studies.



Ana Tamayo has taught at the University of the Basque Country (UPV/EHU) since November 2016. She obtained her BA and MA at Universitat Jaume I (Castellón, Spain). At that same university she defended her Ph.D. on captioning for d/Deaf and Hard-of-Hearing children in 2015. She has completed two international research stays, at the University of Roehampton (London, UK), and at Universidad César Vallejo (Lima, Peru). Currently, she is a member of the research group TRALIMA/ITZULIK (UPV/EHU) and an external collaborator at TRAMA (UJI) and GALMA (Universidade de Vigo). Her research interests focus on audiovisual translation and accessibility in different modalities. She is especially interested in contributing to the research on accessible filmmaking and captioning and accessible filmmaking and sign language.

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Towards a multilingual database of sound effects

One of the most significant linguistic and technical challenges applied to subtitling for the Deaf and Hard-of-Hearing persons (SDH) is the linguistic description of sound encapsulated within the space of subtitles. This subtitle typology is crucial to hearing impaired audiences, since its main purpose is to improve the level of comprehension and appreciation of the plot, character development and, in general, the nuances of audiovisual products.

The scope of this study is to investigate the possibilities and the applications of a multilingual database of sound effects. This database will combine the most recent technologies in respeaking, viewed as “the production of subtitles by means of speech recognition” (Romero-Fresco, 2018) applied to sound effects, and the most recent technologies in Machine Translation, which is more widely used in (non-AV) text translation than in AVT (Burchardt et al., 2016).

Drawing upon the BBC Sound Effect database and by means of what is supported by agencies producing Foley sounds, along with specialised SDH subtitlers and linguists, this universal tool can potentially be transformed into a common point of reference for the appropriate labelling of SDH. The use of the database can be extended to more languages with the scope of consolidating and unifying the labelling of sound effects for SDH across Europe.

Part of this research will also focus on some aspects of Sound Studies and Deaf Studies with the aim of investigating the loudness of sound effects and the limit under which a subtitle will be rendered either irrelevant or unnecessary. The outcome of this research could be used as the foundation for further interdisciplinary research and its results, and data are expected to become useful resources for educational and training objectives.

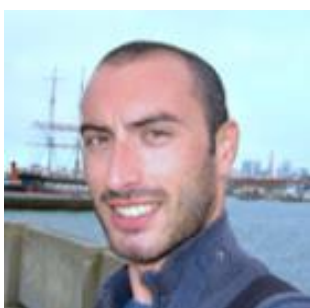
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Subtitling, SDH and Audio Description. He holds a Master of Arts in Audiovisual Translation from City University, London. He experienced professional subtitling in a localisation agency in London, where he was also Production Manager. He has been working as a freelance translator and subtitler for numerous agencies both in the UK and Italy for over eight years (English-Italian language pairs). He has contributed to international film festivals as a translator, interpreter, subtitler and project manager.

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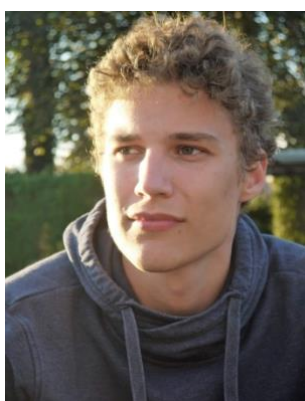
The relation between subtitle reading, cognitive load and comprehension in an EMI lecture

In today's globalized reality, European universities face increasingly multicultural and multilingual audiences. Many higher education institutions (HEIs) are therefore starting to use English as a medium of instruction (EMI) (Wächter & Maiworm, 2014). However, EMI may negatively impact lecture comprehension, cognitive load and retention for students less proficient in L2 English. Subtitles might help to overcome these language barriers and thus improve accessibility, as they have been shown to facilitate comprehension, knowledge and language acquisition (Gernsbacher, 2015; Vanderplank, 2015).

However, the impact of subtitles on lecture comprehension and cognitive load is still largely unexplored. The Subtitles for Access to Education project was set-up to address four research gaps related to this topic: (1) the effects of subtitles in a standard educational context that is not aimed at language learning; (2) the relation between cognitive load and subtitle processing, with a particular focus on whether intralingual subtitles are redundant and increase extraneous load, according to the Redundancy Effect (Mayer, & Fiorella, 2017), or beneficial as stated in the Dual Coding Theory (Martin, 2018); (3) the measurement of actual subtitle reading vs. visual attention; (4) the relation between L2 English proficiency and subtitled EMI lectures. The first three gaps have been addressed in research by Kruger, Hefer and Matthew (2014), Kruger and Steyn (2014) and Chan, Kruger and Doherty (2019). They examined subtitles and cognitive load in a standard educational context and the first two studies distinguished visual attention from reading by developing and using the Reading Index for Dynamic Texts (RIDT) (Kruger & Steyn, 2014). In all three studies, subtitles were found to have no affect on cognitive load, contradicting the Redundancy Effect mentioned above; nor did they improve or worsen performance. Interestingly, the first two studies found that intralingual

subtitles were read more extensively than interlingual subtitles and that actual subtitle reading correlated positively with performance. Interlingual subtitles, however, were thought to result in better long-term performance based on the retention scores in the delayed post-test. All these studies only tested the effects of subtitles on students accustomed to EMI and English subtitles.

This paper reports on a small-scale experiment, conducted as a part of the Subtitles for Access to Education project, which aimed to examine the relation between cognitive load and subtitle processing. 15 Belgian students with varying L2 English proficiencies watched three EMI lectures with intralingual subtitles while being monitored with eye-tracking. After each video, participants filled in a psychometric questionnaire to measure cognitive load subjectively and completed a comprehension test. Participants were subsequently interviewed to collect qualitative data on the perception of subtitled EMI lectures. The experiment explored correlations between (1) subjective and objective measures of cognitive load; (2) subtitle reading, measured with the RIDT (Kruger & Steyn, 2014), and comprehension scores; and (3) subtitle processing and cognitive load. The results of this experiment pave the way for an upcoming large-scale eye-tracking experiment addressing all four gaps in a within-subjects (repeated measures) design.



Senne M. Van Hoecke is a Ph.D. student at the Department of Applied Linguistics, Translation and Interpreting at the University of Antwerp (Belgium). His main research project is 'Subtitles for access to education: Exploring the impact of intralingual and interlingual subtitling of L2 English university lectures on cognitive load and comprehension', conducted under the supervision of Iris Schrijver and Isabelle Robert. He has obtained a master's in Interpreting and has previously worked on readability and Automatic Writing Evaluation (AWE).



Iris Schrijver is a tenure track lecturer at the Department of Applied Linguistics, Translation and Interpreting at the University of Antwerp (Belgium), where she teaches undergraduate and graduate courses on Spanish-Dutch Translation and Translation Studies. She specializes in cognitive translation process research, translation competence acquisition, and interlingual live subtitling competence. Iris Schrijver has published in several international peer-reviewed journals (e.g., *Across Languages and Cultures*, *Fachsprache*, *Revista española de lingüística aplicada*, *Perspectives: Studies in Translatology*).



Isabelle Robert is a senior lecturer of French at the Department of Applied Linguistics, Translation and Interpreting at the University of Antwerp (Belgium), where she teaches undergraduate courses on French Oral and Written Text Production and Translation Studies, and graduate courses on Dutch-French Translation, Revision and Translation Technology. Her main research interests include translation process research, audiovisual translation (interlingual live subtitling), translation revision processes, and sight translation.

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Creative subtitles: using typographic design to convey extra meaning

Traditional subtitles have been conceived as a naturalised conduit to communicate the auditory information of a film for those who would not have access to it otherwise. They are meant to go unnoticed; this is, viewers are not expected to pay attention to their design, rather they are expected to look past them and retrieve the content presented. In order to achieve this, subtitling conventions were created indicating the position, colour, font type, number of characters and lines for the subtitles among other things. The result is a standard subtitle design placed at the bottom of the screen using sans-serif typefaces, without any display effect, and, most of the time, either pale white or yellow, with or without boxes.

Paradoxically, this type of design can be seen as intrusive and disruptive since it is often in conflict with the director's intentions and is rarely in line with the film aesthetics. Moreover, recent studies have shown that conventional subtitles might not be as effective as was initially thought in terms of emulating the original non-subtitled viewing experience (Fox, 2012, 2018; Romero-Fresco 2013, 2018; Brown et. al. 2015; Branson, 2017). In relation to this, in the past few years, a new approach on subtitling has been gaining popularity, one that seeks to entitle subtitles with the aesthetic importance of written text and to include them as a natural component in the filming process: creative (sub)titles. This type of titles challenges the standardised design rules of subtitles and their illusion of transparency to specifically adapt to the aesthetic requirements of each film, considering (kinetic) typography as a semiotic resource with meaningful potential.

The notion of typography as a means of communication might be novel in the subtitling domain but has been expanding to other fields (graphic design, textbook design, website design) for decades and having been propelled with the advent of digital media. Evidence has shown that

typography has indeed an expressive component aside from the textual one. The meaning of a message can be interpreted in a different way just by changing the design of the typographic presentation (Shaikh & Chaparro 2006; Juni & Gross 2008; Subburamu 2010). But, how can this be applied to subtitling? What kind of meaning can typographic design add? What are the typographic and motion features that can empower the meaning conveyed?

All these issues concern both audiovisual translators (to make informed professional decisions) and filmmakers (to know what possibilities are available) but have not been analysed in depth. For this reason, this research focuses on analysing how typographic design can be applied in subtitling to express a character's feeling, transfer auditory information and highlight or reinforce an idea inter alia. The aim of this study is to present the state of art of creative subtitles, introduce a set of typographic features that can be used in subtitle design (e.g., colour, position, font weight, spacing, posture, style or movement) and, finally, outline their semiotic potential to better understand how to convey extra meaning.



Rocío Inés Varela Tarabal is a Ph.D. student in Communication at the Universidade de Vigo (Spain) and also works as a freelance multimedia designer. Her research focuses on typographic elements in films, especially creative subtitles. In addition, she is interested in accessible filmmaking, eye-tracking, and cognitive film studies. She completed two

bachelor's degrees, one in Audiovisual Engineering at the Universidad Católica del Uruguay and the other in Psychology at the Universidad de la República, Uruguay, both in 2015. Afterwards, she studied for a master's in Digital Media at the University of Bremen and in Multimedia Translation at the Universidade de Vigo. Currently, she is a member of GALMA (Galician Observatory for Media Accessibility). Throughout her career, she has received academic support and awards from several institutions, such as the Universidad Católica del Uruguay, the German Federal Ministry of Education and Research and the Universidade de Vigo. She is currently the recipient of predoctoral funding from the Xunta de Galicia.

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Introducing accessibility services on Polish commercial television: a case study

Poland is a country where accessibility services for people with vision and hearing loss are becoming part of the audiovisual landscape and have started attracting the interest of television providers (Jankowska & Walczak, 2019). The announcement of the Act of 22 March 2018 on the Amendment to the Polish Radio and Television Act (2018) set the thresholds for the quarterly transmission time of programmes equipped with accessibility services. Since then, both public and commercial channels have revised their policies related to providing these services in their content.

