

International Conference on
“Understanding Quality in
Media Accessibility”

Barcelona, 4-5th June 2018

Universitat Autònoma de Barcelona

Book of Abstracts

(updated 03/06/2018)

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FOREWORD

For a long time, policies and research involving Media Accessibility have been concerned with mainstreaming it, especially through a focus on quantity, that is, setting quotas for inducing the widespread adoption of media accessibility solutions. Over the past few years, attention has been gradually shifting over to quality. This is clearly shown by a staggering increase of scholarly papers and industry projects on quality-related issues as well as intensification of the debate on the need of quality standards and legislation by international bodies and end users organisations.

In order to respond to the many challenges of this scenario, the project “Understanding Media Accessibility Quality” (UMAQ) was launched in late 2017. UMAQ is a Marie Skłodowska-Curie Individual Fellowship held by Gian Maria Greco, under the supervision of Pilar Orero, and based at the TransMedia Catalonia research group of the Universitat Autònoma de Barcelona, Spain.

Besides its purely research-related objectives, one of the aims of the project is the organisation of a conference able to provide the first venue for gathering together

key actors involved in research, policies, and practices on quality in Media Accessibility.

The programme of the UMAQ conference includes over 40 speakers from several European countries (Belgium, Denmark, Ireland, Italy, Germany, Poland, Spain, Slovakia, Sweden, Switzerland, United Kingdom), USA, Canada, Australia, New Zealand, and Turkey as well as representative of the European Broadcasting Union, the European Disability Forum, and the International Communication Union agency of the United Nations. Speakers will discuss a wide range of topics related to the issue of quality, such as: subtitling, audio description, accessible filmmaking, visual perception, augmented reality, object oriented broadcasting, electrophysiological measures, and machine translation.

We hope you will enjoy the UMAQ conference and that it will facilitate a deeper understanding of the issues related to quality as well as boost a coordinated research programme at the international level.

Gian Maria Greco, on behalf of the organising committee.

ORGANISERS

The UMAQ conference is organised by the UMAQ project and the TransMedia Catalonia research group.



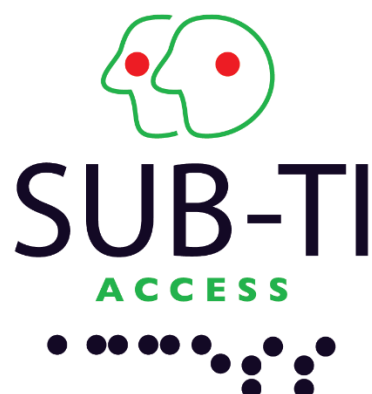
FUNDING

The UMAQ project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 752659.



SPONSORS

The UMAQ conference is sponsored by Audio Description Associates LLC, Bridge Multimedia, and SubTi Access.



MEDIA PARTNERS

The media partners of the UMAQ conference are FRED Film Radio, the Media Accessibility Platform, and Lenses.



FONT

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CONFERENCE PROGRAMME

4th June 2018

08:00-08:50	Registration
08:50-09:00	Welcome address Pilar Orero (Universitat Autònoma de Barcelona, Spain).
09:00-10:45	Session 1 Chair: Jan-Louis Kruger (Macquarie University, Australia). <ul style="list-style-type: none">• Nathalie Mälzer and Maria Wünsche (Universität Hildesheim, Germany): <i>Quality of subtitles for D/deaf and hard of hearing children on German television: An EFRD research project.</i> 15'• Olivia Gerber-Morón (Universitat Autònoma de Barcelona, Spain) and Agnieszka Szarkowska (University College London, UK): <i>Are faster subtitle reading speeds changing the nature of subtitling?</i> 15'• Emília Perez and Simona Klimková (Constantine the Philosopher University in Nitra, Slovakia): <i>Anticipating viewers' needs: the decision-making process in SDH creation.</i> 15'• Nazaret Fresno (The University of Texas at Rio Grande Valley, USA): <i>Media Accessibility Quality in Televised Programs</i>

	<p><i>Re-shown on the Internet. The Case of the News in the US. 15'</i></p> <ul style="list-style-type: none"> • Minako O'Hagan (University of Auckland, New Zealand): <i>Captions on Holodeck: Exploring Quality Implications of Augmented Reality to Improve Learner Experience in University Settings for Hard-of-Hearing and International Students. 15'</i> <p>Discussion: 30 minutes.</p>
10:45 – 11:15	Coffee break
11:15 – 13:00	<p>Session 2</p> <p>Chair: Anna Matamala (Universitat Autònoma de Barcelona, Spain).</p> <ul style="list-style-type: none"> • Ben Shirley and Lauren Ward (University of Salford, UK): <i>Intelligibility vs. Comprehension: Understanding Quality of Accessible Next-generation Audio Broadcast. 15'</i> • Marina Ramos Caro and Ana M^a Rojo López (University of Murcia, Spain): <i>Do more creative professionals audio describe better than less creative ones? 15'</i> • Anna Jankowska (Universitat Autònoma de Barcelona, Spain - Jagiellonian University in Krakow, Poland): <i>How AD translation can lead us to quality? 15'</i> • Louise Fryer (Utopian Voices Ltd. and University College London, UK): <i>Quality in AD: Why Audio Describers Need a Model of Visual Perception. 15'</i> • Gonzalo Iturregui-Gallardo, Anna Serrano Ratera, Jorge-Luis Méndez-Ulrich, Olga Soler-Vilageliu (Universitat Autònoma de

	<p>Barcelona, Spain), Anna Jankowska (Universitat Autònoma de Barcelona, Spain - Jagiellonian University in Krakow, Poland): <i>Testing the filmic experience: audio subtitling and psychophysiology</i>. 15'</p> <p>Discussion: 30 minutes.</p>
13:00-14:00	Lunch break - <i>Sandwiches will be offered to participants</i>
14:00-15:00	<p>KEYNOTE SPEECH</p> <p>Chair: Gian Maria Greco (Universitat Autònoma de Barcelona, Spain).</p> <p>Aljoscha Burchardt (DFKI GmbH, Germany): <i>A New Deal for Translation Quality</i>. 40'</p> <p>Discussion: 20 minutes.</p>
15:00-16:00	<p>Session 3</p> <p>Chair: Pilar Orero (Universitat Autònoma de Barcelona, Spain).</p> <ul style="list-style-type: none"> • Catalina Jiménez and M Olalla Luque (University of Granada, Spain): <i>Leisure and culture accessibility and the OPERA-Project</i>. 15' • Mercedes Martínez Lorenzo (Universidade de Vigo, Spain): <i>Quantity and quality of media accessibility in Galicia</i>. 15'

	<ul style="list-style-type: none"> • Marie Junge Ernst (DR, Danish Broadcasting Corporation, Denmark): <i>Two takes on quality work from Danish Broadcasting Corporation</i>. 10' <p>Discussion: 20 minutes.</p>
16:00–16:30	Coffee break
16:30 – 18:15	<p>Session 4</p> <p>Chair: Pablo Romero Fresco (Universidade de Vigo, Spain)</p> <ul style="list-style-type: none"> • Chris Christelis (Technology Strategies International Inc., Canada), Pilar Orero (Universitat Autònoma de Barcelona, Spain), and Pablo Romero Fresco (Universidade de Vigo, Spain): <i>Understanding User Responses to Live Closed Captioning in Canada</i>. 15' • Jan-Louis Kruger (Macquarie University, Australia), Stephen Doherty (University of New South Wales, Australia), Leidy Castro-Meneses (Macquarie University, Australia): <i>Validating online measurements of cognitive load during the processing of educational video in a second language</i>. 15' • Stephen Doherty (The University of New South Wales, Australia): <i>Quality in machine-generated subtitles and captions: Psycholinguistic, technological, and practical factors</i>. 15' • Ke Hu, Sharon O'Brien, Dorothy Kenny (Dublin City University, Ireland): <i>Machine Translation for Subtitling - a way to improve access to MOOCs</i>. 15' • Alexandra Hecker (University of Hildesheim, Germany): <i>Measuring quality:</i>

	<p><i>chances and challenges – About the approach of developing a model to evaluate the quality of German film subtitles. 15'</i></p> <p>Discussion: 30 minutes</p>
18:15 – 18:30	Conclusions of the day

5th June 2018

09:00-10:20	<p>Session 5</p> <p>Chair: Anna Jankowska (Universitat Autònoma de Barcelona, Spain).</p> <ul style="list-style-type: none">• Kate Dangerfield (University of Roehampton, UK): <i>The value of difference in Media Accessibility Quality</i>. 15'• Joshua Branson (Universidade de Vigo, Spain): <i>Bridging the Maker-User Gap: the Case of the Italian Short Film Acquario</i>. 15'• Jan-Louis Kruger (Macquarie University, Australia): <i>Inclusive media design for education: Riding the wave or swimming against the tide?</i> 15'• Gian Maria Greco (Universitat Autònoma de Barcelona, Spain): <i>A First Look at Quality in Media Accessibility</i>. 15' <p>Discussion: 20 minutes</p>
10:20-10:50	Coffee break
10:50 - 12:50	<p>Session 6</p> <p>Chair: Stephen Doherty (University of New South Wales, Australia)</p> <ul style="list-style-type: none">• Jan Pedersen (Stockholm University, Sweden): <i>The FAR model: assessing the quality of interlingual subtitles</i>. 15'

	<ul style="list-style-type: none"> • Pablo Romero Fresco (Universidade de Vigo, Spain): <i>Negotiating Quality in Accessibility: The Case of Live Subtitling</i>. 15' • Hayley Dawson (University of Roehampton, UK): <i>Feasibility and quality of interlingual live subtitles: a pilot study</i>. 15' • Annalisa Sandrelli (Università degli Studi Internazionali di Roma- UNINT, Italy), Elena Davitti (University of Surrey, UK), Pablo Romero Fresco (Universidade de Vigo, Spain): <i>Interlingual respeaking: an experimental study comparing the performance of different subject groups</i>. 15' • Łukasz Stanisław Dutka (University of Warsaw, Poland), Monika Szczygielska (Dostepni.eu, Widzialni Foundation, Poland): <i>Reality check: the real SDH reading speeds in Poland, Spain and the UK</i>. 15' • Tanja Jacobs (Universidade de Vigo, Spain): <i>Sign language interpreting on TV: A strategic approach to improving accessibility for Deaf viewers</i>. 15' <p>Discussion: 30 minutes</p>
12:50-14:00	Lunch break - <i>Sandwiches will be offered to participants</i>
14:00-15:30	<p>ROUNDTABLE</p> <p><i>Quality in Media Accessibility: Current Challenges and Future Perspectives.</i></p> <p>Chair: David Wood (Co-Chair IRG Audiovisual Media Accessibility, International Telecommunication Union, United Nations).</p>