In this presentation, we will analyze the process of introducing accessibility services: audio description, subtitles for the Deaf and Hard-of-Hearing and sign language on commercial television in Poland. We will focus on kids' content, aimed at pre-schoolers. Our presentation will consist of two parts. In the first part, we will look into the process from an industry point of view. In the second part, we will reflect on the results, share viewers' feedback and outline the company vision for the near future.

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Agnieszka Walczak holds a Ph.D. from the Universitat Autònoma de Barcelona. She is a member of the TransMedia Catalonia Research Group and AVT Lab Research Group. She has over 10 years of experience in audiovisual translation, specializing in audio description, subtitling and voice-over.

Professionally, she works as Global Language Operations Manager at ViacomCBS Networks International, where she is responsible for content localization into over 30 languages, access services included. Agnieszka also teaches Audiovisual Translation at the University of Warsaw.



Aleksandra Dobrowolska – psychologist, linguist and audiovisual translator with over 20 years of experience in voice-over and dubbing for kids' content in Poland. Since 2007, she has been working as Dubbing and Quality Assurance Manager for Nickelodeon channel. In 2017, she started discovering the mysteries of access services, not previously required from commercial broadcasters in Poland. Currently, she is supervising all

access services related projects on Polish ViacomCBS channels.

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Videogame localization: from development to end user experience

Localized versions represent between 30 to 70% of video game sales, which means that localization should be present in every developer's mind.

However, when the Fun & Serious Game Festival organized a localization workshop in 2018, nobody showed up.

In ongoing Ph.D. research by the University of the Basque Country, we are analysing video games from three points of view to throw light on the process and effects of video game localization.

First, we created a catalogue of all the video games that were available in Spanish on Steam from 2006 to 2016. We shared a survey with the developers of the 3124 pre-selected games, asking questions about the localization process. Thanks to the 172 collaborators who took part in the survey, we learnt that medium-sized companies rely almost only on translation agencies, while micro companies rely on volunteers, colleagues and also translation agencies. English is the original language for 8 out of 10 games, but half of the time games are not written by a native speaker. Sixty percent of the companies who write in English do so because of the selling opportunities. About a third of the companies apply internationalization recommendations and perform exhaustive revision and testing tasks during the localization process. Another third does it halfway into the process, with the final third doing barely anything at all. This information is part of the results obtained by the 26 questions of the survey.

In the second stage of the research we chose two games with an ideal localization process, two with a poor one, two whose translation had been done by volunteers and two whose translation had been done by automated translation software. For each game, we analysed the translation of the first 2000 words and compared each group with the others to check if the

localization process had influenced the quality of the final product. Most translations contain additions, omissions, modulations, adaptations, contradictions between text and image, regionalisms, and typos in different degrees.

Next came a survey among gamers to test if they value a good translation and if they are bothered by mistakes in the final product. The survey gathered 569 answers with very different opinions which are still being analysed.

The combined results of all three stages might give us some insight into how the localization process affects the final product and the opinion of the end users. We hope that the research will bring the video game industry and the translation industry closer, but only time will tell.



Itziar Zorrakin-Goikoetxea finished her bachelor's degree in Translation and Interpreting in 2014 and has been working as a project manager since then. Her job involves managing translation and interpretation services, dealing with customers, revising translations and translating small texts. In 2016 she completed a master's degree in Translation and New Technologies for which she wrote a master's thesis about Transcreation in video games. Now she is carrying out Ph.D. research about video game localization at the University of the Basque Country. The goal of the Ph.D. is to bring developers, gamers and translators closer to each other for improved results and better sales. Her research has been included in the programme of four conferences and has recently been published in the 5th *Linguae* magazine.

PRESENTATIONS, DAY 2

Presentations will be ordered alphabetically by their first authors.

Friday, 29 January 2021

Alves Pinto de Assis, Italo¹, Patricia Araújo Vieira² and Vera Lúcia Santiago Araújo³

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An eye-tracking study on the influence of number of lines and subtitle speed in the processing of Brazilian deaf and hearing participants

Exploratory pieces of research in Brazil have demonstrated that the SDH available in the country does not align with people's demands, questioning the parameters currently used. In this sense, experimental pieces of research based on eye-tracking have gained status in the study of subtitling parameters in recent years. Two of these parameters (subtitle speed and number of lines) still lack further investigation, even though they have been approached by previous studies. The number of lines and its influence on the processing of subtitles by the Deaf, especially, is something that has not yet been tested extensively; however, most of the studies carried out with hearing participants point out that the processing of 2-line subtitles is less demanding given their more complete syntax. In this context, this paper aimed at investigating how the subtitle speed and the number of lines influence the processing of subtitles by deaf and hearing participants. For that, we selected 8 extracts (with between an 8 to 15 seconds duration) from a movie whose subtitles were manipulated in line with 4 experimental conditions: 1 line, 2 lines, slow (145 wpm or 14 cps) and fast (180 wpm or 17 cps) subtitles in a 2 x 2 factorial design. The participants (16 hearing so far, who will be complemented by 16 deaf in the future) were exposed to these videos on an eye-tracking device. So far, the results of the hearing

participants' fixation duration suggest a significant statistical difference on the number of lines variable. They had less difficulty processing when the subtitles had a more complete syntax, in this case, 2-line subtitles. Subtitle speed was not significant.



Italo Alves Pinto de Assis is an assistant professor in the English Department of Acaraú Valley State University in Ceará, Brazil. Currently, he is a Ph.D. candidate in the graduate program on Applied Linguistics at the State University of Ceará. His current research focuses on the processing of intralingual subtitles by deaf and hearing

participants. His academic background is rooted in Translation Studies, more specifically in the audiovisual translation (AVT) branch aimed at media accessibility through subtitling for the Deaf and Hard-of-Hearing (SDH) and audio description for the Blind. His research interests include corpus-based translation studies, eye-tracking and subtitling and applied linguistics.



Patricia Araújo Vieira is a professor at the Federal University of Ceará, teaching the Sign Language Linguistics undergraduate course and the graduate course of Translation Studies (POET). She develops research on applied linguistics and audiovisual translation, more specifically on eye-tracking and subtitling.



Vera Lúcia Santiago Araújo teaches Audiovisual Translation at the State University of Ceará in the graduate program on Applied Linguistics, where she is involved in the research in subtitling for the Deaf and Hard-of-Hearing and audio description.

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Accessibility for the deaf and hard-of-hearing in Lithuania

The aim of this paper is to describe the state of the accessibility of audiovisual material for the Deaf and Hard-of-Hearing in Lithuania. It seeks to trace the origin of the national recognition and development of the use of Lithuanian sign language, as well as the application of subtitling and surtitling for the Deaf and Hard-of-Hearing, revealing what audiovisual content is: (in)accessible for this group in Lithuanian society. The paper presents the existing legislation and examines political and economic factors that encourage or discourage the advancement of media accessibility. At the same time, it sheds light on academic training in relation to Lithuanian sign language and in the field of Audiovisual Translation. Finally, the paper addresses cases of good practices, the significance of community involvement, and joint projects between AVT academics, AVT practitioners and the Lithuanian Association of the Deaf.



Jurgita Astrauskienė is a Assistant Professor of Audiovisual Translation at the Institute of Languages, Literature, and Translation Studies of Vilnius University, Kaunas faculty (Lithuania). She is an AVT researcher and freelance translator specializing in the translation of audiovisual material for the Deaf and Hard-of-Hearing. Her main research interests include translation studies and literary and audiovisual translation.

Black, Sharon and Carlos de Pablos-Ortega

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Creating digital accessibility training for young adults: users' views and lessons learned

Digital accessibility is gaining ground internationally, with digital technology now an indispensable part of many people's lives, and many millions of citizens globally who stand to benefit from a more accessible digital world. However, much remains to be done in this area, as highlighted recently by the Domino's Pizza case (Mills, 2019).

In terms of education and training in digital accessibility tools and skills, while there is now a growing number of training courses and materials aimed at producers of digital technologies and content, freely available and accessible training for users with varying abilities and disabilities is lacking. Moreover, little is currently known about young people's use of digital accessibility tools, or about their experiences and views of any training in digital accessibility tools and skills they may have received.

Against this background, the research presented in this paper investigates the experiences and views of young adults with varying physical, sensory and cognitive abilities as users of digital accessibility tools and training, via a questionnaire and interviews. Respondents have been asked about their use of digital devices and accessibility tools – such as screen readers, speech-to-text tools, screen magnifiers, digital braille, audio description and subtitles. Moreover, they were asked about any training they have received in digital accessibility tools and skills, and to rate aspects of training they may be interested in, such as web accessibility legislation and rights, or digital accessibility training for employability. The interviews and focus groups aimed to gain a more robust, in-depth understanding of users' attitudes and experiences with digital accessibility tools and training.

This presentation shows how the survey and interview findings were used to inform the design of a pilot digital accessibility training course held at the University of East Anglia in February 2020, with a group of young adults

aged 18-35. As users with sensory, cognitive and/or physical disabilities such as sight loss, hearing loss, autism, Asperger syndrome, dyslexia and dysgraphia; the participants shared their experiences using digital accessibility tools for their studies and other aspects of their lives. They also learned about their rights in terms of digital and web accessibility and used tools and apps on different devices and platforms (iOS, Android and Windows) to create their own accessible digital content. Moreover, participants completed post-training questionnaires to evaluate the course, and the findings were used as a springboard for the reflections presented in this paper on lessons learned.

This research and training has been conducted as part of the EU funded project Digital Accessibility for You (DA4You), which seeks to respond to the current lack of integrated, learner-focused training on digital accessibility. Another broader aim of this work is to inform educators, researchers, users and producers of digital accessibility tools and training.

This research is part of the European project Digital Accessibility for You (DA4You), ref: KA205-2018-022, and is financially supported by the Erasmus+ Programme of the EU.

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Dr. **Sharon Black** is a lecturer in Interpreting (with Spanish) at the University of East Anglia. Her principal research interests are in the area of audiovisual translation (AVT), in particular arts and media accessibility, the reception and cognitive processing of translated audiovisual content and AVT for children and young people.

Sharon is currently a partner in Digital Accessibility for You (DA4You) and in 2017-2018 coordinated the Queen's University Belfast team of Accessible Culture and Training (ACT), both EU projects financially supported by the Erasmus+ programme.

Her Ph.D. research (completed in 2017 at Queen's University Belfast) investigated children's reception of subtitled media content using eye-tracking, scene recognition tests, content comprehension tests, questionnaires, interviews and participatory workshops. Sharon is currently Treasurer of the European Association for Studies in Screen Translation (ESIST).



Dr. **Carlos de Pablos-Ortega** is a Senior Lecturer in Spanish and Applied Linguistics at the University of East Anglia UEA working there since 2007. Dr. de Pablos's areas of research include the exploration of pragmatic components from a contrastive perspective, and intercultural communication and audience perceptions on audiovisual materials.

Since 2016 he has led an award-winning audiovisual translation project entitled Support for Access to Audiovisual Media (SAAM) <https://saamproject.org/>. The aim of the project, run by student volunteers, is to provide subtitles to mainly, but not exclusively, charitable and non-profit organisations. SAAM received a UEA Engagement award in 2017 and was runner up for the national Threlford Cup competition in 2018, receiving a commendation for "Fostering the Study of Modern Foreign Languages".

Dr. de Pablos has published peer-reviewed papers in many international journals: The Journal of Pragmatics and Pragmatics among others as well as in edited volumes such as Audiovisual Translation: Taking Stock.

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Inquiry into the strategies and skills of sign language interpreters in live audiovisual media in Argentina and Uruguay

Accessibility in audiovisual media in Argentina and Uruguay has grown in recent years as a result, among other things, of regulatory changes in this area. Both countries ratified the Convention on the Rights of Persons with Disabilities, which stipulates access to culture and information as a right, thus audiovisual media must be provided in various formats to be accessible to persons with disabilities (UN, 2006). Both countries have enacted specific laws for the regulation of audiovisual communication services which propose to incorporate communication accessibility tools to guarantee equal access for all audiences (Law No. 19,307/15; Law No. 26,522/09). In this framework, the inclusion of sign language interpretation on television has had a notorious development and has caused several changes: new actors in local television production (e.g. sign language interpreters), new audiences (e.g. deaf people) and incorporation of other visual elements on screen (e.g. interpretation and subtitling), among others. However, this growth in the professional environment is not equally supported by adequate preparation. A quick look at the professional training of LSA and LSU interpreters does not seem to have a specific approach in audiovisual media.

In this context, and given the increasing number of interpreters who are starting to work in television, it is worth asking what specific strategies these professionals develop when interpreting live audiovisual media and what skills they identify as the axes to be developed. Is there specificity in sign language interpreting for the audiovisual field? If so, are there any

specific translation and interpretation techniques? Is it necessary to acquire instrumental notions specific to the environment?

This presentation explores the translation skills (Abril et al, 2020) that interpreters use when working on live audiovisual media, specifically in the news genre. It uses qualitative and quantitative data collected from in-depth interviews and a survey with interpreters who work professionally in television news. The implementation of specific training in this area within the current professional training in sign language interpretation in Argentina and Uruguay will also be discussed.

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Yanina Boria. Argentina. She is a doctoral student in Linguistics at the Universidad de Buenos Aires (UBA), has a degree in Literature from the UBA and is a Higher Technical Interpreter of Argentine Sign Language (LSA) -Spanish. She is a member of the Training and Promotion Department of the Audiovisual Communication Services at the Ombudsman's Office, and coordinates the accessibility line of work for audiovisual media. She

also specializes in interpretation and translation in the audiovisual and conference field. She also teaches Translation and Interpretation at ADAS (Asociación Civil de Artes y Señas). She is a member of the research group LSA and is especially interested in the grammar of sign languages, the didactics of the translation of visogestual languages and the teaching of sign languages as second languages. Likewise, she is a member of the Disability and Accessibility Program of the FFyL UBA.



Florencia Fascioli Álvarez is a Ph.D. student at the Universidade de Vigo. She holds a master's degree in Audiovisual Translation from the Universitat Autònoma de Barcelona and a Communication degree from the Universidad Católica del Uruguay. She has been working as a freelance audiovisual editor since 2002 as well as a cinema and theatre audio describer in Uruguay and other countries in Latin America since 2010. Her research focuses on audiovisual communication and media accessibility, with a special interest in audio description for the Blind and partially sighted. Currently, she works as a professor of audiovisual production in the career of Communication, and as the Audiovisual Accessibility Program coordinator at the Communication Department in the Universidad Católica del Uruguay.



Leticia Lorier is a MA student in Language and Culture and she has a Communication degree from the Universidad de la República (Udelar), Uruguay. She has also done postgraduate courses in Literary Translation, ICT and higher education and training in areas such as media accessibility and disabilities. She works as a professor at the Information and Communication Faculty (Udelar), where she coordinates several research and development projects related to language, translation, communication and accessibility.



Marcela Tancredi is a Higher Technical Interpreter of Uruguayan Sign Language-Spanish from the Faculty of Humanities and Educational Sciences of the Universidad de la República (Udelar). She has been a professor in the same higher education institution since 2014 and she is a member of the Deaf Studies and Language Department. Her research focuses on the linguistics of sign languages, the textuality

registered in Uruguayan sign language and access in audiovisual media, including SDH and sign language interpretation.

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Cinema and translation: more than one history, but less than two

Several scholars of audiovisual translation history have claimed that translation has either always been a factor in cinema—as Yves Gambier and Haina Jin (2019) assert—or that it has been around since the very early years of cinema, as suggested by Carol O’Sullivan and Jean-François Cornu (2018, 2019), by Elisa Perego and Ambra Pacinotti (forthcoming), and by Bryony Dixon (2019), among others. All of these authors follow Markus Nornes (2007), who argues that film was a globalised medium from the beginning. O’Sullivan, meanwhile, also argues that “multilingualism is intrinsic to cinema” and suggests that translation is integral to filmmaking (2011: 4). By demonstrating the various ways in which “translational transactions,” or decisions about translation, enter film production prior to the more overt practices of dubbing, subtitling and voice-over during the post-production and distribution of films, O’Sullivan broadens our understanding of what film translation entails.

Taking as a starting point these two ideas (that translation has always, or almost always, been present in cinema and that it is integral to film and filmmaking), I explore the subtleties of these positions to ask whether translation is integral to cinema. Through an exploration of the overlapping histories of various cultural phenomena, namely magic lantern shows, cinema and audiovisual translation, I point to their interconnected relationships. I then bring the work of film theorists André Gaudreault (1990) and William Brown (2011) into dialogue with scholars of audiovisual translation and media accessibility to suggest that film and translation are, and always have been, inextricably entangled. Finally, I use this as a basis to probe Romero-Fresco’s concept of accessible filmmaking, which proposes the integration of accessibility and translation into the filmmaking process. For, if film and translation are understood as being inextricably linked, then this raises questions as to whether translation is separated from film such

that it can be integrated, or indeed as to whether film and translation have ever been separated at all.



Josh is a Ph.D. student at the University of Roehampton and a member of the Galician Observatory for Media Accessibility. He holds a BA in European Studies and Modern Languages (Spanish and Italian) from the University of Bath and an MA in Audiovisual Translation from Roehampton. His research concerns collaborative approaches to the translation and accessibility of films, with a particular focus on questions of originality, authorship and plurality.

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The audio description of humour in English and Italian

The world is growing old and people with it. Global Age Watch has predicted that by 2050 nearly one in five persons in developing countries will be over 50 and they will have developed some sort of diminished (visual) ability or disability (Ellis 2016: 41). Visual impairment has grown exponentially in many EU countries and worldwide and is likely to increase over the coming decades (cf. Fernández Torné 2016; Arma 2011). Consequently, the spread of Audio Description (AD) to cater to the needs of people who were born blind, people who may be temporally visually impaired or whose sight may be in decline due to age is steadily on the rise (Benecke 2004; Díaz Cintas 2008; Maszerowska et al. 2014).

Consequently, AD has recently attracted a good deal of scholarly research that seeks to bridge the gap between theoretical issues and practical applications. In this light, this work seeks to contribute to the ongoing research by focusing in particular on the AD of humour. By considering 'what', 'when', 'how' and 'how much' should be described (Vercauteren 2007), the study presents a comparative analysis of the English and the Italian ADs of a recent romantic comedy entitled *The Big Sick* (Michael Showalter, 2017). A number of examples are discussed with a twofold objective in mind. On the one hand, it seeks to clearly frame the instances of visual (or semiotically expressed, Balirano 2015) humour in the film according to the General Theory of Verbal Humour (Attardo 1994). On the other hand, it shows and offers insights into the challenges that the AD of humour poses, and how they are handled in different cultures and languages, thus hopefully enhancing this practice.

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Amateur dubbing and humour to promote wellbeing. An innovative project for hospitalized children and adolescents

Dubbing has always been an expensive and time-consuming mode of Audiovisual Translation (AVT) because of the complex processes it entails and the many professionals it requires (Ranzato 2016; Dore 2019; Spiteri Miggiani 2019). However, advances in technology have allowed dubbing to be done more easily and cost-effectively. Nowadays, computer software available on any personal computer can be used to create homemade dubbed versions of any audiovisual content. Nonetheless, thus far, amateur dubbing has mostly been aimed at offering content that was unavailable on the mainstream market (fandubbing) or at parodying people and/or situations (fundubbing) (Chaume 2019; Baños 2019).

This study focuses instead on an innovative pilot project carried out at Meyer Children's Hospital in Florence, Italy, which promotes the use of non-professional dubbing to foster wellbeing among children and adolescents who have to cope with illness while staying in hospital (Dore and Vagnoli, forthcoming). Like other healthcare support activities, amateur dubbing is characterised by an attempt to create a playful, social, creative and distracting context that seeks to fully involve participants. However, unlike activities such as clowning and pet therapy (Vagnoli et al. 2010; Antonelli et al. 2019), amateur dubbing can invest participants with a more active role, putting them at the centre of the dubbing process to experience positive emotions via humour and a host of images and characters. The present work explains the project's systematic organisation and implementation, along with the technical and linguistic challenges it involves. Data retrieved from semi-structured interviews with some patients, families and practitioners involved will be presented to show its positive effects and that, although in

its infancy, this approach may offer promising opportunities for its replicability.

Keywords: amateur dubbing, wellbeing, humour, hospitalisation, children and adolescents.

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Laura Vagnoli is a psychologist in Education and Development at the Paediatric Psychology Services of Meyer Children's Hospital in Florence (Italy). She's a co-founder of the international research group Healthcare Clowning Research International Network (H-CRIN+). She is a member of International Society for Humour Studies (ISHS) and co-Editor-in-Chief of the *Italian Journal of Humour Research* (*Rivista*

Italiana di Studi sull'Umore, RISU). She has published extensively on the use of non-pharmacological techniques to reduce pain and anxiety in hospitalised children.



Francesca Addarii graduated in School and Community Psychology from the University of Bologna in 2016 and is currently attending the psycho-analytic school Istituto Freudiano (Rome). Her research interests include psychology in healthcare settings, paediatric oncology and humour. She coordinates a

psycho-educational project titled *La scacchiera di Onnon*, which aims at promoting children's well-being and soft skills by playing chess at school. She is the author of the monograph *"Alla scoperta del Paese degli Scacchi"* (Erickson, 2020) and the book series *"Il coraggioso viaggio della Cura"* and *"Teenroom"* (Bristol Meyer Squibb), which support children and adolescents with cancer.



Elena Amore is a freelance psychologist who works with children, adolescents and adults. She carries out research and training activities in the field of developmental and hospital psychology, chronicity and humour. She has published on the use of non-pharmacological techniques to reduce pain and distress and on the use of therapeutic games in the paediatric hospital setting.

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The VerOuvindo project as a successful strategy to promote accessibility by and for all

The *VerOuvindo* project comprises two types of action that aim at promoting audiovisual accessibility among producers, professionals and the audience. It is first and foremost a festival of accessible films created by Liliana Tavares in 2014 in the city of Recife, Pernambuco state, Brazil, where cinematographic production has been extremely fertile in the recent years. The festival consists of five sessions – a competitive session for best audio described film; a memory session, that pays tribute to the audiovisual production of Pernambuco state with the screening of one feature film with audio description, SDH and sign language; a short-film session with audio described films; a regional session that takes the accessible films to other cities in the state, and an adapted session devoted to the audience with autism and other sensory impairments. This five-day-festival reached its fifth edition in 2019 and has already screened 90 accessible films. In parallel with the festival, the *VerOuvindo* project also offers an accessible formative journey, where workshops and master classes about audio description, SDH and sign language by national and international scholars and professionals take place, as well as roundtables and after-screening talks with film producers and other audiovisual professionals. The diversity that characterizes the initiative has had an enormous impact on the diversity of the audience that attends and grows at each edition. Ultimately, the *VerOuvindo* project has been a very successful strategy for promoting dialogue between scholars and professionals as well as between the diverse audiences, calling the attention of accessibility professionals and increasing awareness of the inclusion of accessibility in the audiovisual production chain.