	<ul style="list-style-type: none"> • Louise Fryer (Utopian Voices Ltd. and University College London, UK). • Jan-Louis Kruger (Macquarie University, Australia). • Gion Linder (Chairman of the Access Services Experts Group, European Broadcasting Union). • Alejandro Moledo (New Technologies and Innovation Officer, European Disability Forum) – TBC. • Pablo Romero Fresco (University of Vigo, Spain, and University of Roehampton, UK). <p>Discussion: 20 minutes</p>
<p>15:30</p> <p>16:00</p>	<p>- Coffee break</p>
<p>16:00</p> <p>17:20</p>	<p>- Session 7</p> <p>Chair: Louise Fryer (Utopian Voices Ltd. and University College London, UK).</p> <ul style="list-style-type: none"> • Sofía Sánchez Mompeán (Universidad de Murcia, Spain): <i>Towards a Quality Model for Paralanguage in Dubbed and Audiodescribed Dialogue.</i> 15' • David Vialard (Texas Tech University, USA): <i>Hearing Images: Defining Rhetorical Quality in Audio Description Part 1.</i> 15' • Joel Snyder (Audio Description Project, American Council of the Blind - Audio Description Associates LLC, USA): <i>"Are you a CAD (Certified Audio Describer)?"</i> 15' • Şirin Okyayuz (Bilkent University, Turkey) and Engin Yılmaz (GETEM & SEBEDER,

	<p>Turkey): <i>Audio description in Turkey: A Look at Quality Norms and Assessment</i>. 15'</p> <p>Discussion: 20 minutes</p>
17:20 – 17:35	<p>Closing Remarks</p> <p>Gian Maria Greco (Universitat Autònoma de Barcelona)</p>

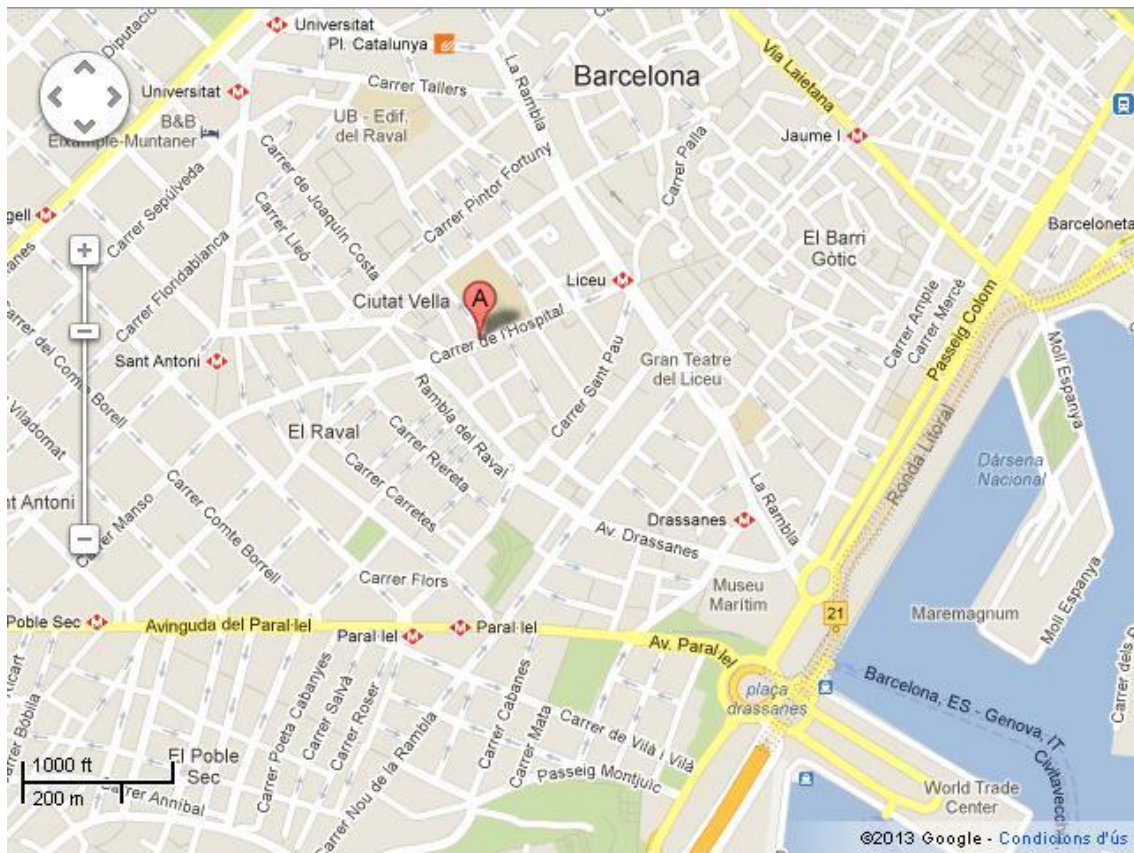
VENUE

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- L1 Catalunya / L1 Universitat (Red Line)

SPEAKERS and ABSTRACTS

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SESSION 1

Quality of Subtitles for D/deaf and Hard of Hearing Children on German Television: An EFRD Research Project

Whilst subtitling for the D/deaf and hard of hearing is a topic widely covered in AVT studies, there are until now relatively few works which specifically address D/deaf and hard of hearing children as a target audience. In the practical field itself, the situation is similar, as there are more or less standardised SDH-guidelines throughout German-speaking countries, but most of them do not distinguish between adult or child audiences. Yet the question arises as to whether the current subtitles are suitable for D/deaf and hard of hearing children, since they are still in the learning process.

To address this research gap and to contribute to a more appropriate subtitling practice for children in Germany, the EFRD funded research project "TV-Subtitling for D/deaf and hard of hearing children" is currently developing subtitling standards for D/deaf and hard of hearing children from ages 8 to 12. The empirical study consists of a pilot phase with 58 participants and a main phase with around 150 participants. The study aims firstly to assess the quality of the subtitles currently used by two German broadcasting companies and secondly to optimise these subtitles

and reassess their quality. In order to do so, three parameters have been established: comprehension (of the audio-visual product), readability (of the subtitles) and overall acceptance. The children are shown sequences of popular TV-shows, first with standard subtitles and later with optimised subtitles. The three parameters are assessed using questionnaires.

First results show that comprehension of the shows subtitled by the broadcasting companies was better for hearing children than it was for D/deaf and hard of hearing children of the same age. For the D/deaf and hard of hearing children, difficulties in understanding the plot arose especially when information was conveyed acoustically and in the subtitle but could not be retrieved from the image, or when prosodic information such as an ironic undertone were not conveyed in the subtitle. Word recognition also seemed to be more challenging. Overall acceptance was mixed, with the main criticism being the legibility of colours and the length of subtitles, as opposed to the duration time.

Nathalie Mälzer is a professor for Transmedia Translation at the University of Hildesheim in Germany, where she developed a master's programme focusing on audiovisual translation: "Medientext und Medienübersetzung". She completed her PhD in 2009 with a thesis on "The Transfer of French Literature to Germany between 1871 and 1933". Her research interests are audiovisual translation, accessibility, and literary translation. She translated more than 40 novels, plays and non-fiction books from French into German.

Maria Wünsche is a research assistant at Universität Hildesheim in Germany and is currently working on the EFRD research project "TV-Subtitling for D/deaf and hard of hearing children". Her research interests are audiovisual translation and accessibility in TV, film and theatre. For her PhD, she is working on the notion of comprehensibility in subtitling. She is also a freelance translator and theatre surtitler for French and English.

Time slot: DAY 1 | 09:00-10:45

Olivia Gerber-Morón¹ & Agnieszka Szarkowska²

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SESSION 1

Are Faster Subtitle Reading Speeds Changing the Nature of Subtitling

It is a commonly known fact that most viewers watching intralingual subtitles (mostly English-to-English) want them to be verbatim (Neves, 2008; Romero Fresco, 2009; Szarkowska et al., 2011). On the other hand, interlingual subtitling has always relied on text reduction (Diaz Cintas & Remael, 2007) to enable the viewers to follow the dialogue and the moving images. In recent years, however, a new trend can be observed largely due to changes introduced in the audiovisual translation market by Netflix: subtitles contain more text and are displayed at faster speeds, which implies less text reduction and more literal translation. A question then arises: what is good quality subtitling? Has it changed from a condensed text displayed in accordance with the 6-seconds rule to uncondensed near-verbatim rendition of the original dialogue displayed at 20 characters per second? What do the viewers want? Does it depend on the viewer's profile?

In our paper, we address these new developments in the audiovisual translation industry. 94 participants with different linguistic and hearing profiles (Spanish, Polish and English native speakers; and deaf and hard of hearing British viewers) watched a selection of video excerpts with interlingual and intralingual subtitles at different speed rates (12, 16 and 20 character per second). After watching each video excerpt, they answered a

questionnaire on their viewing experience. In our presentation, we will present results on the effects of subtitle presentation rate on viewers' cognitive load as well as their preferences, enjoyment, immersion in intra- and interlingual subtitling.

References

Neves, J. (2008). Ten fallacies about subtitling for the d/Deaf and the hard of hearing. *Journal of Specialised Translation*, 10, 128-143.

Romero Fresco, P. (2009). More haste than speed: Edited versus verbatim respoken subtitles. *Vigo International Journal of Applied Linguistics*, 6, 109- 133.

Szarkowska, A. et al. (2011). Verbatim, Standard, or Edited? Reading Patterns of Different Captioning Styles among Deaf, Hard of Hearing, and Hearing Viewers. *American Annals of the Deaf* 156(4): 363-378.

Olivia Gerber-Morón holds a B. A. in Multilingual Communication and an M. A. in Specialized Translation from the University of Geneva, and a M. A. in Audiovisual Translation from the Autonomous University of Barcelona (UAB). She is part of the TransMedia Catalonia Research Group and has collaborated on the HBB4ALL European project as the subtitle work package leader for user tests. The "la Caixa" Foundation has awarded her a PhD grant. Her research areas of interest in Audiovisual Translation are subtitling, subtitling for the deaf and hard of hearing, and respoken. Her PhD research focuses on defining the quality of line breaks across the different platforms and screens in order to create guidelines and standards to regulate subtitle segmentation for translators, broadcasters and other interested entities in the audiovisual industry.

Agnieszka Szarkowska is currently a Research Fellow at the Centre for Translation Studies, University College London (2016-2018), working on the project "Exploring Subtitle Reading with Eye Tracking Technology". Since 2007, she has also been Assistant Professor in the Institute of Applied Linguistics, University of

Warsaw. She is the founder and head of the Audiovisual Translation Lab (AVT Lab, www.avt.ils.uw.edu.pl) and specializes in audiovisual translation, especially subtitling for the deaf and hard of hearing and audio description. She is a member of the European Association for Studies in Screen Translation (ESIST), the European Society for Translation Studies (EST) and an honorary member of the Polish Audiovisual Translators Association (STAW).

Time slot: DAY 1 | 09:00 - 10:45

Emília Perez¹ & Simona Klimková²

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Constantine the Philosopher University in Nitra, Slovakia

SESSION 1

Anticipating Viewers' Needs: The Decision-making Process in SDH Creation

The proposed article focuses on the field of subtitling for the deaf and hard of hearing (SDH), analysing conventional meaning transfer strategies aimed at adequate communication via SDH. It explores subtitlers' decision-making processes in transferring key information from the aural level via the results of a focus group discussion conducted with a group of experienced Slovak SDH creators.

The main focus lies on source material emanating from the audiovisual project "The Power of Witnessing" and which features escalated simultaneous saturation on the visual and aural level. The series of nine short films depicts the so-called oppression period of Czechoslovak history, employing a structure of significant aural signs which incorporate several communicational functions (e.g. foreshadowing, irony, implying revolutionary moods, revolting, etc.) and which do not always accord with the meanings communicated in the image.