Eliana Franco holds a doctorate in Letters (KULeuven, Belgium, 2000) and is a specialist in Audiovisual Translation and Accessibility. She was an Associate Professor at Universidade Federal da Bahia for 12 years (2002 – 2014) and is presently engaged in professional subtitling (SDH) and audio description. At UFBA, she has founded and coordinated the research group TRAMAD – Translation, Media and Audio description for ten years, which pioneered reception research about AD for films and dance performances in Brazil, and for the audience with learning disabilities, also in Europe. Franco has given audio description training courses at major Brazilian universities, associations and production companies and has published on the topic nationally and internationally. In 2017 and 2019 she participated as a member of the technical jury of the Festival of Accessible Films *VerOuvindo*, in Recife. After three years in Germany, in 2020 she decided to settle in sunny Portugal. Recently, she has joined Sintagma Lda's team as coordinator of access services and has started lecturing on AVT at Universidade Católica Portuguesa (UCP).



Liliana Tavares holds a doctorate in Communication Sciences (UFPE, Brazil). She is the manager of COM Acessibilidade Comunicacional and the creator and coordinator of *VerOuvindo*, the Festival of Accessible Films in Recife, Pernambuco. In 2018, the Festival was awarded the prize Good Civil Practice in Audiovisual Accessibility by RECAM – the Mercosul Specialized Meeting of Cinema and Audiovisual Authorities. She has extensive experience in accessible audiovisual production as well as in audio describing and narrating. Among her works, she was responsible for the accessibility coordination of *Bacurau*, by Kleber Mendonça Filho and Juliano Dornelles (Jury Prize at Cannes Festival and Best Film at Munich Film Festival, 2019) and *Estou me guardando para quando o carnaval chegar*, by Marcelo Gomes (Panorama session at Berlin Film Festival).

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Information on sounds and speaker identification in subtitles for the deaf and hard-of-hearing for Brazilian Netflix and DVDs

Subtitling for the Deaf and Hard-of-Hearing (SDH) provides access not only to dialogue but also to the non-linguistic elements of audiovisual materials, such as noise, music, speaker identification (when it is not clear from the image who is speaking) and other prosodic features of language (whispering or shouting, for example). Despite the scarce number of studies on how these non-linguistic elements are translated in SDH, Nascimento (2013, 2018) proposed tags for the analysis of these elements so as to investigate the SDH of DVDs released in Brazil, the United States and France using a Corpus Linguistics methodology.

Making use of these tags (Nascimento, 2013, 2018), we analyzed the translation of non-linguistic elements in the SDH aired on Netflix and on DVDs in Brazil. For that, the subtitles were extracted, converted to a .txt file format, semi-manually tagged and analyzed with the linguistic analysis software WordSmith Tools 6.0. The results showed that the DVD subtitles presented technical problems related to the number of lines (some of them were 3- and even 4-lined) and their length of up to 54 characters per line. As far as subtitle speed is concerned, most Netflix and DVD subtitles were slow (less than 13,9 characters per second), or normal (between 16 and 20 characters per second). Subtitles with sound effects were present in 20% of the DVD subtitles, but only 14% of Netflix subtitles. Of these, the most frequent categories were sounds made by humans and sounds made by objects. Furthermore, background music is usually qualified on DVD subtitles, whereas almost half of the background music is not qualified on Netflix subtitles.

Research suggests that it is of the utmost importance to qualify the translation of music in SDH for a better understanding of the film (ARAÚJO; NASCIMENTO, 2011). In our sample, speaker identification occurred most

frequently through the name of the characters as expected, but it also occurred through gender signaling, location ('Man in the background', for example) and other characteristics, such as nationality. However, it was not possible to identify a pattern on how sound, music and speaker identification are presented on both DVD and Netflix subtitles. In short, while subtitlers seem to be following most of the technical and linguistic parameters recommended by audiovisual translation literature, a pattern for the speaker identification and translation of other non-linguistic elements into subtitles do not seem to be of concern.



Alexandra Frazão Seoane. Undergraduate in Computer Science at University of Fortaleza (2006) and in Languages at State University of Ceará (UECE) (2015), specializing in Translation (2011), with a master's (2012) and Ph.D. (2017) in Applied Linguistics at UECE. She has studied elaborate audio descriptions and subtitles for the Deaf and Hard-of-Hearing since 2009 and is also interested in the translation process and eye-tracking.



Vera Lúcia Santiago Araújo teaches Audiovisual Translation at the State University of Ceara in the graduate program on Applied Linguistics, where she is involved in research in subtitling for the Deaf and Hard-of-Hearing and audio description.

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Assessment methodology for creating accessible, open-source, online-based training in EU projects

Erasmus Strategic Partnerships enable industry and academia to conduct multidisciplinary research across Europe. Final outputs of such cross-sectoral consortia are often curricula and educational training materials for vocational and higher education that are open-source and online-based. In the case of the EU co-funded project LiveTextAccess (LTA), the training materials are also accessible for persons with hearing and sight loss. While the EU has its assessment procedures at a project level, there is still a lack of assessment methodology during the creation of educational resources.

The EU co-funded project LiveTextAccess about real-time subtitling through respeaking and velotyping aims at catering for this need. To this end, LTA has devoted a work package to develop an assessment procedure that involves prospective trainers and trainees. The assessment methodology aims to ensure that training materials will follow a SAFE approach. In other words, the methodology should help partners to assess that training materials are: Suitable for different learner profiles such as students, freelancers or full-time employees; Adaptable to different training scenarios such as at universities or companies; Flexible with self-contained modules, units and self-assessment tests; and Effective in order to fit the needs of the world of work.

The presentation at the conference will have three aims: firstly, to explain the rationale behind the assessment methodology; second, to showcase examples of the assessment protocols and tests; and, third, to explain the transferability of the assessment methodology to similar projects.



Wim Gerbecks is the CEO of Velotype, a small-sized company, based in the Netherlands that specializes in real-time subtitling services and products. The main product is the Velotype keyboard.

The Velotype keyboard is an orthographic chord keyboard, which enables typing at the speed of speech with very high accuracy. Currently, the keyboard is supported in 36 languages, and other languages are being developed. It is mainly being used for real-time speech-to-text services for the

Deaf and Hard-of-Hearing in all aspects of life (work, education, leisure, etc.), for real-time subtitling for television and political events at the European Parliament. The company also offers two other main products: Velotype Academy software and Text on top.

Wim is member of the LiveTextAccess consortium and leader of the Intellectual Output 3 (IO3). The aim of this IO is to create accessible, online, open-source learning materials for training real-time intralingual subtitlers.



Rocío Bernabé-Caro holds an MA in Translation (UGR), MA in Accessible Documents, Technologies and Applications (UNIR) and is a Ph.D. student in easy-to-understand media services at the Universitat Autònoma de Barcelona. She is also an external collaborator of the research group TransMedia Catalonia. She is Deputy Head of the Professional

College of Translation and Interpreting of the SDI in Munich (Germany). She is the project leader of the EU co-funded project Live Text Access that aims to create certified learning materials for real-time intralingual subtitlers by respeaking and velotyping. She is project partner, accessibility manager and leader of the Intellectual Output 2 of the EU co-funded project EASIT, Easy Access for Social Inclusion Training.

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Investigating a multidimensional framework for subtitling quality

Media Accessibility Quality (MAQ) has become a lively area of research. However, a closer look shows that the current status of research on MAQ is rather puzzling. As suggested by Greco (forthcoming-a, forthcoming-b), adopting an informational perspective may make some of the problems currently faced by MAQ more evident and help to devise new ways to address them. Three core tenets of Information Quality (Batini & Scannapieco 2006) are: (i) quality is multidimensional, i.e., the vagueness of quality can be operationalised into various dimensions (accuracy, segmentation, etc.), which jointly concur to define quality; (ii) quality can be interpreted in terms of "fitness for purpose", i.e., quality dimensions do not indicate intrinsic properties of an artefact (e.g. subtitles), but depend on context, purpose, and stakeholders; and (iii) the identification of dimensions can be reached through a collaborative effort among the stakeholders. While already familiar in translation studies, these points are mostly ignored or minimised in MAQ. A case in point is research on subtitling quality (SQ), where various models have been developed, e.g. the NER model (Romero-Fresco & Pérez 2015), the NTR model (Romero-Fresco & Pöchhacker 2018), and the FAR model (Pedersen 2017). Examining this research through an informational perspective identifies two major problems. Firstly, research on SQ has, thus far, focused almost exclusively on a few specific dimension(s), while ignoring or minimising the role of others. Despite this, the research carried out using those models often embeds a synecdochal fallacy, that is, it refers to, discusses, and draws conclusions on SQ per se, not just on these specific dimensions (Greco & Jankowska 2019). Second, current SQ models focus on translation-related dimensions tend to ignore or minimise the role that dimensions related to non-translation factors have on the SQ.

However, the growth of MA into an area of accessibility studies calls for the recognition of such non-translation factors (Greco 2018).

This presentation will discuss the rationale and initial results of an investigation into the possibility of a multidimensional matrix for SQ. An initial matrix was drafted based on the dimensions discussed in current literature which were then revised to include non-translation dimensions. A second matrix was devised by adapting the Multidimensional Quality Metrics (Lommel et al. 2014) to the specific case of SQ, and revised to include non-translation dimensions relevant to SQ. The two matrices were benchmarked, and a joint matrix produced, which was further revised based on feedback collected through a stakeholder survey.

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Zoe Moores is an AHRC TECHNE-funded Ph.D. research student and Visiting Lecturer at the University of Roehampton and a Research Fellow at the University of Surrey. Her doctoral research explores how respeaking could be introduced into the live event setting in the UK to broaden the access provided for d/Deaf, deafened and hard of hearing audience members and the wider audience. At Surrey, she is part of the SMART project, investigating how respeaking technology can shape multilingual access. Zoe is a member of the GALMA research group and is involved in a number of accessibility-related projects. She worked as a respeaker and subtitler at Red Bee Media, Ericsson and continues to translate and subtitle on a freelance basis.

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Overcoming challenges to accuracy in news voice-over translation in Japan's international English-language TV broadcasts

The Japanese public broadcaster, NHK, runs a 24/7 international English-language TV channel that offers a window into Japan. We are addressing challenges to accuracy in the channel's news voice-over translation.

The channel carries news shows, "Newslines" and "Newsroom Tokyo", whose content focuses to a large extent on Japan. These shows consist, *inter alia*, of (a) anchor-presented segments and (b) reports that include Japanese-language soundbites that are presented with voice-over. The English-language anchor scripts are based largely on Japanese-language scripts from NHK's domestic service, whose viewers can be assumed to have broadly common knowledge of Japanese sociocultural phenomena such as Japan's history. For international viewers who cannot be assumed to have such knowledge, the English-language anchor scripts reflect practices (NHK World, 2015, pp. 60-61) that can be seen as "pragmatic explicitation" (Klaudy, 2011, pp. 106-107) or "information addition" (Hasegawa, 2012, p. 179). By contrast, the voiceover segments are arguably subject to expectations that give an "almost word for word" rendering (Franco, Matamala, and Orero, 2013, p. 26) and offer "a faithful, literal, authentic and complete version of the original audio" (Franco, Matamala, and Orero, 2013, p. 26). However, a study by Heath and Crabbe (2019) suggests that the voiceover translation reflects, like the anchor scripts, practices that can be seen as "pragmatic explicitation" (Klaudy, 2011, pp. 106-107) or "information addition" (Hasegawa, 2012, p. 179), and that such practices create a tension with the aforementioned expectations. As a way to resolve this tension, Heath and Crabbe (2019) proposed a voiceover translation strategy that involves (a) trying to limit explicitation to "obligatory explicitation" (Klaudy, 2011, p. 106) and (b) using anchor scripts to preface

voiceover segments with contextual information to make further explicitation in the voiceover segments unnecessary.

In 2020, Heath and Belmonte (both professionally involved with international TV production in Japan for many years) aim, with input from Crabbe, to move further in three stages. Firstly, we will analyze voiceover translation accuracy using a new corpus of broadcast material from “Newslines” and “Newsroom Tokyo”. For this task, we aim to use Heath and Crabbe’s (2019) methodology and theoretical framework. Secondly, we wish to investigate organizational factors behind the voiceover practices. We see TV broadcast production in terms of operations (complex operations giving meaning and value) that respond to the production apparatus and social actors and to the surrounding sociocultural context. We propose to identify the operations involved in voiceover translation production and the roles and interactions of the people involved. Using our access to the newsroom, we plan to make direct observations. Thirdly, we intend to organize discussions in the workplace. We want production team members to react to our findings and offer their perspectives. We will then be better able to evaluate Heath and Crabbe’s (2019) proposed strategy.

Without seeking to pass judgement on any aspect of the current voiceover translation practices, we believe our research and findings will shed valuable light on challenges to accuracy in TV news translation for a global audience and offer suggestions for ways to overcome them.



David Heath is an associate professor responsible for Translation Studies in the College of Intercultural Studies at Kanto Gakuin University in Yokohama, Japan. He has also been a translator (Japanese to English), language consultant, narrator, and live announcer for international broadcasters and advertisers in Japan for more than 25 years. In this context, he has worked on, inter alia, music shows, news shows, current-affairs shows, documentaries, language-education shows, anime, educational iOS apps, and corporate promotional videos. He is a Chartered Linguist and a Fellow of the Chartered Institute of Linguists.



Dr. **Rodrigue Belmonte** has been a reporter, director, and producer of television and radio programs in Japan for more than 25 years. His programs and research deal with the issue of diversity in Japanese broadcasting. He earned his Ph.D. at Paris III-Sorbonne-Nouvelle University. He wrote his thesis on Information and Communication Sciences in the media in Japan. He is a member of the Japanese Mass Communication Society and Enjin 01, a group of prominent cultural figures in Japan.



Dr. **Stephen Crabbe** is a Senior Lecturer in Applied Linguistics and Translation (Japanese to English) in the School of Languages and Applied Linguistics at the University of Portsmouth in the UK. He has lectured and published widely on translation and communication and collaborates regularly with David Heath at Kanto Gakuin University on Japanese translation-related research.

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Translation of educational videos in the CoVID era: a sudden challenge for the industry

In 2019 – 2020 the translation of educational and training videos has been the fastest growing sector of AVT in Russia. The drive was augmented by the CoVID-influenced accelerated transition of universities and corporations to distance training and management.

The change was really tectonic. There were several factors that it brought into play:

- The need to redefine the workflow of AVT – educational and corporate videos are terminology-rich and thus pretty resistant to traditional modes of compression and transcreation that are used while translating entertainment and infotainment videos. RuFilms Group conducted the exhaustive corpus research in Russian and found out that an average TED video lecture on humanitarian subjects (history, sociology, linguistics) contained 42 per cent more unchangeable terminology than the average Discovery program on the same subject, and that the average length of that terminology in Russian was 50 per cent more than in English. This data confirmed the need to redefine the processes.
- The need to define the modes of interaction of AVT and CAT/Translation memory software in relation to educational programs. The abundance of terminology and the average length of an educational video (30-150 minutes) made the use of these applications necessary, but again, changes were made to both workflows and AVT teaching methods
- The need to single out AV translation from terminology-rich programs into a separate subbranch of teaching AVT and a separate set of subtitling standards. It was also substantiated by the fact that

educational programs are rich in on-screen graphics that also need to be localized and which interact with subtitles.

- The need to provide live subtitling services for ad hoc distance teaching events.
- The interaction with educational institutions and content producers in relation to the changed rules of storytelling in educational videos. They had to combine the accent, terminology and informative content with certain rules for building visually entertaining stories with plots. Thus, several projects on localization “from scratch”, from concept to the full story were carried out in March-April 2020.

All these factors and their practical impact on the development of the AVT industry and standards in Russia are analyzed in the presentation.



Aleksei Kozuliaev is the head of RuFilms and the chairman of the board of the Eurasian Subtitlers' League.

He graduated from Moscow State Linguistic University in 1988. In 1991-1993 he was an anchorman of live programs for Channel 2 Russia. He has been working in the AVT business since 1993 with more than 16,000 hours of translated (dubbing and subtitling) hours in his personal portfolio of 27 years. In 2007 he graduated from New York Film Academy. In 2012 he founded the School of Audiovisual Translation and in 2019 defended his doctorate in pedagogy, summarizing the experience of the school and its methods.

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Go vertical: the challenges of subtitling vertical content

Contemporary media have undergone dramatic changes over the last ten years. Producers, script-writers, directors and other media professionals in the sphere of TV and entertainment are surpassing themselves in their attempts to attract new viewers and to engage new target audiences. Cross-media and transmedia projects, digital games and virtual reality TV-shows, interactive “choose-your-own-adventure” content and event-based viewing – all these trends are making the modern media and entertainment landscape more viewer-focused, integrated and contextual. Ubiquitous Internet access made it easy to disseminate the content globally and in different forms due to an ever-expanding multitude of platforms, devices and ways the content is presented. All these factors impose new challenges upon audiovisual translators and other professionals intertwined with global media localization industry.

According to general estimates, in 2018, 52.5% of all website traffic worldwide was generated through mobile phones [<https://www.statista.com/statistics/241462/global-mobile-phone-website-traffic-share/>]; it fair to assume that since then this figure has grown. It means that the content consumed via this platform, including audiovisual productions, should be somehow tailored to the individual preferences of the users. Here the concept of vertical content comes in handy. Vertical videos are no longer considered amateurish or nonprofessional. According to Brian Peters, “vertical video has taken over and become an innovative way for individuals and businesses to tell stories” [<https://buffer.com/resources/vertical-video#vertical-video>]. Some major stakeholders of the global audiovisual market have already applied this technology. For example, Netflix has launched vertical trailers for its users to preview new productions; Australian Broadcasting Corporation (ABC) has already created world-first vertical TV-show called ‘Content’, the Russian

director and producer Timur Bekmambetov has announced his shooting of the world's first vertical blockbuster 'V2. Escape from Hell'. Does that mean that audiovisual translators should adapt their rules and habits to a 9:16 format and learn how to create subtitles for vertical content?

The presentation will answer the main research question: is it possible to apply conventional subtitling rules to unconventional vertical audiovisual content? The authors are addressing this issue by carrying out on-going experimental research using eye-tracking technology. At the first stage of the experiment, conventional subtitling rules will be applied to the subtitling of vertical content. This will also allow us to test different subtitling software to choose the most 'vertical-content-friendly' one. At the second stage, we are going to find out whether the viewers' perception of vertical content differs from their perception of horizontal content. By following the motion of the viewers' eyes, we analyze the trajectory of their gaze and eye movement while watching horizontal and vertical videos. At the third stage, the viewers will be asked to watch vertical videos that have been subtitled according to conventional rules and to provide their feedback. By using an eye-tracker we will be able to assess the applicability of general subtitling rules in the case of vertical content and to suggest a timed text style guide for vertical content subtitles, which will be tested using an eye-tracker at the final stage of the experiment.

The presentation could be interesting to those engaged in subtitling, as well as for potential vertical content producers.

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Evgeniya is keen on passing on her experience to a younger generation of audiovisual translators. Every year she takes part in organizing AVT-workshops at the Translation Winter School of the Union of Translators of Russia (UTR). She is also an active member of the UTR Board, and a member of ESIST and EST.

Evgeniya's research interests include AVT, creativity in translation, translation of transmedia projects, and AVT teaching.

In September 2019, Evgeniya became a co-owner and Chief Production Officer at the newly founded translation company Alba Multimedia LLC that specializes in AVT.



Elena Aleksandrova, Ph.D., interpreter, audiovisual translator, audio describer, researcher; co-founder of Alba Multimedia LLC; Associate Professor of Murmansk Arctic State University. As Head of the Student's Translation Laboratory, she has been coordinating volunteer translation and interpreting for major events held in Murmansk at the International Film Festival "Northern Character" (since 2013) and

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Professional practices in AVT revision: a Ph.D. project

This poster presents the methodology for a Ph.D. project on Audiovisual Translation Revision, involving designing and creating a corpus on current European Portuguese subtitling revisers.

As the audiovisual industry seeks to keep up with the pace of technological advancement, the reorganization of processes and the retraining of professionals are on the agenda. Technological progress in audiovisual translation is causing them to changing their agents. For this reason, professional practices must be constantly updated to keep up the pace of progress.

The subtitling reviser occupies a privileged position in the subtitling workflow, as they strive to reconcile expectancies (from the client, audience and medium) and to ensure final product quality. It becomes of the utmost importance to identify, describe and characterise the factors underlying the translation revision process (Gambier and Ramos Pinto 188), as well as to distinguish between internal and external revision (Künzli 117), in order to shed light on the cognitive aspects of revision processes (mental formulae) and the intervention revealed on the revision product (actual changes).

Considering the key role AVT revisers play in the quality of the audiovisual product, our Ph.D. research consists on an explanatory and descriptive study of subtitling revisers and subtitling revision practices, with the aim of identifying professional norms. It will comprise the identification and description of subtitling revisers' profiles, their good practices in subtitling revision and their motivations and attitudes.

This poster focuses on presenting the mixed methodology that will be used on our subtitling revision research. The methodology encompasses qualitative and quantitative data collection and analysis, foreseeing their triangulation. Data will be collected through questionnaires, interviews and

a revision experiment, encompassing think-aloud protocols and screen recording. Relevant data for this project is expected to elucidate the revisers' sociocultural profiles, revision interventions, research resources, metalanguage, source text influence and ethical dimension. Hopefully, this will lead to a discussion on how to reinforce the study of translation revision, tackle its specific issues and to compile information that will fuel other studies.

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She earned a Bachelor of Arts in Translation and Interpretation in 2001 and received her master's degree in Relationship Marketing in 2016 from the Polytechnic Institute of Leiria. In 2018, Rita attended the CETRA Summer School for translation studies researchers.

Rita has been a professional translator and reviser specializing in audiovisual and marketing; since 2002, she has been working with high profile clients in subtitling, quality control and transcreation. She has also been involved in translator training since 2014. Her main research interests are subtitling, revision and quality control, cognition and creativity.