The authors attempt to identify the key criteria the subtitlers employ in anticipating the needs of target recipients in such cases, looking at their preferences in the hierarchy of meanings to be (or not to be) transferred in SDH. The findings of the survey are consequently contrasted with views obtained in a follow-up investigation of sample audience feedback which provides a different perspective on the evaluation of some of the SDH

approaches in the observed cases, indicating an audience inclination towards less conservative strategies in meaning transfer than those recommended in the national standards.

Emília Perez is the head of department and assistant professor at the Department of Translation Studies, Constantine the Philosopher University in Nitra, Slovakia. She focuses on cultural encounters in the process of translation. Her main field of interest is audiovisual communication and its projection in translation, currently focusing mainly on subtitling for the deaf and hard of hearing. She is the co-author of the monographs *Literature and Culture, Translation in Theatre Communication, Theory of Artistic and Literary Text: Tradition and Innovation,* and *Audiovisual Translation and the DHoH Audience: Subtitling for the Deaf and Hard of Hearing;* and the author of the national research project "Subtitling for the Deaf and Hard of Hearing: Standards and Recommendations" (1/O547/14). Besides academic activities she also deals with audiovisual translation in practice, cooperating with several domestic and foreign film festivals and dubbing studios.

Simona Klimková has been working as a lecturer at the Department of English and American Studies at CPU in Nitra since 2005. Her research activities are focused primarily on contemporary British literature and the theories of postcolonial literature, as well as on selected areas of translation studies. Dr. Klimková has actively participated in numerous research projects, such as KEGA O39UKF-4/2012 The Teaching of Contemporary Anglophone Literatures as a Means of the Strengthening of Creative and Critical Thinking and UGA III/16/2015 Literary and Audiovisual Translation in Foreign Language Teaching. She has cooperated with several Slovak publishing houses and has experience with audiovisual translation as well.

Time slot: DAY 1 | 09:00-10:45

Nazaret Fresno

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University of Texas at Rio Grande Valley, USA

SESSION 1

Media Accessibility Quality in Televised Programs Re-shown on the Internet. The Case of the News in the US

As part of their strategy to reach a wider audience, the main broadcasters in the United States upload their news programs to their websites after they are aired live on television. In order to be compliant with the quality criteria established by the FCC in 2014, all those videos need to be posted online with a maximum delay of 12 hours since the original emission of the program, and they must include closed captions of at least the same quality as those that were delivered on television.

This presentation will deal with the current quality of the closed captioning of evening news programs re-shown on the Internet. To begin with, a brief overview of the quality standards that regulate this scenario will be provided. Then, the results of an analysis of 50 evening news programs from four different broadcasters (ABC, CBS, NBC and PBS) will be presented, which point at reiterate problems in terms of placement, synchrony and accuracy. The main findings obtained will then be critically discussed under the light of the quality criteria by the FCC. Finally, some conclusions and further thoughts on possible improvements will be shared with the audience.

Nazaret Fresno holds a PhD in translation and cross-cultural studies, as well as an MA in Audiovisual Translation and another in Comparative Literature and Literary Translation. She is an Assistant Professor of Translation and Interpreting at the University of Texas at Rio Grande Valley, and her research interests include audiovisual translation and accessibility to the

media (subtitling for the deaf and hard of hearing and audio description for the blind and visually impaired).

Time slot: DAY 1 | 09:00-10:45

Minako O'Hagan

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University of Auckland, New Zealand

SESSION 1

Captions of Holodeck: Exploring Quality Implications of Augmented Reality to Improve Learner Experience in University Settings for Hard-of-Hearing and International Students

This presentation reports early results from an explorative study conducted to test Augmented Reality (AR) to project same language captions for recorded university lectures for heard-of-hearing students and international students who are non-native speakers of English. The study aimed to understand the potential scope of AR environments to provide accessibility captions. It applied an approach based on User-Centered Translation (UCT) proposed by Suojanen et al. (2015). In UCT the quality of translation is closely linked to user perceptions, which in turn are influenced by usability of a given product. By extending the UCT concept we used User Experience (UX) as the key criteria to consider quality in the context of accessibility captions. We opted for Microsoft HoloLens which is a commercially available AR headset in order to test AR as an environment in which to project captions. As well as a short survey distributed to the students and staff population at the University of Auckland a lab-based UX study was carried out, involving participants who are: (i) hearing impaired; (ii) hearing non-native speakers of English and (iii) hearing native speakers of English. The presentation discusses study findings mainly focused on quality issues, drawing on the UX data with a number of pointers for future studies of AR for accessibility applications.

Minako O'Hagan is an Associate Professor at the School of Cultures Languages and Linguistics (CLL), Faculty of Arts,

University of Auckland, New Zealand. She has research specialisms in translation and technology with extensive publications, including the co-authored, first monograph in Translation Studies on videogames translation: *Game Localization: Translating for the Global Digital Entertainment Industry* (O'Hagan & Mangiron, 2013). She has an international research network of collaborators in Europe and Japan.

Time slot: DAY 1 | 09:00-10:45

Ben Shirley¹ & Lauren Ward²

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SESSION 2

Intelligibility vs. Comprehension: Understanding Quality of Accessible Next-generation

For traditional broadcasting formats, implementation of accessible audio strategies for hard of hearing people have used a binary, intelligibility-based approach. In this approach sounds are categorised either as speech, contributing to comprehension of content, or non-speech, which mask the speech and reduce intelligibility. Accessibility solutions have therefore focused on speech enhancement type methods, for which several useful standard objective measures of quality exist.

Recent developments in next-generation broadcast audio formats, in particular the roll out of object-based audio (OBA), facilitate more in-depth personalisation of the audio experience based on user preferences and needs. Furthermore, recent OBA work has demonstrated that many non-speech sounds do not strictly behave as maskers but are often critical to comprehension of the narrative for some viewers. This complex relationship between speech, non-speech audio and the viewer necessitate a more holistic approach to understanding quality of experience. This paper describes such an approach, outlining accessibility strategies using next-generation audio formats and their implications for developing effective assessments of quality.

Dr Ben Shirley is a Senior Lecturer in Audio Technology at the Acoustics Research Centre, University of Salford, UK. His doctoral

thesis from the University of Salford (2013) investigated methods for improving TV sound for people with hearing impairments. His research interests include audio broadcast, spatial audio and audio related accessibility solutions. Dr Shirley was principal investigator on the ITC and Ofcom funded Clean Audio Project and VoIPText project and was a member of the UK Clean Audio Forum. He has been a consultant on a wide range of audio related commercial projects. More recently he was Principal Investigator for University of Salford's work in the EU FP7 FascinatE project and is currently working on the EPSRC funded S3A project investigating future object-based spatial audio systems. Dr Shirley is also co-founder of Salsa Sound Ltd, developing live sports audio broadcast solutions.

Lauren Ward is a Postgraduate Researcher at the Acoustics Research Centre, University of Salford, UK. She received her B. Eng. with First Class Honours in 2014, majoring in Electronics and Communications and received a B. Phil. in 2015, both from the University of Tasmania, Australia. Lauren was awarded the prestigious General Sir John Monash Scholarship in 2015, which supports her doctoral work in the UK. Lauren currently researches object-based broadcasting methods for improving the accessibility of broadcast audio for hard of hearing listeners. Previously Lauren has worked for Cochlear Ltd and the ABC. Most recently she worked with the Australian Commonwealth Scientific and Industrial Research Organisation developing speech recognition technology for the assessment of speech disorders in children. Lauren's research interests also include science education and outreach with young people, having previously worked for the University of Tasmania as part of joint School of Engineering and Faculty of Education research projects.

Time slot: DAY 1 | 11:15-13:00

Marina Ramos¹ & Ana M^a Rojo López²

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SESSION 2

Individual Traits Influencing Quality in Audio Description: The Case of Creativity and Expertise

The study of AD has flourished beyond expectation over the last decade; from the creation and analysis of guidelines (Rai et al., 2010) and the description of existing scripts (Jiménez, 2010) to its reception (Ramos, 2016), AD has become a broad research area in its own right. However, the experimental research of the processes involved in the creation and quality of AD is still scarce and has mainly focused on the information selection stage of AD, either by analysing sighted participants' verbal description of scenes (Mazur & Kruger, 2012) or by using eye-tracker technology to identify where sighted audiences most commonly focus their visual attention (Orero & Vilaró, 2012).

In contrast, the study of psychological traits of describers has so far been a rather unexplored area in AD studies, despite becoming an emerging topic of interest in Translation Process Research (TPR; Hubscher-Davidson, 2009). The present study focuses on individual traits that might influence quality in AD, such as creativity, one of the main professional competences required for AD (Díaz-Cintas, 2007:52). In order to study the relationship between creativity, quality and expertise in the practice of AD, we recruited 10 professional describers with high and low expertise and measured their innate creativity through a validated creativity test (CREA, Corbalán et al., 2003). They were then asked to create AD scripts for 4 highly poetic scenes. Their performance was analysed in terms of the accuracy and subjectivity of their

descriptions. Our results show that more experienced describers are more creative, less subjective and more accurate when creating their descriptions.

Marina Ramos is a lecturer in Translation at the University of Murcia (Spain). In October 2013, she defended her PhD Thesis on the emotional impact of Audio Description. Dr. Ramos has been awarded several international grants, presented her work at international conferences and published her research in specialized journals and as book chapters. Her research focuses on the influence of cognitive and emotional processes on the reception and creation of translation.

Ana Rojo is Senior Lecturer in Translation at the University of Murcia (Spain), where she is currently also Head of the Translation and Interpreting Department. Her main areas of research are the fields of Translation and Cognitive Linguistics. She has authored and co-edited the following books and monograph issues: *Contrastive Cognitive Linguistics* (University of Murcia, 2003), *Cognitive Linguistics: From Words to Discourse* (University of Murcia, 2007), *Step by Step. A Course in Contrastive Linguistics and Translation* (Peter Lang, 2009), *Trends in Cognitive Linguistics* (Peter Lang, 2009). She has also written many scholarly articles which have appeared either in specialised national and international journals or as book chapters published by several national and international publishing houses (Mouton de Gruyter, John Benjamins, Sendebarr, Babel, Languages in Contrast, Meta, Across Languages and Cultures, etc.).

Time slot: DAY 1 | 11:15-13:00

Anna Jankowska

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SESSION 2

How AD Translation Can Lead Us to Quality

Translation as a new strategy of creating audio description was proposed and investigated by several researchers (Herrador Molina, 2006; Jankowska, 2015;

López Vera, 2006; Remael & Vercauteren, 2010) and adopted by professional practice as a cost-cutting strategy that produces a good quality audio description. Theory and practice have at least one thing in common – AD translation is performed almost exclusively from English into other languages. Curiously both for English-language films (López Vera, 2006; Herrador Molina, 2006; Jankowska, 2015) and non-English-language films (Georgakopoulou, 2009; Remael & Vercauteren, 2010). One of the reasons behind that is the fact that UK and US based audio describers were (and sometimes still are) far more experienced than their often inexistent colleagues from other countries hence translating from English was considered a means of providing good quality AD. But is this really the best solution for non-English-language films? Are UK/US describers really fit to produce AD for a Polish/Spanish film better than Polish/Spanish describers?

The accessibility landscape has changed. Nowadays, there are trained and experienced describers in many countries. Bearing that change in mind and the fact that intercultural competence is often not part of AD training, in my presentation I would like to

discuss a study that explores the possibility of translating scripts created locally for local films into foreign languages as means of providing better quality AD (e.g. Polish AD created to a Polish film translated into Spanish directly or through an international English script).

In my presentation, I would like to present results of an experiment conducted within the ADDit! Project. The study was conducted over the time period of two years during which audio describers created audio description and translated audio description script from English to Polish for the Film Music Festival in Krakow. As part of the study both the audio describers and project managers were interviewed and surveyed about their experience. As part of the presentation I will also discuss a new possible workflow which consists in creating AD script locally and then translating it into a target language through an international template.

Anna Jankowska is an Assistant Lecturer in the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland) and a visiting scholar at the Autonomous University of Barcelona within the Mobility Plus program of the Polish Ministry of Science and Higher Education (2016–2019). Her recent research projects include studies on mobile accessibility and software (Audiomovie – Cinema for All and OpenArt – Modern Art for All), the viability of translating audio description scripts from foreign languages, multiculturalism in audio description, audio description for foreign films and the history of audiovisual translation. She is also the founder and president of the Seventh Sense Foundation which provides audio description and subtitles for the deaf and hard of hearing. More info at www.annajankowska.eu.

Time slot: DAY 1 | 11:15–13:00

Louise Fryer

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SESSION 2

Quality in AD: Why Audio Describers Need a Model of Visual Perception

Media accessibility stems from the social model of disability, yet I will argue that theoretical approaches to AD are based on a medical model of blindness. A recent survey by the research project ADLAB PRO found that from a sample of 192 courses "knowledge of the needs of the visually impaired" was ranked as the third most important component in courses to train audio describers. In order to understand blindness, it is necessary to understand sight. In this presentation I shall discuss alternative models of visual perception proposed by Von Helmholtz (1866) Gibson (1977) and Gregory (1970) in relation to AD, in order to demonstrate how our understanding of sight (and blindness) affects describer choices and can provide a framework for assessing quality of the AD product.

One hallmark of translation quality is what Shjoldager calls "Loyalty" to the source text. Loyalty is referred to by other translation scholars as "accuracy" (Lee, 2008) while Pöchhacker (2001: 41) talks of "accurate rendition" and "equivalent intended effect". Schjoldager agrees that accuracy is more than a simple correspondence between ST and TT, she also suggests that accuracy is problematic as users of any type of translation are not in a position to judge accuracy. In order to assess whether or not audio description (AD) affords an intended effect that successfully replicates vision, it is necessary to know how vision works, or at least have an appropriate model of visual perception.

Dr. Louise Fryer is one of the UK's most experienced describers. She was the BBC's describer for the Audetel project, which piloted TV AD in the 1990s. She has been a member of the Royal National Theatre's audio description team since it was set up in 1993. She has served on the board of the UK's Audio Description Association (ADA) for whom she is an accredited trainer and has trained describers for stage and screen in the UK and elsewhere. She was the access advisor and described the BAFTA-nominated film *Notes on Blindness* (Middleton/Spinney, 2017). She is a teaching fellow in AVT at the University College London (UCL). She has published extensively on AD in academic journals and she is the author of *An Introduction to Audio Description: A Practical Guide* (Routledge, 2016).

Time slot: DAY 1 | 11:15-13:00

Gonzalo Iturregui-Gallardo¹, Anna Serrano Ratera², Jorge Luis Méndez-Ulrich³, Olga Soler-Vilageliu⁴ & Anna Jankowska⁵

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SESSION 2

Testing the Filmic Experience: Audio Subtitling and Psychophysiology

Audio subtitling (AST) can be described as a media accessibility service by which written subtitles are rendered aurally for those audiences with specific needs. Such audio subtitles can be delivered in different forms. As a matter of fact, two different voicing strategies have already been proposed in the literature (Braun & Orero, 2010): dubbing and voice-over. This study aims to measure the impact of such strategies. The methodology moves from the study of preference to the study of user experience (UX), using subjective measures (questionnaires) and objective measures (psychophysiology). The experiment focuses on the measurements of galvanic skin response (GSR) and heart rate (HR) during the exposure to these strategies of audio subtitling.

The supporting theory behind the application of such measures departs from the conception of audiovisual media as entertainment. Audiences consume such content in order to feel entertained. They concentrate on the audiovisual experience (flow theory; see Sherry, 2004), are transported to another reality (presence theory; see Lombard & Ditton, 1997), and eventually they feel emotions. Emotional arousal is linked to specific patterns of the autonomic nervous system, which are taken as tool to provide tangible data for the changes in the organism induced by films. The use of psychophysiology is combined with self-report instruments aimed, as well, at the measurement of emotions.

The paper will report on the main experiment, which is performed after running a pilot experiment on the induction of emotions by means of film clips. The whole experiment aims at the comparison of two voicing strategies of AST in terms of the measure of emotion by means of the Self-Assessment Manikin questionnaire (SAM questionnaire; Bradley & Lang, 1994) and the use of psychophysiological measures. The study is performed with blind and visually impaired participants and the use of three short clips from Polish films. Such clips have been previously validated through the use of the SAM questionnaire. The clips acquiring highest rates for arousal and emotion identification were selected. The protocol of the experiment will be presented, as well as preliminary results. The application of both objective and subjective measures seems to provide a better understanding of the whole filmic experience and helps discerning better practices in the media accessibility services.

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Gonzalo Iturregui-Gallardo holds a B.A. in English and French Studies with a minor in German from the Autonomous University of Barcelona and he was awarded a Santander Scholarship to study an M.A. in Translation Studies at the University of Leicester, UK. During his Bachelor and Master degrees he focused on the study of dubbing and its phonetic and linguistic aspects. He has shortly worked in theatre subtitling as well as legal and jurisdictional translation and is currently a member of the TransMedia Catalonia research group, where he collaborates in the project New Approaches to Accessibility (NEA). The Catalan Government has awarded him a Ph.D. grant and he is doing a PhD in Translation and Intercultural Studies at the UAB, focusing on the delivery and implementation of audio subtitles for the blind and visually impaired.

Anna Serrano Ratera graduated with honours last year in Psychology in the Autonomous University of Barcelona (UAB) and is currently studying a Master in Neuroscience in the same university. She joined the TransMedia Catalonia research group last year during her internship, where she worked on the psychological and experimental part of various projects related to audio description and audio subtitling and the emotional response from the viewers.

Jorge Luis Méndez-Ulrich completed his PhD in Health Psychology and a Master Degree in Research Methods in Health Psychology at the Autonomous University of Barcelona. He is an assistant professor at the Department of Basic, Developmental and Education Psychology of the Autonomous University of Barcelona and at the Department of Research and Assessment Methods in Education of the Faculty of Education of the

University of Barcelona. He is involved as a researcher in several European Commission projects (H2O2O and Erasmus+ programmes) as a member of the FODIP research group. He has worked at the office of the Commissioner of the Chancellor of the UB for Participation, Employability and Social Entrepreneurship. His main research interests are the behavioural determinants of health and illness processes, on-line learning and cognitive determinants of motivation, childhood in social risk and health education. He also collaborates as a professor with the Open University of Catalonia.

Olga Soler-Vilageliu is an associate professor at the Autonomous University of Barcelona, where she teaches psycholinguistics and cognitive processing to undergraduates in Psychology and Speech Therapy. With a background in language processing, her research has focused on on-line measures of handwriting in preschool and school children, and she is connected to international networks working on literacy (COST IS1401). Within the TransMedia projects she is currently setting up experiments on different accessibility services: quality of perception of Sign Language on TV and emotional involvement of users of audio description and audio subtitling.

Anna Jankowska is an assistant lecturer in the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland) and a visiting scholar at the Autonomous University of Barcelona within the Mobility Plus program of the Polish Ministry of Science and Higher Education (2016-2019). Her recent research projects include studies on mobile accessibility and software (Audiomovie – Cinema for All and OpenArt – Modern Art for All), the viability of translating audio description scripts from foreign languages, multiculturalism in audio description, audio description for foreign films and the history of audiovisual translation. She is also the founder and president of the Seventh Sense Foundation which provides audio description and subtitles for the deaf and hard of hearing.

Time slot: DAY 1 | 11:15-13:00

M^a Olalla Luque¹ & Catalina Jiménez²

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SESSION 3

Leisure and Culture Accessibility and the OPERA-Project

Multimodal content has increased during the last decade. It has expanded tremendously and has entered our everyday lives. Currently, such spheres as tourism, learning, computing, and business are widely using multimedia in various projects.

In order to achieve complete accessibility, it is necessary for this content to be adapted to the difficulties of specific access problems experienced by users or receivers via different modalities of translation or interpretation.

The Conference on Innovation and Growth in Tourism of the Tourism Committee of the OECD claims that accessible tourism is recognized as an important driver of economic growth and development. OECD countries with a long tradition in tourism are at risk of experiencing a decline in the field because of the increasing international competition.

The OPERA-Project is an online portal for the dissemination and evaluation of accessible audiovisual resources. It specially emphasizes on this field in relation to access to Spanish culture and heritage, and creates an evaluation tool, which aims to detect malpractices in the field while raising quality standards. This final point is very interesting. Standards can serve as an enhancer of the lives of people with disability, who are able to enjoy and engage in society in a better way.

The main goal of the project is to improve and promote a previous portal, developed in a previous R&D Project. It consisted in an online website for consultation and evaluation of accessible and audiovisual resources through translation and interpreting for people with sensory functional diversity.

The main research area was Audiovisual Media, but OPERA widens the scope and focuses on accessible Tourism and Museology, and aims to achieve the following goals:

- 1) Evaluating existing and new accessibility resources by means of a number of reception studies carried out on the portal.
- 2) Providing visibility to the existing accessibility resources, as well as to Agencies and professionals responsible for creating such resources.
- 3) Enabling the transfer of knowledge between academic and university research and Agencies and Associations of users by reporting results of studies carried out on the portal.

Achieving these goals will contribute, on the one hand, to the use of existing resources, and will also enable the management of their quality.

The social impact of these goals will allow companies that create Accessible Audiovisual Products test the reception of users. The ultimate goal is that researchers, institutions and entrepreneurs together create quality standards in the specific production area. The importance of a portal that researchers, academia and users can use as a meeting point is highly valuable for the development of a quality audio description field within tourism and culture for all.

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M^a Olalla Luque is a PhD student at the research group TRACCE, University of Granada. She is focused on the role of deliberate metaphor as a tool for accessing knowledge in audio description guides for people with visual impairment. She holds an MA in Translation and Interpreting and has completed research stay at the Imperial College of London where she had access to some of the most developed access programmes in the UK. She also works with Spanish museums, developing visits for intellectual and cognitive impairment and also sensory impairment, such as visual and hearing impairment in the framework of the association Kaleidoscope Access.