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Subtitling for the deaf and hard-of-hearing (SDH) and eye-tracking: results of experimental research

This study is part of Accessible Audiovisual Translation (TAVa in Portuguese) studies, more specifically, Subtitling for the Deaf and Hard-of-Hearing (SDH) studies. It analyzes, based on information provided by the use of an eye-tracker, the reading/processing of two groups of deaf and hearing Brazilian participants as they view the subtitling of Brazilian language in two audiovisual programs: a political program and a documentary. It will focus on two subtitling technical parameters: linguistic segmentation (division of speech into semantic blocks based on semantic and syntactic units) and subtitle rate. The hypothesis of this study originated from exploratory research accomplished with 34 deaf participants from four regions of Brazil. The assumption was that an appropriate linguistic segmentation between the lines of a subtitle, respecting the highest syntactic nodes possible, would facilitate the processing of information by deaf people. Therefore, we observed the participants' reception of the subtitles which were presented in four experimental conditions: slow well-segmented (SWS), slow ill-segmented (SIS), fast well-segmented (FWS), fast ill-segmented (FIS). The hypotheses are: 1) Slow well-segmented subtitles can facilitate the reception of deaf and hearing participants; 2) Slow ill-segmented subtitles can hamper the reception of deaf and hearing participants; 3) Fast well-segmented subtitles can facilitate the reception of deaf and hearing participants; 4) Fast ill-segmented subtitles can hamper the reception of deaf and hearing participants. Both studies had the same methodological procedures. In order to test them, we accomplished an experiment with 8 deaf and 8 hearing participants from the city of Fortaleza, in each study. In the first study, we used scenes from a documentary. In the second, we used videos from local political campaigns on tv. The participants watched four different parts of the documentary and four different video campaigns,

with the SDH manipulated into the four different experimental conditions involving rate and segmentation: SWS, SIS, FWS and FIS. The results of both studies revealed that ill-segmented subtitles caused discomfort and a higher processing cost for both groups in the subtitles reading process. Also, for both groups, speed was not an obstacle in understanding the videos, but they processed the quick subtitles more easily.



Silvia Malena Modesto Monteiro is a professor at the State University of Ceará, teaching at the Languages undergraduate course and at the graduate course of Applied Linguistics (POSLA). She develops research on AVT, more specifically on SDH. Currently, she is the coordinator of LATAV (Audiovisual Laboratory) at the State University of Ceara.



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The 'so what' of research in media accessibility: finding out what individual users say about the use and provision of subtitling

The need for involving users in research has long been recognised in Audiovisual Translation and many ways of eliciting their input have developed over the years. Even so, it can be hard to distinguish individual voices within the data as papers and publications often focus on generalisations. With the advent of the Newer Lens of Accessibility Studies (Greco 2018), and the natural shift in research towards universalist rather than particularist approaches, a user- rather than maker-centred focus and pro- rather than re-active provision, the question of what user involvement means has become even more complex, yet all the more important to explore.

On the one hand, the notion of exactly who the user is has expanded. Take the case of 'SDH' - under the universalist gaze, rather than being for deaf, deafened and hard-of-hearing users (already a heterogenous group); the potential subtitle user is now each one of us, with all the intersections and individuality that we bring. On the other hand, there must also be space for the poietic role of users to be developed (Greco 2019), whereby users are co-creators of meaning and contribute to the shaping and creating of each experience, whether they are (in this case) accessed through subtitles or not, it is something which demands individual engagement. In terms of data collection and analysis, how can this be done? Gough (2020) points to the need for a human perspective: "Sometimes we are so hypnotized by data, we gaze past our own humanity. To get the whole picture, you need the story behind the data - the 'so what?', otherwise all you have is data." A focus on qualitative analysis is one way to do this.

The aim of this presentation is to explore the 'so what' and to try to capture the individual experience, or, more accurately, individual experiences of those who responded to a call for volunteers in my doctoral research by

taking part in a focus group (fifteen people) and/or by completing a detailed online questionnaire (fifty-five people). These people shared their stories and opinions on the access provided by subtitles on television, at the theatre and at live events in the UK. Although there will be generalisations, I will, for the most part, attempt to show the diversity of opinions and complexities surrounding access needs and provision. I will also touch on some challenges implicit in (attempting) the construction of bias-free questions and remote data collection. I hope this will act as a catalyst for future discussions on how qualitative analyses of individual experiences can coexist alongside the current trend in quantitative exploration.

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Zoe Moores is an AHRC TECHNE-funded Ph.D. research student and Visiting Lecturer at the University of Roehampton and a Research Fellow at the University of Surrey. Her doctoral research explores how respeaking could be introduced into the live event setting in the UK to broaden the access provided for d/Deaf, deafened and hard of hearing audience members and the wider audience. At Surrey, she is part of the SMART project, investigating how respeaking technology can shape multilingual access. Zoe is a member of the GALMA research group and is involved in a number of accessibility-related projects. She worked as a

respeaker and subtitler at Red Bee Media, Ericsson and continues to translate and subtitle on a freelance basis.

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“Reinas unidas, jamás serán vencidas”. Characterisation of drag queens in the Spanish voice-over of RuPaul’s Drag Race

RuPaul’s Drag Race (2009 - present) is an American reality television programme launched by RuPaul Charles – arguably the most popular drag queen today – which has transformed drag queens from subcultural, into a mainstream phenomenon. After briefly analysing the controversial concept of drag queens in light of Judith Butler’s performative turn, as well as drag language following Keith Harvey’s framework for identifying camp talk, this research aims at investigating the European-Spanish voice-over – the “ugly duckling” of Audiovisual Translation Studies (Orero, 2006) – of RuPaul’s Drag Race Seasons 8 (2016), 9 (2017) and 10 (2018). For historical reasons, drag culture and language are particularly rooted in the USA, whereas Spain has a shorter drag tradition, creating a significant amount of problems for translators. This work seeks primarily to analyse the choices that are made in translation to mark drag language and to linguistically characterise drag queens in the localised European Spanish version available on Netflix. The translation procedures mentioned in this study are partly adapted from Ranzato’s (2016) classification for culture-specific references. The analysis focuses mainly on the creative rendering of (semi-) homophony, drag terms, references to pop culture and grammatical gender.

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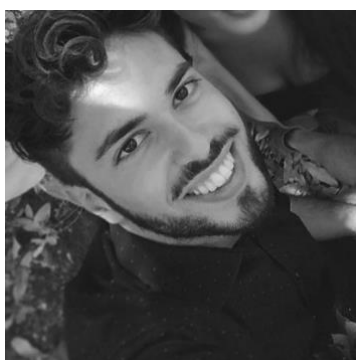
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Davide Passa is a Ph.D. candidate studying English literature, cultures, language, and translation (Language and Translation Studies curriculum) at Sapienza University of Rome (tutor: Irene Ranzato), where he has also been nominated as Graduate Teaching Assistant. He is a member of AIA (Associazione Italiana di

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ITV

Bringing the stage to the screen: enhanced audio introductions to complement broadcast AD

This paper presents the work ITV is doing to produce an enhanced audio introduction for selected programmes. This comprises extended descriptions of characters and locations; it is aimed at blind and visually impaired audience members and intends to precede and complement the traditional screen Audio Description (AD) on the selected programmes. The audio introduction is an everyday part of AD in live settings, such as the theatre; less so for screen AD. ITV has taken this principle of audio introduction and adapted it to suit its array of high-quality drama output for UK consumers.

The initial concept is that an introduction is prepared and recorded by audio describers for a selected drama series. It allows the describers to convey detailed information including the physical descriptions of principal characters and settings and, in a sense, taking screen AD beyond its traditional boundaries, in that it can be done without the usual timing constraints of 'fitting the AD in around the dialogue'. A secondary, though equally important, benefit is the opportunity to convey information surrounding cast or character diversity with the sensitivity and detail this requires, and in doing so, adopting a uniform approach—which, again, is rarely possible within the traditional mode of broadcast AD.

Challenges to overcome included editorial and workflow-related issues; the biggest question being how best to ensure easy accessibility for both linear broadcast viewers and users of video-on-demand platforms, in a technological sense and in terms of marketing and communications.

ITV has developed this idea using feedback from a focus group made up of AD users. The initial concept has expanded the traditional 'theatre-style' audio-only introduction, to something that is a reflection of the capabilities of the modern media landscape, ranging from simple additions like programme music to the consideration of incorporating characters' voices

and still images, to link both aurally and visually to the spoken description of that character for blind and partially sighted viewers respectively.

The present paper provides an illustrated overview of the progress made so far. With judicial planning and consideration, the resulting product and practice will transform the experience of the AD audience. By providing an initial 'overview' of a series, the audio introduction gives AD users access to better visual information and in a higher quantity. ITV's contribution to this conference is not only to showcase its research and development, but to share the practice with competitors and other stakeholders; given the enormous potential to improve audience engagement amongst AD users, it is hoped that more broadcasters will develop and introduce their own interpretations of this new approach in order to transform tomorrow's mediascape.



Jonathan Penny is the Audio Description Production Manager for ITV, leading the in-house AD department for this large, public-service UK broadcaster. His role includes overseeing the broadcast workflow, managing the team of describers, training, carrying out development and project work—and even audio-describing itself when time allows! Jonathan has worked in access services for six years, having previously been a member of AD teams at TVT Media and Red Bee Media. Outside of work, Jonathan describes theatre and opera productions across Scotland.

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Measuring censorship? Determining the level of “censoredness” of films subtitled during the dictatorship in Portugal

During the Portuguese Estado Novo (1933-1974), governed by the dictator António de Oliveira Salazar and, from 1968 onwards, by Marcello Caetano, all foreign films had to be submitted to the State’s censorship board. Many films were banned, others mutilated by cutting scenes and through the omission and manipulation of subtitles. What reached the audience, in many cases, was a cleansed version of the original.

According to Ana Bela Morais (2017) the two most censored issues were eroticism and violence. For this reason, the two German films *Frühstück im Doppelbett* (Axel von Ambesser, 1963) and *Das Ungeheuer von London City* (Edwin Zbonek, 1964) were selected to be analysed: one erotic comedy, one gory crime film, both produced in the early 1960s, both banned in 1965 and, some years later, resubmitted and approved under Marcello Caetano, when censorship criteria were less severe. Hence, at first glance, despite belonging to different genres, their way through the censorship process seems to be similar.

The censorship documents are accessible in the Portuguese National Archive (Arquivo Nacional Torre do Tombo, ANTT). They contain the censor’s reports and the subtitles typed on paper, which usually include annotations about cuts and omitted subtitles. However, in order to complete the picture, one has to take a deeper look at the translation. Only a comparison of the subtitles with the original spoken text can reveal ideological manipulations on a linguistic level (while keeping in mind that deviations from the original may also be legitimate translation techniques or unintentional errors).

This presentation sets out to find an answer to the question of whether the impact of cuts, omissions and manipulations is objectively describable, structural and comparable, and if so, how the level of “censoredness” of

subtitled films can be determined. Taking the two above-mentioned films as examples, an analysis pattern will be formulated and implemented, not only to ascertain which of those two films was more drastically altered by censorship, but also to find out if it serves as a comparative tool for the analysis of a larger number of films, regardless of language or origin.

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Katrin Pieper studied Translation at Leipzig University and specialised in audiovisual translation. After her graduation, she started working as a subtitler of operas, documentaries and films in Halle, before moving to Berlin

where she continued her career managing subtitling and voice-over projects for MTV Networks, among others. In 2011, she moved to Portugal, where, since then, she has been working as a freelance subtitler, translator and German teacher at the Faculty of Arts and Humanities at Coimbra University. She is currently working on her Ph.D. thesis about censorship and subtitling during the dictatorship in Portugal.

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“Accessibility” in early films of the twentieth century

The access and support afforded to information appearing on screen harks back to the early stages of cinema, the silent era and the unusual nature of the film explainer. In the early twentieth century, illiteracy was high in large cities, and even higher in rural areas (Gubern, 1993). Intertitles were difficult to deal with and for this reason this “film talker” (Sánchez Salas, 2011), or commentator, proved to be key in linking the audience with films (Fuentes Luque, 2019). Cinemas were able to project something prodigiously real and plausible, generating a creative space (Letamendi and Seguín, 1998) where viewers identified with the reality projected, and the explainer contributed to the mutual understanding between the films and the audience.

This was the origin of a new collaborative approach towards the needs of the audience where content creation and consumption were shared by the spectators through the assistance provided by the film explainer. If we understand accessibility with the principal aim of removing barriers to communication due to problems with access to linguistic reasons or content, (not including sensory reasons), technologies or languages, the explainer’s skills can be considered as the first steps in accessibility in audiovisual translation. Their support was a means of accessibility for uninformed viewers. The explainer displayed many features, qualities and abilities that helped in understanding the product exhibited to the public. This is similar in nature to the blind man in Spanish culture and literature who was responsible for the composition and reciting of stories (Sánchez Salas, 2008a). The explainer’s oral discourse announced the show, emphasised the tone of the actors in silent movies, commented on the scene and even sang. He improvised and included local expressions, irrespective of the origin of the motion pictures (Sánchez Salas, 2004). He also employed tools like pointers and megaphones, all for the audience’s understanding and

perception. Therefore, we believe there to be a link between accessibility and the old movies of the early twentieth century, from silent films to the first talkies and multilingual versions.

In this paper, we analyse what we consider an “accessible” collaboration in the stages of early cinema in Spain between the audience and the celluloid. We explore extracts from different “explicadores”, such as Tomás Borrás and Ramos Castro, the latter included in the “castizo” (vocabulary and terminology from Madrid) expressions of his narration, which in a way, domesticate the product by including local expressions (Sánchez Salas, 2008b). This “Spanish-isation”, which in translation studies is called domestication, helped the audience to understand these soundless movies. The production and distribution of films in the countries where they were to be consumed was the practice for the films of the 1930s. English was unacceptable to the Spanish-speaking public and this resulted in Spanish-speaking productions based in Joinville-le-Pont, Paris. Latin American and Spanish professionals were hired to create multilingual versions, without taking into account the actors’ mix of national accents.

The conclusions we have drawn are that the film explainer contributed to audiovisual understanding in the early stages of cinema history, to the presentation of different realities, and to the translation of feelings; they were, without doubt, a tool that contributed to inclusion.

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He has published several articles in journals, book chapters and some books on corpus linguistics, translation studies and audiovisual translation (the last one being *Aspectos lingüísticos de la traducción audiovisual (TAV)* in Peter Lang). He has been a member of the UCM Research Groups *Aplicación de las tecnologías de la información y la comunicación a la traducción* (940989) and *Grupo de investigación en traducción literaria* (970625), and is the main researcher, responsible for the UCM Research Group called *Traducción, Traducción Audiovisual (TAV) y Accesibilidad Lingüística (TRADAVAL)* (970828). He also participates as a researcher in the Research Group *TransMedia Catalonia* at the Universidad Autònoma de Barcelona.

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Ángela Sáenz-Herrero has always been drawn to the English language, most especially in the area of Translation. Her academic pursuits and qualification include a B.A. (Bachelor of Arts) in English Philology and an M.A.E. (Master of Advanced Studies) in Translating and Interpreting English Language at the University of Valladolid. She also holds a Ph.D. in English Linguistics from the Complutense University of Madrid (Spain). She has taught a wide variety of courses at the university in subjects ranging from Specialised Language and Audiovisual Translation (AVT) to Audiovisual Communication. She currently lectures at the UEMC (Universidad Europea Miguel de Cervantes). She has over 15 years' experience as a freelance translator specialising in subtitling and voiceovers.

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Mediascapes in the accessibility of migrant narratives

The constantly evolving mediascape is highlighting the new role of Media Accessibility (MA) as an area of Accessibility Studies (AS), as well as the wide-ranging social capacities of this newfound role. Within the AS framework, MA has extended its focus beyond persons with disabilities to include all, and individuals are conceived as both epistemic and poietic agents (Greco 2018, 2019). Consequently, MA services are moving from mere instruments to provide access to products, services, and environments for persons with disabilities to tools for the (re)construction of social ontology (Greco 2019; Spinzi 2019).

A case in point is the representation of migration within a variety of digital settings (e.g. museum websites, individual and collective blogs). Against this backdrop, the extensive use of multimedial and multimodal platforms (MMPs) – as part of digital installations, exhibitions, services, storytelling, etc. – has strengthened the status of digital narratives as interactive and accessibility-oriented mediascapes. MMPs are often used to build multimodal narratives of migration, and MA services are used as devices for the creation of inclusive narratives of migration. Moreover, narratives of migration are now made accessible as MMPs, where generations of migrants can speak and have a voice as human beings (Baker 2006; Rizzo 2019; 2020).

The results of the analysis will be investigated by looking into the conceptual categories that migrants themselves activate in terms of lexico-semantic selections for the construal of their “ideational” knowledge frames. More specifically, the scrutiny will be based on the exploration of a corpus composed of Italian and English MMPs, and will adopt a mixed methodology embracing Corpus Linguistics and Systemic Functional Linguistics. Both the

quantitative and qualitative analysis will shed light on the lexico-semantic variations that occur when meaning-making processes take place in the construction of different target-oriented narratives (English and Italian stories) in the context of migration with the purpose of stimulating citizens' empathy while fostering access to otherness.

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Netflix's bet on English dubbing: turning quantity into quality?

The new forms of audiovisual consumption coupled with the ease of access to localised content and the relative freedom consumers have in deciding what, when and where to view have put VoD platforms such as Netflix on top of the list of transnational distributors. Now that local contents seem to be hitting the numbers, attention is being turned to dubbing in countries accustomed to watching foreign productions with subtitles (Chaume, 2018). Figures evidence that consumption of dubbed versions in these regions has grown really quickly in the last couple of years. In fact, English-speaking viewers show a marked preference for consuming non-English-language shows with dubbing and become more engaged than if they had watched the same shows with subtitles (Newbould, 2019). However, the downside to this preference is related to the "dubby" effect audiences are complaining about (Goldsmith, 2019), described as a type of dialogue which sounds rather awkward, unconvincing and distracting. As this may well be a matter of poor quality, the audience coming from a non-dubbing background might have something to do with this as well, finding it difficult to keep their ears open to the prefabricated orality typifying dubbed speech. Whatever the case may be, there is little doubt that dubbing is becoming a challenge in these new markets and Netflix has decided to make it work.

The aim of this presentation is to identify the features characterising English dubbese and the potential shortcomings that might be reducing quality standards, which will be discussed within the context of some of the most popular non-English shows watched on Netflix, namely Money Heist (Spanish) or Dark (German). Following a descriptive empirical methodology, this study will deal with some emerging norms in the English dubs of foreign shows and several examples will be used to highlight potential linguistic and translational issues. Some figures on users' preferences will be presented and the streaming giant's big move to solve these localisation problems will also be elucidated.

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Interlingual accessibility in theatre: interpreting, surtitles, iPads

As a histerpreter, a conference interpreter interested in the history of interpreting, I carried out historic research using ethnographic and oral history methods to look into potential new technological developments in theatre interpreting in Estonia. Like in so many other areas, revised accessibility standards and state-of-the-art technology are also having an impact on the field of theatre interpreting.

The simultaneous interpreting of theatre performances is a largely unrecognised and highly specialised area of interpretation that responds to the need to integrate an increasingly mobile international community. Its purpose is to solicit participation in the host country's cultural life. Next to no research has been conducted in the field of simultaneous theatre interpreting for the benefit of audience members who are not fluent in the source language.

Actors expect the entire audience, whether listening to the original or to the interpretation, to respond simultaneously. Theatre interpreting is neither conference interpreting nor reading a prepared text aloud. Rather, theatre interpreters work with the written text and the spoken word, as well as on their comprehension and awareness of stage improvisation by the actors, combining both preparation and spontaneity. The interpreter therefore helps adequately transfer the verbal text from the stage to the non-native audience.

This presentation examines the case study of Estonia. To get a comprehensive picture of theatre interpreting in Estonia, I conducted 88 interviews with interpreters, people who recruited interpreters and people who benefited from interpreting as audience members; this led to interviews with 20 theatre interpreters. They represent a diverse group of people without any interpreter training. Theatre interpreting took place in

seven theatres, as is evidenced by interviews, archival documents, newspaper articles and performance schedules published in newspapers. I established that the country has 70 years of experience with interpreting theatre performances simultaneously from Estonian into Russian, starting in 1951, and was arguably the first republic in the Soviet Union to introduce interlingual theatre interpreting.

Recently, in addition to surtitles, several theatres in Estonia have introduced an e-solution: a new type of software was developed for up to 150 subscribers. It allows the user to select any number of languages on a smartphone; the drama surtitles will then be displayed on the screen of their personal smartphone or an iPad borrowed from the theatre.

However, my research revealed that at least one theatre decided to drop the iPad/smartphone solution and instead, returned to surtitles. Even if high-tech gadgets seem to be taking over, and theatre interpreting is being gradually phased out and replaced by other delivery methods; three years ago, the Russian Theatre in Estonia employed a full-time theatre interpreter to interpret performances from Russian into Estonian and has since enjoyed higher audience numbers.

In my presentation, I discuss reasons why a theatre in technology-savvy Estonia gave up on an iPad-based solution and what effect, if any, technological solutions have had on interlingual theatre interpreting.



Karin Sibul, Ph.D., is an interpreter, researcher, educator and a practicing conference and diplomatic interpreter. She has taught courses on diplomatic interpreting and the history of interpreting at the University of Tartu and at the City University of Tallinn and has been a moderator at ten national conferences focusing on different aspects of interpreting.

Her research fields are the history of interpreting in Estonia, theatre interpreting and the analysis of symbolic capital in the diachronic development of interpreting in independent Estonia.

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Changing it up: audio description at large festivals and access strategies in a pandemic world

The Luminato Festival is a dynamic large-scale multidisciplinary festival taking place every June in Toronto, Canada. The festival has offered audio description for internationally-renowned offerings in contemporary dance, theatre, large-scale visual art installations and other public programming.

This presentation is an audio describer's case study of the Festival's access strategies since 2012 and the services it has offered with blind and partially sighted viewers in mind. In June 2020, the Festival's (suddenly) virtual presentations were programmed with an additional layer of nuance and accessibility due to the COVID 19 Pandemic. This presentation will delve into how access, particularly for the Blind and partially sighted, was handled by the Festival historically and how it is being planned for 2021. Centred around an intention of making offerings as barrier-free as possible, this case study will offer practical tips and strategies that are especially helpful during this changing and challenging time.