Catalina Jiménez is a Senior Lecturer at the Department of Translation and Interpreting at the University of Granada, Spain. Her main research area is that of accessible audiovisual translation (audio description and subtitling for the deaf and

hard of hearing) and its application to the translator training and accessible museology. Her research interests also include Linguistics applied to translation, with a special focus on knowledge management. She is the Head Researcher of the research group HUM 770 *Aula de investigación del texto multimedia* of the Andalusian research programme, and of the following research projects: TRACCE (SEJ2006-01829/PSIC), AMATRA (PO7-SEJ-2660), PRA2 (FFI2010-16142). OPERA. Leisure and culture accessibility. Online portal for the dissemination and evaluation of accessible audiovisual resources (FFI2015-65934-R). She has been the Director of two editions of a Postgraduate Course at the University of Granada on subtitling for the deaf and hard of hearing and audio description for the blind.

Time slot: DAY 1 | 15:00-16:00

Mercedes Martínez Lorenzo

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SESSION 3

Quantity and Quality of Media Accessibility in Galicia

The influence media has on society is undeniable; films, TV programmes, or the internet, to give some examples, are capable of quickly changing trends, opinions, etc. In addition to that, the language used in mass media is considered to be a prestigious one, and media is a powerful channel to convey language standards (García González & Veiga Díaz, 2009; PXNL, 2004).

As for media accessibility, its purpose is to make an audiovisual product accessible (e.g. by means of various modes of audiovisual translation) to users that would not have access to it otherwise, due to a language or sensorial barrier (Díaz-Cintas, 2005).

Therefore, the same subtitles that allow a person with a hearing impairment to have access to an audiovisual product could help a language learner access the same product.

The aim of this presentation is to show how quality media accessibility services can play an important role in the promotion of minorised languages, their normalisation, and the establishment of a high-quality standard. In order to achieve this, an analysis will be provided of the legislative requirements regarding media accessibility and language normalisation, focusing on the Galician case but also drawing links with other minorised languages, especially Catalan and Euskera. This will be followed by an examination of the extent to which those legislative requirements are met in Galicia, focusing on the quantity and quality of media accessibility in this region: are the official subtitling, audio description, or sign language quotas being

met? What is the quality of the Galician language provided for those services? Does SDH in Galicia meet the official standards? Galician laws on accessibility (8/1997, 10/2014) seem to focus mainly on physical barriers, and the brief paragraphs describing accessibility for people with sensory disabilities tend to pay more attention to live events rather than pre-recorded broadcasting. Also, there appears to be no link between the legislation on accessibility and laws on language normalisation (3/1983). However, quality is of the utmost relevance in AVT in order to maintain the credibility of the product and to improve the prestige and positive vision of the language in which it is shown.

This presentation will conclude by looking forward to what remains to be done regarding quantity and quality of media accessibility in Galicia and its role in the promotion of minorised languages. This constitutes the core of the author's PhD thesis within the research group OGAM (Observatorio Galego de Accesibilidade ós Medios, Galician Observatory for Media Accessibility), led by Romero-Fresco (University of Vigo).

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Mercedes Martínez Lorenzo is a PhD student of the programme in Communication at the University of Vigo, Spain. Alongside Ana Pereira and Pablo Romero-Fresco (University of Vigo, Spain), she works on the OGAM project, on media accessibility in Galicia. Both her research and the current collaboration on the OGAM project, as well as her previous contribution to the MAP (Media

Accessibility Platform) project, led by Pablo Romero-Fresco, have allowed her to develop her passion for Audiovisual Translation, after completing the undergraduate studies in Translation and Interpreting. Her research interests also include Education, after completing a master's degree in Teacher Training for Compulsory and Upper Secondary Education, Vocational Training and Language Teaching.

Time slot: DAY 1 | 15:00-16:00

Marie Junge Ernst

DR, Danish Broadcasting Corporation, Denmark)

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SESSION 3

Two takes on quality work from Danish Broadcasting Corporation

"Two takes on quality work from Danish Broadcasting Corporation" will tell about some of the ways Danish Broadcasting Corporation works with media accessibility quality.

FIRST the presentation will tell about Danish Broadcasting Corporation 's icons/logos which they have developed to tell if programmes has "subtitles, "spoken subtitles", "sign language" or "audio description". They can be made on an ordinary keyboard and can therefore go across countries, cultures and languages. In other words it can set standards for media accessibility quality across borders.

SECOND the presentation will briefly tell about a new way of testing digital products. DR has put down a testing panel consisting of blind and visually impaired, whom on going can contact the department of Accessibility if they experience errors on apps and other digital products or if the design is inexpedient. In that way we can tune the design while the users are using it. The Work is at its early stages but we believe this is a faster way to make sure out products are up to date and get redesigned DURING being used and not only after one test here and there.

Time slot: DAY 1 | 15:00-16:00

Chris Christelis¹, Pilar Orero² & Pablo Romero-Fresco³

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SESSION 4

Understanding User Responses to Live Closed Captioning in Canada

The Canadian project aims at understanding subjective live captioning preferences across demographic profiles for cross sector (i.e. different closed captioning user classes) to improve accessibility in broadcasting. The research focused on consumers' subjective reactions to live captioning, and also expectations. The project will provide detailed insight into user preferences, and also it will solidify stakeholder support by involving a cross-section of key stakeholders in the management and execution of the project. The project will provide the basis for eliminating regulatory uncertainty around live closed captioning quality standards and it will allow Canada to pursue excellence in live closed captioning, and entrench its position as an innovator and world leader in the field.

Chris Christelis is the founder and President of Technology Strategies International Inc., a technology market research and strategy consulting firm focusing on information and communication technologies. With more than 25 years of engineering, managerial and consulting experience, he has directed market research, strategy development and

implementation assignments for clients from the financial services, telecommunications, CPG and public sectors.

Under contract to the Canadian Standards Association, he developed a draft seed standard for information and communications accessibility for use by the Accessibility Standards Committee set up by the Accessibility Directorate of the Government of Ontario. He has acted as an expert consultant on convergence policy and various aspects of telecommunications and broadcast regulation. He led the new product development activities at one of Canada's most innovative market research companies.

Pilar Orero (PhD, UMIST) is the INDRA-ADDECCO Chair in Accessible Technology and full professor of Audiovisual Translation at the UAB, where she leads the TransMedia Catalonia Research Group.

She is a world-leading scholar in media accessibility. She is a scientific/organizing committee member of conferences, such as *Media4All*, *ARSAD*, and *Video Games for All*. She has delivered more than 15 plenary lectures and 30 guest lectures all over the world. She either coordinated or participated in more than 40 national and international research projects. As PI she has been awarded grants such as HBB4ALL and ACT. Her works are some of the most widely-cited publications in the field of media accessibility, of which she is one of the founding scholars.

She is a member of the Steering Board of NEM. Over the last ten years she has been a prominent figure in the design of international standards on media accessibility. She collaborates with ISO, where she co-authored the international standard on user interfaces (ISO/IEC JTC 1/SC 35), and she is a member of the ITU Focus Group on Media Accessibility, where she co-authored two standards.

Pablo Romero-Fresco is a Ramón y Cajal grantholder at the University of Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the book *Subtitling through Speech Recognition:*

Respeaking (Routledge) and the editor of *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (Peter Lang). He has collaborated with several governments, universities, companies and user associations around the world to introduce and improve access to live events for people with hearing loss around the world. He is the leader of the projects "Media Accessibility Platform" and "Interlingual Live Subtitling for Access", funded by the EU Commission, and of the international research centre OGAM (Galician Observatory for Media Access). Pablo is also a filmmaker. His first documentary, *Joining the Dots* (2012), was used by Netflix as well as schools around Europe to raise awareness about audio description.

Time slot: DAY 1 | 16:30-18:15

Jan Louis Kruger¹, Stephen Doherty² & Leidy Castro-Meneses³

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PANEL 7: ELECTROPHYSIOLOGICAL MEASURES

Validating Online Measurements of Cognitive Load during the Processing of Educational Video in a Second Language

It is well-documented that learning through a second language introduces a significant accessibility and language barrier to academic success. To provide optimal language support for students studying through a second language, educational institutions have to find innovative ways to engage these students in a variety of high-quality learning and teaching activities that have the potential to enhance their learning. Video has long been an important mode of learning support, and it remains a powerful medium through which the language needs of students can be addressed, particularly as educational media moves into blended learning and online platforms in which video has become central to learning. While there is growing support in the literature for the use of subtitled or captioned video in this regard, knowing how different sources of information in educational video contribute to cognitive load will put us in a position to optimise high-quality educational subtitles to meet the current and future needs of students facing language and accessibility barriers.

This paper will present the findings of a study that was designed to validate the multimodal measurement of cognitive load in the context of educational subtitles. We report on the validation of a multidimensional methodology that combines traditional task

performance measures with comprehensive participant profiling, eye tracking and electroencephalography. Although these measures have been used in isolation and in some combinations in the context of static texts that do not combine video and text and audio, our combination of measurements appears to provide a novel, online measurement of cognitive load in the context of dynamic texts. By presenting a series of short educational videos at different levels of linguistic complexity (as measured by means of an analysis the readability scores and lexiles based on word complexity, frequency, and sentence length), we show this complexity results in discrete levels of cognitive load scores on each of the measures. We close by identifying the impact of these findings on research and best practice in the context of media accessibility quality as well as showcasing several emerging projects on which this methodology is based.

Jan-Louis Kruger is Head of the Department of Linguistics at Macquarie University in Sydney, Australia. His main research interests include studies on the reception and processing of audiovisual translation products including aspects such as cognitive load, comprehension, attention allocation, and psychological immersion. He is on the editorial board of the new Journal of Audiovisual Translation (JAT). His current research projects investigate cognitive load in the context of educational subtitling with a view to optimising subtitles as language support in second language environments. He also studies the reading of subtitles as part of a dynamic audiovisual text.

Stephen Doherty is a research psychologist and Senior Lecturer in the School of Humanities & Languages at the University of New South Wales. His research is based in the interaction between language, cognition, and technology. His current work investigates the cognitive aspects of human and machine language processing with a focus on translation and language technologies using a combination of traditional task performance measures, eye

tracking, psychometrics, and electroencephalography. His current projects include:

- Investigating the efficacy of linguistic pre-processing in machine translation to improve output quality;
- Validating a methodology using eye tracking and electroencephalography to measure cognitive load and immersion in multimodal contexts;
- Exploring the effects of subtitling and captioning on cognitive load, comprehension, and language proficiency for first and second language users in linguistically and cognitively diverse samples;
- Studying the human translation process to inform models linked to automated language processing.

Dr Leidy Castro-Meneses was a psychologist/researcher working with prison and indigenous populations in Colombia before moving to Australia and completing a PhD in Human Cognition and Brain Sciences at Macquarie University in 2016. Since then, she has held post-doctoral research fellowships in the Department of Linguistics and Cognitive Science at Macquarie University in Sydney. Her research uses eye-tracking, neuroimaging, non-invasive brain stimulation and behavioural methods to understand the cognitive processes underpinning cognitive load, learning and inhibitory control. She has a particular interest in how inhibition can be improved in those prone to violent behaviour.

Time slot: DAY 1 | 16:30–18:15

Stephen Doherty

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University of New South Wales, Australia

SESSION 4

Quality in Machine-Generated Subtitles and Captions: Psycholinguistic, Technological, and Practical Factors

The depth, breadth, and complexity of audio-visual translation (AVT) is growing at a rapid rate and is becoming increasingly merged with language technologies, including computer-assisted translation tools, machine translation, automated subtitling and captioning software, and automatic speech recognition systems. An essential component in this exciting and challenging technological development of current and future applications of AVT is the definition and assessment of quality in a way that is transparent, reliable, consistent, meaningful to all stakeholders, and readily applicable to the growing diversity of AVT.