The Festival has often presented works at new venues in different districts of Toronto. Audio Describers have had to work nimbly to make audiences feel welcome in eclectic locations such as a military fortification, entire urban neighbourhoods and even at an International Airport! Over the years the Luminato Festival has presented large-scale audio-described works from pioneering visual artists such as Philip Beesley and Lab(au), and live performance from Les Ballets C de la B, choreographer Yang Liping as well as numerous regional works and provocative new Canadian creations.



A professional Audio Describer who has specialized in live description. **Rebecca** runs Superior Description Services based in Toronto, Ontario, Canada. Rebecca regularly works on major live performance projects including guiding the introduction of new

services to venues. She has over a decade of experience in accessible media (scripting, narration and producing) and is proudly helping to define the “Canadian Dialect” in audio description. She is an award-winning producer and a performer and author.

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No more audio description! (Long live audio description)

As a formal ongoing service, Audio Description (AD) became a reality in Washington, DC in 1981. I was honored to be a part of this pioneering troupe, dedicated to making theater more meaningfully accessible to people who are blind or have low vision. AD then and, for the most part, as it has been replicated around the world is a post-production process—an add-on to an existing production, usually provided at one or two performances during the long run of a show or as a separate audio track added to media.

In 1995, I made a trip to New York to attend a performance by the company “Theatre By The Blind” (TBTB). I was excited—a troupe of actors who were blind! Surely the company would use AD—a company of blind actors would certainly want to be accessible to blind audience members. I was eager to sample their AD work.

The group had NO audio description as traditionally practiced.

No audio description?! When I learned that, I was disappointed and ready to “preach the gospel of AD” to these people! Instead, TBTB (now known as “Theatre Breaking Through Barriers”) taught me an important lesson about accessibility and universal design.

According to George Ashiotis (a blind man, one of the TBTB founders and a professional actor), AD was so important to the mission of TBTB that it must be a part of every performance of every show. Further, it needn’t be an “add-on”—it should be an integral part of every script and a critical part of every director’s concept.

At TBTB, every production’s planning and rehearsal process includes consideration of AD from the beginning. How can AD be integrated into the production? Will we add a “narrator” character that propels the action and also provides a cleverly crafted description of visual elements? Perhaps the

script can be modified to include descriptive elements spoken by the various characters? In this way, the AD becomes an inclusive process, part of a universal design concept which is helpful and aesthetically viable for all audience members.

In the same way, theater that welcomes deaf audience members can be designed inclusively by employing shadow interpreters (a “twin” character/actor whose signs are paired with a speaking character/actor), or by displaying subtitles. And in the case of theater that is principally signed, “voicers” are used to match sign with the spoken or sung lines (I recently voiced the title character in a production of “Julius Caesar” at Gallaudet University, the world’s first university for deaf students.) Along the same lines, I had an opportunity to assist the Israeli company of deaf/blind actors, “Nalaga’at”, with the development of AD for their productions.

For media, this same “universal design” concept is being explored by Dr. Deborah Fels at Ryerson University in Toronto. Fels’ students, as members of a creative team, took responsibility for accessibility as part of a video production process, eliminating the need to add a separate layer after the fact. As a part of this session, a portion of a TBTB script will be shared as well as examples of Fels’ work, two video projects that have incorporated access as a part of the whole:

- Odd Job Jack “Donut Jack”
- Hamlet “Ballroom”

Finally, I will screen Stevie Wonder’s “So What The Fuss”, the world’s first music video to include AD as a part of the piece, voiced by celebrated rap artist Busta Rhymes.



Dr. **Joel Snyder** is known internationally as one of the world’s first “audio describers,” a pioneer in the field of audio description, a translation of visual images to vivid language for the benefit, primarily, of people who are blind or have a vision impairment: the visual is made verbal—and aural, and oral. Since 1981, he has introduced audio description techniques in over 40

states and 63 countries and has made hundreds of live events, media projects and museums accessible. In 2014, the American Council of the Blind published Dr. Snyder's book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*, now available as an audio book voiced by Dr. Snyder, in screen reader accessible formats, in Braille, and in English, Polish, Russian and Portuguese—Spanish, Greek and Chinese versions are planned for 2021.

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Dialect translation on the screen and its historical reasons

This paper aims to contribute to improving the understanding of the practices of dialect translation on-screen and its historical purposes, with a focus on Hokkien, a dialect of the Chinese language. Dialects have long been considered a problem in films, where linguistic connotations are often compromised by the convention of using standard language in subtitles. Yet, the perception of such a convention has been evolving with changing language policies and the technology-facilitated development of non-professional subtitling. Many scholars have discussed the pros and cons of subtitling into a standard language and also, the decisive role that linguistic varieties play in depicting characters and discursive situations in audiovisual productions. However, most of the discussions are centred on Latin-alphabet languages; relevant studies on Chinese dialects are limited and tend to be case-study based. To this end, I adopt a text-based historical approach to examine how the Hokkien dialect has been dealt with in films chronologically in different Hokkien-speaking areas such as China, Taiwan and Singapore, as well as the possible political and cultural reasons behind the differences in subtitling practices between countries and the changes in translation strategies over time. This paper also attempts to raise awareness of the current inadequacy in related practices and academic discussions.



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Language variation and identity construction: the translation of multilingualism in “Killing Eve”

Multilingualism and, more generally, language variation have become the most common tools for conveying information about characters in telecinematic fiction. Even though variety in films and TV series can be ‘cliché’ and the use of specific languages is related to ‘established preconceived notions’ (Hodson 2014: 62, quoting Kozloff 2000 and Lippi-Green 2012), their adoption is an immediate way to characterise a fictional or represented person. In short, filmmakers often choose to employ language variation in their dialogues because it is a valuable ‘shortcut’ to sketching out the character’s socio-cultural background, even if this leads directly into stereotyping (ibid.). Stereotyping is triggered by language variety even more overtly in those cases where characters switch to other languages or other dialects for specific purposes when, for example, eliciting humour, providing social commentary or imitating someone (Ranzato et al. 2017). As regards the translation of films containing parts of dialogue that include foreign languages, accents and dialects; recent scholarly studies in the AVT field in Italy have pointed out that while the tendency for multilingualism seems to be its – at least partial – preservation (Minutella 2012, De Bonis 2014, Parini 2015), omission is undoubtedly the most common option in the case of L1 varieties (Chiaro 2008).

Building on the approaches and results of previous studies on the topic (O’Sullivan 2011, Díaz Cintas 2011, De Higes Andino 2014, but also more recently Beseghi 2017), this paper is aimed at exploring the translation strategies adopted by a team of translators to render the multilingualism of the BBC TV series *Killing Eve* (Gentle and Waller-Bridge, 2018-present) for the Italian dubbing. In particular, the analysis will focus on the character of Villanelle (Jodie Comer), a psychopath assassin who is particularly skilled on the linguistic level. Throughout all three seasons, in fact, she shows she can speak not only her native Russian fluently, but also English, French, Italian

and German. Also, she often switches her Russian-accented English to other varieties of English, which she manages to master to construct disguised identities (e.g. RP, Scottish, Australian, Californian and New York accents).

The methodology of this paper is mostly empirical and descriptive; it will include linguistic qualitative data which will be analysed to identify the function of the language variety in the text, following the list provided in the website *Dialects in Audiovisuals*, a project coordinated by Irene Ranzato and to which the author of this paper is a contributor (Ranzato et al. 2017). As a second step, an overview of the translation strategies aimed at rendering (or neutralising) these functions in the Italian dubbed version will be provided. The outcomes of this study, which is –at the moment of the submission of this abstract– in its early stage of gathering data, are expected to confirm the general tendency of preservation of multilingualism and omission of accents. However, several attempts at compensating this omission through prosody, voice quality and the use of foreign languages, even when they are not found in the original text, will show that AVT professionals are perhaps becoming more concerned with maintaining at least the functions that these varieties bear in the ST.

Keywords: multilingualism, language variation, audiovisual dialogue, audiovisual translation, *Killing Eve*.

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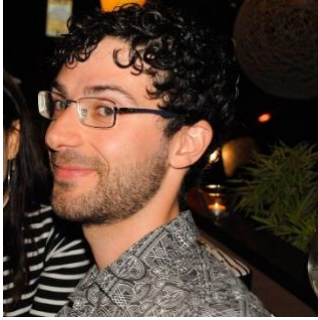
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How to solve AVT of multilingualism in television comedy, no laughing matter

Scripted language variation, including combinations of languages, dialects and sociolects in the dialogues of AV fiction, has grown remarkably since the early 2000's with films like *Inglourious Basterds*, and series like *Narcos* making it the new normal for mass audiences. Directors and producers have occasionally expressed that they have particular motivations for including different language combinations, diegetic (intratextual) translation, instances of code-switching, pidgins, non-native levels of language use, constructed languages, etc. One of the questions raised by AVT researchers has to do with how such motivations and intentions are maintained or changed in translation (as importantly as the textual make-up) and how the overall effect of the show is affected.

Within the framework of the MUFITAVi project, funded by the Spanish Ministry of Economy and Competitiveness, the Trafilm group is continuing research on multilingual "conversations" (Zabalbeascoa & Corrius 2019) from series available on streaming platforms, coupled with their AVT renderings. Part of our interest in multilingualism focuses on the issue of translating humour and humoristic elements, how they interact with discourse, and how all of this in turn is affected by gender, social class, character portrayal and stock characters, as well as plot twists, stereotyped dialogues and dialogue patterns, cultural identities, settings and sceneries according to popular stereotyped perceptions of space, time and action.

In our presentation, we will focus on findings, analysis and conclusions from samples of language combinations and switching in the particular case of fictitious language-learning scenes and situations from TV series such as *Sex Education*, *Better Call Saul*, and *Community*. We study multilingualism in fiction according to some of the variables already found, like comprehensibility; delving more deeply into the motivation and intended

effect of incomprehensibility: lack of speaker proficiency, obscure vocabulary, farcical use of language, pragmatic inadequacy, plot-related elements, etc. We will explore the under- or over-use of potentially interesting translation strategies, such as omission in subtitles (as in Kraemer & Eppler, 2018), or left unchanged in the case of dubbing, compared to how and how often they are actually exploited and what alternative solutions can be heard on online broadcasting.

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translation. He has numerous theoretical publications, including a model of priorities and restrictions, and alternative approaches to traditional translation "techniques", or shifts, proposing "solutions" as an alternative and arguing for its advantages. He has also published several papers on L3 language variation and multilingualism as a translation problem. He has worked on several nationally funded and EU-funded projects and Networks. He directs a postgraduate diploma (UPF-BSM) in Audiovisual Translation. He co-directs a master's degree (UPF-BSM) in Audiovisual and Literary Translation. In 2018, he received an honorary award from Spain's National Association of Audiovisual Translators and Adapters (ATRAE) for his career

in defending and dignifying their profession as well as research and dissemination of AVT studies.



Stavroula Sokoli, Ph.D., is a researcher in audiovisual translation and language learning with several publications on the subject. She has initiated and coordinated the EU-funded projects “Learning via Subtitling” and “ClipFlair - Foreign Language Learning through Interactive Revoicing and Captioning of Clips”

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