In this paper, I first provide a critical overview of current and future issues in the assessment of quality in machine-generated subtitling and captioning. I draw upon a range of contemporary industry case studies and traditional AVT standards to incorporate cutting-edge research on the processing and reception of AVT products across a variety of media and languages. I then focus on machine translation and automatic speech recognition systems to identify the impact of new media and technologies on language and accessibility barriers with an emphasis on the lessons we have learned to improve best practice, policy and research on an international scale. Lastly, it identifies numerous challenges and potential solutions for all stakeholders in order to encourage dialogue between disciplines with the aim of articulating and answering questions of quality in AVT in an evolving language technology landscape.

Stephen Doherty is a research psychologist and Senior Lecturer in the School of Humanities & Languages at the University of New South Wales. His research is based in the interaction between language, cognition, and technology. His current work investigates the cognitive aspects of human and machine language processing using a combination of natural language processing techniques, traditional task performance measures, eye tracking, psychometrics, and electroencephalography. His current projects include:

- Investigating the efficacy of linguistic pre-processing in machine translation to improve output quality;
- Validating a methodology using eye tracking and electroencephalography to measure cognitive load and immersion in multimodal contexts;
- Exploring the effects of subtitling and captioning on cognitive load, comprehension, and language proficiency for first and second language users in linguistically and cognitively diverse samples;
- Studying the human translation process to inform models linked to automated language processing.

Time slot: DAY 1 | 16:30-18:15

Ke Hu¹, Sharon O'Brien² & Dorothy Kenny³

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ADAPT Centre, Salis, Dublin City University, Ireland

SESSION 4

Machine Translation for Subtitling – a Way to Improve Access to MOOCs

Nowadays, we are exposed to ever-increasing subtitled content, increasing usage of machine translation (MT) and increasing access to online courses in the form of MOOCs (Massive Open Online Courses). The growing importance of MOOCs, and the impact of language barriers, have been noted by MOOC 学院 (mooc.guokr.com), which claims to host the largest Chinese MOOC learning community on the Internet. In 2014, MOOC 学院 launched a survey on Chinese MOOC usage. Approximately 3,300 responses were collected and 74% of the respondents indicated that they had used MOOCs before. 47% of previous users and 17.5% of non-users reported that language was an important barrier to learning via MOOCs. Hence, removing this obstacle of 'language' by, for example, creating translated subtitles, is an indispensable part of developing MOOCs and improving accessibility. It is a fact that fansub groups are doing the most translation work for MOOCs in China now (e.g., EduInfinity Translation Group). However, given the large quantity of MOOCs available worldwide and the considerable demand for them, machine translation appears to offer an alternative or complementary translation solution, thus providing the motivation for this research.

The main goal of the research presented here is to test the impact machine translated subtitles have on Chinese viewers' reception of MOOC content. More specifically, we are interested in whether there is any difference between viewers' reception of raw (i.e. unedited) machine translated subtitles as opposed to fully post-edited machine translated (PEMT) subtitles and human translated subtitles. We expect that reception will be influenced by the quality of the subtitles.

Reception is operationalized by adapting Gambier's (2007) model, which divides 'reception' into 'the three Rs': (i) response, (ii) reaction and (iii) repercussion. Response refers to the initial physical response of a viewer to an audio-visual stimulus, in this case the subtitle and the rest of the image. In our study it is measured using eye-tracking metrics that indicate where the viewer's attention is directed. Reaction involves the cognitive follow-on from initial response, and is linked to how much effort is involved in processing the subtitling stimulus and what is understood by the viewer. It is measured partly through eye-tracking metrics that are understood to indicate processing effort, and partly through testing viewers' comprehension of the content of the audio-visual artifact. Repercussion, finally, refers to attitudinal and sociocultural dimensions of AVT consumption. It is captured using a questionnaire.

Over 50 Chinese undergraduates were recruited as participants for this research. They were divided into three groups, those who read subtitles created by raw MT, Post-Edited MT and human translation. They completed a pre-experiment questionnaire to collect background information on their MOOC and subtitle usage and their English proficiency. Then, they watched a seven-minute MOOC video on a computer with an eye-tracker. After that, participants completed a post-task questionnaire for comprehension and attitude testing. We present all reception results here.

Ke is currently a PhD candidate in DCU, and a member of ADAPT Centre. Her research involves ethnographic and Human-Computer Interaction-based studies of real users of MT output in an investigation of the cognitive and socio-technical issues affecting MT acceptance and adoption.

Sharon O'Brien is Assistant Professor in translation and language technology in the School of Applied Language and Intercultural Studies at DCU. Her research to date has focused on the interaction between translators and technology (including Translation Memory and Machine Translation), cognitive aspects of translation, research methods, including eye tracking and keyboard logging, localisation and content authoring. She is Director of the Centre for Translation and Textual Studies (www.ctts.dcu.ie) and a funded investigator in ADAPT. She previously worked as a language technology specialist in the localisation industry.

Dorothy Kenny, BA, MSc, PhD, is Professor in the School of Applied Language and Intercultural Studies at Dublin City University, where she lectures in translation technology, terminology and corpus linguistics. Her publications include: *Lexis and Creativity in Translation: A corpus-based study* (St. Jerome, 2001) and the edited volumes *Unity in Diversity: Current Trends in Translation Studies* (St. Jerome, 1998), *Across Boundaries: International Perspectives on Translation Studies* (CSP, 2007) and *Human Issues in Translation Technology* (Routledge, 2017). She has authored numerous refereed articles and book chapters on corpus-based translation studies, computer-aided translation, translator training, and translation theory.

Time slot: DAY 1 | 16:30-18:15

Alexandra Hecker

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University of Hildesheim, Germany

SESSION 4

Measuring Quality: Chances and Challenges – About the Approach of Developing a Model to Evaluate the Quality of German Film Subtitles

This PhD research topic investigates the question of quality subtitles and the criteria that define them. There are numerous norms and constraints that subtitlers have to adhere to, from technical constraints to stylistic guidelines provided by subtitling companies and clients. Yet, adhering to these norms and constraints is no guarantee for producing high quality subtitles, at least not from a linguistic point of view. When investigating style guides, subtitling manuals and even the Code of Good Subtitling Practice (Carroll 2004, online), it becomes apparent that most norms reflect on subtitling from a technical and formal angle rather than a linguistic one. There are norms about timing, spotting, text distribution and line breaks, but when it comes to addressing translation quality, guidelines often remain vague. For example, the Code of Good Subtitling Practice says: "Translation quality must be high with due consideration of all idiomatic and cultural nuances" (The European Association of Screen Translation, online). However, it doesn't define "quality" or provides examples for "idiomatic and cultural nuances".

It is the aim of this PhD project to close this research gap. It reflects on subtitling from a linguistic point of view under consideration of the technical and formal norms and constraints. From a linguistic point of view, it looks at quality standards and measures in the field of translation studies and investigates to what degree they apply to the field of subtitling. It also looks at already existing models in the field of interlingual subtitling such

as Pedersen's FAR model (2017) and investigates the strengths and weaknesses of such models in terms of media accessibility.

In my presentation for this year's UMAQ conference, I will focus on the issue of quality in interlingual subtitling by giving an overview of the challenges existing models have not yet overcome. For example, the FAR model is based on error analysis meaning that it deducts points for translation errors but does not add points for excellent solutions (Pedersen 2017: 224-5). This is problematic with regards to the assessment of quality as it solely defines quality on the basis of errors made. However, the general public definition of quality suggests that it not only expresses a "standard of something as measured against other things" but also a "degree of excellence" (Oxford dictionary, online). Excellence exceeds the standard and hence, excellent translation solutions should equally be rewarded. The presentation will address this and similar issues regarding the evaluation of quality.

Alexandra Hecker is a PhD research student at the University of Hildesheim in Germany since February 2017 and a professional audiovisual translator and subtitler translating from English into German since May 2016. After graduating at City University London in 2013, she gathered professional experience as a Quality Controller in the subtitling industry in London for three years. Being confronted with hundreds of style guides, subtitling manuals, and different translation software every day, she came to realize that there is a lot said about the technical side of subtitling but actually very little about the linguistic side. Her aim is to help the professional industry improve the quality of their subtitles delivered to audiences by conducting academic research about quality in this field.

Time slot: DAY 1 | 16:30-18:15

Manisha Amin

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Centre for Inclusive Design, Australia

SESSION 5

The Move from Accessibility to Inclusion

This paper looks at the thinking behind and reception of Australia's peak Media Accessibility charity from a model framed around access for PwD to one of inclusive design as the organisation changed from Media Access Australia to the Centre for Inclusive Design. It uses a case study approach to look at the leavers for the change, the attitudes and practices that have informed this change and the challenges and benefits when viewed from the three key lenses of the commercial sector, People with Disability, and the providers of services. The presentation provides a perspective on the intersection between inclusion, new technology, customer service and social democratization as well as some the areas where more work is needed.

Dr Manisha Amin, CEO of the Centre for Inclusive Design, is a thought leader in the power of thinking from the edge. With a background in strategic marketing, communication, transforming cultures and creativity, she brings together an impressive team of industry experts and global partners to focus on the areas ripe for disruption where we can make the greatest impact. Manisha's area of research has been in creativity and transforming cultures.

Time slot: DAY 1 | 09:00-10:45

Gian Maria Greco

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Autonomous University of Barcelona, Spain

SESSION 5

A First Look at Quality in Media Accessibility

The pervasive reshaping of our society by information and communication technologies has provided new opportunities but also “difficulties [...] in accessing multimedia services and applications” (Stephanidis and Emiliani 1999, p. 23) for many end users. Understood as a set of theories, practices, services and technologies providing access to media content for people that cannot, or cannot properly, access that content in its original form, Media Accessibility (MA) goes to the core of the fulfilment of human rights of all groups at risk of cultural and social exclusion such as persons with disabilities, the elderly, children, and language minorities. Consequently, MA is becoming an increasingly pivotal area for addressing the most pressing human rights concerns of many international bodies.

The key aim of research on MA is “to prevent the exclusion of users from the information society while at the same time increasing the quality and usability of products and services” (Stephanidis 2009, p. 1). The first few decades of research on MA focused on the development of solutions for mainstreaming accessibility as well as on the implementation of regulations imposing the widespread adoption of MA services. Over the past few years however, “the focus is gradually shifting to quality” (Romero Fresco 2016, p. 56), as witnessed by the increasing number of works on this aspect (see e.g. Burchardt et al. 2016; Castro Botega et al. 2017; Cristóbal-Fransi et al. 2017; Ismailova and Inal 2017; Koby and Lacruz 2017; Orehovački and Babić 2017; Pedersen 2017; Romero Fresco and Martínez Pérez 2015). Yet, the current situation is highly fragmented because attention has been

spread out over a very diverse range of issues while lacking a unified theoretical framework for the analysis of MA quality.

In order to address these issues, in September 2017 the H2020 MSCA IF project "Understanding Media Accessibility Quality" was launched. The twofold aim of the project is to carry out an analysis of the status of the research on quality in MA and then to investigate the possibility of devising a unified theoretical framework for understanding that notion and developing a coherent set of metrics.

The presentation will discuss the partial results of first year of the UMAQ project. More specifically, it will present a draft of a map of the different approaches and models in MA quality, focusing on subtitling, discussing common points and differences. The presentation will conclude by briefly presenting the work planned for the second year, especially the involvement of different stakeholders (broadcasters, organisations of end-users, policy-makers etc.) in order to use the map to produce a unified theoretical framework.

Gian Maria Greco is Marie Skłodowska-Curie Fellow at the TransMedia Catalonia research group, Universitat Autònoma de Barcelona (Spain), where he carries out the MSCA H2020 project "Understanding Media Accessibility Quality" (UMAQ 2017-2019). His research focuses on Accessibility Studies, with a focus on the theoretical foundation of accessibility and how it relates to human rights, the media, and the performing arts. He holds a MA and a PhD in Philosophy, an International MA in Accessibility to Media, Arts and Culture. He held university positions as post-doc, research fellow, and honorary research fellow. Most notably, between January 2003 and July 2007 he was Junior Research Associate at the University of Oxford (UK). He has published in peer-review journals and encyclopaedias, and co-authored two books (in Italian): *Making as Healing Care. On the Constructionist Foundations of Occupational Therapy* (2013) and *Accessibility, Health and Safety of Live Events and Venues* (2015). In 2017, he

guest-edited, with Elena Di Giovanni, a special issue on “Disability and Human Rights” of the *Journal of Literary and Cultural Disability Studies*. Over the years, he has been working as accessibility consultant for public institutions and private organisations and invited as a speaker in international conferences, round tables and seminars. In 2015, he was the keynote speaker at the 5th ARSAD Conference. He is one of the founders of the Media Accessibility Platform (www.mapaccess.org).

Time slot: DAY 2 | 09:00-10:45

Kate Dangerfield

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University of Roehampton, UK

SESSION 5

The Value of Difference in Media Accessibility Quality

The Accessible Filmmaking Project highlights the challenges of a one-size-fits all approach in terms of Media Accessibility Quality (MAQ) and emphasises the need for a context-dependent approach. Due to the interdisciplinary nature of the project, which combines media accessibility and film practice and theory, this paper presents how quality can be measured in the media industry and discusses if this can be useful in relation to the definition and assessment of MAQ.

Measuring quality in the media industry is a broad and subjective topic and is often related to "success", which can be determined through reviews, ratings, awards or revenue. Quality can also be determined through engagement or levels of presence of the audience.

With the aim to find objective solutions on the issue of image and sound quality, the Digital Production Partnership (DPP) outline technical standards to determine broadcast quality in the media industry in the U.K. However, standardisation means the transfer of information may be deemed as higher quality and more accessible in terms of clarity, but drawing from the argument in Hito Steyerl's essay "In Defense of the Poor Image" in relation to image quality for example – it creates a hierarchy of images based on sharpness and resolution (Steyerl, 2012), which is not accessible for all to produce.

The British Film Institute (BFI) has committed to improve access in this sense for under-represented groups through their Diversity Standards and diversity is a key part of their five-year plan BFI2022, but what does the BFI mean by diversity?

"[...] Our definition of diversity is to recognise and acknowledge the quality and value of difference. [...] We want to make it easy for everyone to engage with film and the moving image, no matter what their gender, race, age, disability, sexual orientation, social background or geographical location."

There are also parallels between the BFI definition of diversity and how the scope of media accessibility is broadening:

"beyond people with disabilities to include other groups at risk of cultural and social exclusion, such as the elderly, language minorities, migrants, and foreign speakers; potentially all human beings." (Greco 2016)

Therefore, firstly, this paper presents the accessibility model that has been developed through the practice-based research "The Accessible Filmmaking Project", which highlights the challenges that relate to accessing funding, equipment, creation, content and space for people with sensory impairments to engage with film and filmmaking. However, this model also relates to groups included in both the definition of diversity outlined by the BFI and the broadening scope of media accessibility.

Furthermore, the Accessible Filmmaking Project highlights the challenges and complexities that are emerging because of the democratisation of media and technology, which requires a different perspective on quality that recognises and acknowledges the value of difference.

Therefore, this paper emphasises the need for cohesion and collaboration across disciplines to address challenges highlighted by the accessibility model, and to define and assess quality using a context-dependent approach to promote inclusion and participation of all human beings.

Kate Dangerfield is a PhD researcher in Accessible Filmmaking at the University of Roehampton and she is currently working on her thesis entitled: "Beyond Sound and Image: The practice and theory

of Accessible Filmmaking for people with sensory impairments.” For the practice element of her research, Kate designed and delivered “The Accessible Film Project” in collaboration with Sense UK and this was funded by the British Film Institute. A short film about “The Accessible Film Project” was screened at the Victoria and Albert Museum in London as part of the Open Senses festival in 2017.

Other accessible filmmaking projects have included collaborations with Sense UK and Studio Wayne McGregor, Open Senses Festival, Marcus Innis and Moorfields Eye Hospital, BitterSuite, and the Centre for Voluntary Sector Leadership (Open University) and PAL.TV.

Time slot: DAY 2 | 09:00-10:45

Joshua Branson

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University of Vigo, Spain

SESSION 5

Bridging the Maker-Expert-User Gap: The Case of the Italian Short Film *Acquario*

Despite increased visibility within the film industry, media accessibility continues to remain on the side lines. Relegated to the distribution stage, it is perceived as a mere footnote in the filmmaking process, which results in a gap between film directors and media accessibility experts (MAEs). This gap is then compounded by the gulf that exists between MAEs and end users, in particular those with sensory-impairments, essentially creating a maker-expert-user gap between film directors, media accessibility experts and viewers. Research has demonstrated that the film industry's current accessibility model can potentially have negative effects on the quality of accessible versions of films and that directors' creative visions are being distorted due to the lack of dialogue between those that make films and those that render them accessible to foreign and sensory-impaired audiences. If, in the context of quality, accessible versions of films should seek to provide an experience that is as close as possible to that of the "original" viewer, the input of film directors in the accessibility process represents a significant opportunity to create 'authentic' viewing experiences.

This paper presents the results of a project that focuses on bridging this gap during the production of an Italian short film (*Acquario*) in three key ways: through the application of accessible filmmaking principles throughout the entire production process, through the employment of a director of accessibility, and through the involvement of sensory-impaired consultants during the post-production stage. In particular, the paper will discuss the workflows involved in the integration of media accessibility

experts into the filmmaking process, the creative influence of the director on the accessible versions and the potential need for a director of accessibility to facilitate and manage the collaborative process.

Joshua Branson is a PhD student at the University of Vigo (Spain) whose research focuses on accessible filmmaking. His MA dissertation at the University of Roehampton (UK) offered a comparative analysis of standard and collaborative approaches to media accessibility for a short film (*The Progression of Love*), while his PhD, a practice-based research project, will explore accessible filmmaking through the role of the director of accessibility.

Time slot: DAY 2 | 09:00-10:45

Jan-Louis Kruger

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Macquarie University, Australia

SESSION 5

Inclusive Media Design for Education: Riding the Wave or Swimming against the Tide?

According to the Australian Network on Disability (<https://www.and.org.au/pages/disability-statistics.html>), an estimated 20% of the Australian population is affected by disability. More specifically, around 1 in 10 Australians has dyslexia, 1 in 6 Australians is affected by hearing loss, and 1 in 100 is blind or has low vision. Furthermore, around 1 in 4 students at universities is an international student (a total of around 300,000), most of these studying through English as a second language. These groups are often either excluded fully, or have to rely on ad hoc services to overcome access issues, and as a result they are disadvantaged even further.

The British Standards Institute (2005) defines inclusive design as: "The design of mainstream products and/or services that are accessible to, and usable by, as many people as reasonably possible [...] without the need for special adaptation or specialised design." Unfortunately, current practice at many universities is to retrofit material with accessibility services like subtitles when the need arises. Inevitably, this leads to corner cutting and inferior standards, not to mention ill-designed products and delays in delivery to the students who need it most.

Recent developments in technology mean that a service like large-scale subtitling has become scalable using a combination of post-edited automatic transcription and semi-automated cuing. In most cases universities embrace this and outsource these services. Riding the wave of transcription services posturing as subtitling services, universities tend to ignore the fact that the resulting products

are verbatim transcripts with variable presentation speed that tends to be up to two times faster than what can be read comfortably.

In an attempt to swim against this tide, Macquarie University in Australia has embarked on a project commencing with a training course presented by Pablo Romero-Fresco to train a cohort of respeakers. The aim is to establish an in-house respeaking service that will simultaneously keep the costs down, and deliver a set of guidelines on the inclusive design of educational media. The larger project will go much wider than just subtitles, though. It will be aimed at making university courses accessible to a wide range of students who are currently excluded or only partially accommodated. In other words, to establish principles of educational design that will meet the needs of deaf and hard-of-hearing students, blind students, students who are color blind, students who are dyslexic, and students who study through the medium of English as a second language.

This paper will report on the quality guidelines for the inclusive design developed in this project as well as on the methodology from the training of respeakers to the setting up of an in-house service and the dissemination of the principles of inclusive design across the curriculum.

Jan-Louis Kruger is Head of the Department of Linguistics at Macquarie University in Sydney, Australia. His main research interests include studies on the reception and processing of audiovisual translation products including aspects such as cognitive load, comprehension, attention allocation, and psychological immersion. He is on the editorial board of the new Journal of Audiovisual Translation (JAT). His current research projects investigate cognitive load in the context of educational subtitling with a view to optimising subtitles as language support in second language environments. He also studies the reading of subtitles as part of a dynamic audiovisual text.

Jan Pedersen

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SESSION 6

The FAR Model: Assessing the Quality of Interlingual Subtitles

Interlingual subtitles have long had a bad reputation for being inaccurate. Much of that stems from their vulnerable status, as the original and the translated texts are presented simultaneously, and the average viewer has had little understanding of the subtitling process. Nevertheless, there are varying quality levels in subtitled translations, and the lack of a generalised model for quality assessment has made it hard to compare subtitling quality across producers. To this day, there are only generalised quality assessment models for live subtitles – the NER model and the NTR model. Pre-prepared translated subtitles, which are the ones that most viewers are familiar with, seem to be quality assessed mainly by using in-house guidelines.

This paper presents an attempt at creating a generalised model for assessing quality in pre-prepared interlingual subtitling. The FAR model is based on the notion that subtitles are a non-intrusive, transparent form of translation which are semi-automatically processed by the viewers. The model assesses subtitle quality in three areas: Functional equivalence (do the subtitles properly convey speaker meaning?); Acceptability (do the subtitles sound correct and natural in the target language?); and Readability (can the subtitles be read in a fluent and non-intrusive way?).

The FAR model is based on error analysis and has a penalty score system that allows the assessor to pinpoint which area(s) need(s) improvement, which should make it useful for education and feedback. It has the subtitle as its basic unit of measurement and measures number of errors, gravity of errors via an error score and

an approval rate that shows the overall quality rate of a subtitled translation. It is a tentative (large-scale testing of inter-rater (dis)agreement is still under way) and generalised model that can be localised using norms from guidelines, commissioner specs, best practice, etc. The model was developed by using existing models of other forms of translation, empirical data, best practice and recent eye-tracking studies and it was tried and tested on Swedish fansubs. The results clearly showed that professional subtitles are of higher quality than (most) fansubs, but that the latter are of wildly varying quality. Without the model, it would not have been possible to show this in a non-subjective quantitative way.

Jan Pedersen was educated at the universities of Stockholm, Copenhagen and Uppsala. He received his Ph.D. from Stockholm University in 2007 and became Associate Professor in Translation Studies there in 2015. His dissertation is entitled *Scandinavian Subtitles*, and it is a comparative study of TV subtitling norms in the Scandinavian countries. He is the former president of ESIST, member of EST and TraNor, co-editor of the journals *Perspectives* and *JAT*. He is a frequent presenter at international conferences and his publications include the 2011 monograph *Subtitling Norms for Television*, as well as several articles on subtitling, translation and linguistics. He also worked as a television subtitler for many years. Jan works at Stockholm University, where he holds posts as Deputy Head of the Department of Swedish Language and Multilingualism and as Director of the Institute for Interpretation and Translation Studies, where he also researches and teaches audiovisual translation.

Time slot: DAY 2 | 11:15–13:15

Pablo Romero-Fresco

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University of Vigo, Spain / University of Roehampton, UK

SESSION 6

Negotiating Quality in Accessibility: The case of Live Subtitling

In recent years, research in audiovisual translation has devoted a great deal of attention to the idea of quality. In the case of media accessibility, this concerns not only researchers but also broadcasters, access service providers, user associations and regulators. In those countries where these debates are taking place, it is becoming clear that quality, and especially the assessment of quality, is not only a slippery issue that escapes a clear definition but also one that must often be negotiated by all parties. The aim of this paper is to explore the roles, interests and preconceptions that each stakeholder brings to this debate in the case of live subtitling quality.

An analysis will be provided, first of all, of the role played by different regulators such as Ofcom (UK), ACMA (Australia) or CRTC (Canada), the options they have at their disposal (both soft and hard approaches), the cost involved and the impact that their decisions have had on the other stakeholders and on the quality of live subtitling.

A similar analysis will be conducted regarding broadcasters and access service providers, aiming to answer the following questions: What models/metrics are being used? Are they the same for training and quality assessment? Has the use of in-house models proved more or less effective than the use of external models validated by a third party?

As for researchers working on quality assessment models, the focus will be placed on the extent to which it is possible to reconcile academic rigour and applicability in the industry and the balance

required to ensure that a model can be used internationally while remaining true to the specific national practice.

Finally, the presentation will explore the role played by the users: should quality assessment models be validated by the users? If so, should this be done through active use of the model or through statistically significant studies correlating users' subjective views and the "objective" results obtained by the model? If, as some media access researchers have pointed out recently, the users' views are all that counts, do we need a model at all?

Answers to the above questions will be provided drawing on the experience obtained with the NER model for intralingual live subtitling (and the recent NTR model for interlingual live subtitling), which was created in an academic environment, has been recommended by several international regulators through soft and hard approaches, has been adopted by some broadcasters/access service providers and imposed on others and has been tested with the users by asking them to apply it and by analysing the correlation between the results of the model and the users' subjective ratings of live subtitling quality.

The paper will conclude by presenting a map with the different scenarios available in the negotiation of quality (assessment) in accessibility, taking into account each party's roles and, more importantly, the compromises that must be made to agree on a common idea of quality.

Pablo Romero-Fresco is a Ramón y Cajal grant holder at University of Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the book *Subtitling through Speech Recognition: Respeaking* (Routledge) and the editor of *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (Peter Lang). He has collaborated with several governments, universities, companies and user associations around the world to introduce and improve access to live events for people with hearing loss around the world. He is the leader of the projects "Media

Accessibility Platform" and "Interlingual Live Subtitling for Access", funded by the EU Commission, and of the international research centre GALMA (Galician Observatory for Media Access). Pablo is also a filmmaker. His first documentary, *Joining the Dots* (2012), was used by Netflix as well as schools around Europe to raise awareness about audio description.

Time slot: DAY 2 | 11:15-13:15

Hayley Dawson

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SESSION 6

Feasibility and Quality of Interlingual Live Subtitles: A Pilot Study

Respeaking, also referred to as live subtitling, is an effective way to make both live and pre-recorded television accessible to a wider audience, especially to the deaf and hard of hearing (DHOH). Interest is growing in the media industry as broadcasters use respeaking to transfer spoken words into subtitles on screen. Respeakers use speech recognition software to repeat or paraphrase what is heard through a microphone in a robotic voice while enunciating punctuation and adding colours to identify the speakers. Although intralingual respeaking has become an established practice within the industry, interlingual respeaking is yet to take off. Currently, interlingual respeaking is not widely practised and must be researched more in order to produce quality live subtitles to benefit a DHOH and foreign community as well as language learners.

The results of a small-scale pilot study that used a language combination of English and Spanish will be presented with the aim of informing a future training programme for the Interlingual Live Subtitling for Access (ILSA) project. Ten participants took part in the pilot study, which aimed to determine the feasibility of interlingual live subtitling and identify the best-suited profile for interlingual respeaking. Participants answered a pre experiment questionnaire to identify their background, skills and expectations of respeaking; they then carried out a respeaking test by using the speech recognition software Dragon NaturallySpeaking to interlingually respeak short video clips of different genres of television. Participants then answered a post experiment questionnaire to see whether their

initial expectations of the task were met and which skills they deemed necessary for respeaking. The main areas of research in this project are feasibility, quality and training. Before developing anything, interlingual live subtitling must be deemed feasible.

Relevant data will be presented in order to outline the quality of subtitles that have been produced from this experiment and measured using the current working NTR model (Romero-Fresco & Pöchhacker, 2017); a model used to assess the quality of interlingual live subtitling. The participants' initial expectations of interlingual respeaking compared to the reality of carrying out the task will also be presented.

To ensure quality in interlingual live respeaking, respeakers must be trained well. Focus will be put on the task-specific skills required for interlingual live subtitling, which will be separated into the following categories: subtitling, simultaneous interpreting and respeaking. Proposed exercises will be included to develop skills pertinent to respeaking and the unlearning of established skills that are only applicable to interpreting or subtitling, for example speaking in a pleasant tone.

Shaping the training of interlingual respeakers is essential in implementing sturdy theory and techniques on how respeakers work in the UK and abroad. This is key to contributing to the broadened scope of Media Accessibility and most importantly ensuring that a DHOH and foreign community can fully access media products and events in a different form and with live subtitles of good quality, but also to aid the integration of these communities into society.

Hayley holds a BA in Modern Languages from the University of Roehampton and an MA in Translation, Interpreting and Intercultural Studies from the Autonomous University of Barcelona. Hayley has a background of teaching English as a foreign language and freelance translation working with a language combination of English and Spanish. Previous studies and

experience have led her to be a TECHNE funded PhD student at the University of Roehampton, researching interlingual live subtitles as a means of access for a deaf and hard-of-hearing and a foreign audience.

Time slot: DAY 2 | 11:15-13:15

Annalisa Sandrelli¹, Elena Davitti² & Pablo Romero-Fresco³

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SESSION 6

Interlingual Respeaking: An experimental Study Comparing the Performance of Different Subject Groups

Respeaking (i.e. a technique for live subtitling whereby respeakers listen to live input and simultaneously repeat it to a speech recognition software that turns it into written subtitles) is widely used to provide monolingual subtitling for the deaf and hard-of-hearing in many settings. By contrast, interlingual respeaking (between two languages) is still in its infancy despite its potential to address the needs of a wider audience, namely accessing an ever-increasing amount of multilingual content. Much research is required on the skills and competences needed by interlingual respeakers and on how to assess the quality of their output. The key question is whether a specific training background can support the acquisition of this technique. The similarities and differences between simultaneous interpreting (SI) and respeaking have been explored in a number of studies (e.g. Chmiel et al., 2017; Szarkowska et al., 2015; Szarkowska et al., 2016), but few contributions are focused specifically on interlingual respeaking. The proposed paper aims to contribute to this growing body of research by comparing the interlingual respeaking performances of 3 groups of trainees, to be recruited at the University of Surrey and at UNINT:

1. with training in both SI and (intralingual) respeaking

- 1a. advanced level (graduate – no3)
- 1b. intermediate level (half-way through course – no3)
- 2. with training in SI but not in respeaking
 - 2a. advanced level (graduate – no3)
 - 2b. intermediate level (half-way through course – no3)
- 3. with an interpreting background excluding SI and no training in respeaking (control group – no3)

The experiment will take place in early 2018 and will consist of the same set of interlingual respeaking exercises for each profile, using the Dragon Naturally Speaking software. Subjects without a respeaking background will be guided in the creation of a user profile and will be shown how to operate its basic functions. Output quality will be measured with the newly developed NTR model for quality assessment in interlingual RSP (Romero-Fresco & Pöchhacker, forthcoming). Scores will be correlated with qualitative data (subjective ratings and reflective comments) to investigate whether SI skills support the task. This pilot experiment is part of a wider project that will compare the performance of trainees and professionals.

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Annalisa Sandrelli is a lecturer in English Language and Translation at UNINT (Italy), teaches Dialogue Interpreting, Film Language and Audiovisual Translation, and the Respeaking Workshop. She has published widely on interpreting, audiovisual translation, and legal interpreting. She has presented papers on respeaking at the 4th Symposium in Barcelona (2013) and organised the 2015 "International Symposium on Respeaking, live subtitling and accessibility" at UNINT in Rome.

Elena Davitti is a lecturer in Translation Studies at the Centre of Translation Studies. She has a background in conference interpreting and a track record of research and teaching in interpreting technologies. She has taken part in several international research projects: Co-I on EVIVA, AVIDICUS3, SHIFT. She has published widely on dialogue interpreting, remote interpreting and interpreting and technology.

Pablo Romero Fresco is an Honorary Professor of Translation and Filmmaking at the University of Roehampton and Ramón y Cajal grant holder at the University of Vigo (Spain). He is the author of the only monograph on respeaking and has published widely on respeaking and audiovisual translation. He is currently PI on the ILSA project (Interlingual Live Subtitling for Access).

Time slot: DAY 2 | 11:15-13:15

Łukasz Stanisław Dutka¹ & Monika Szczygielska²

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SESSION 6

Reality Check: The Real SDH Reading Speeds in Poland, Spain and the UK

Subtitles for the Deaf and hard of hearing (SDH) facilitate the access of hearing impaired audiences to audiovisual content. For the communication to be effective, the subtitles have to be displayed on screen long enough to allow viewers to read them in order to understand the content. Thus, the reading speed, i.e. the pace at which the subtitles are displayed, is an important component of overall quality of subtitles. As the Deaf on average need more time to read the subtitles than the hearing viewers (Arnáiz-Uzquiza, 2015, Szarkowska et al., 2015), reading speed is even more important in SDH.

We already know quite a lot on what are the reading speeds that researchers or regulators recommend or that subtitling companies or individual subtitlers claim to use (for instance, Romero-Fresco, 2015, Szarkowska, 2016). Yet we still know little about the real speeds experienced by viewers on a daily basis as studies that attempt to measure them are rare and far in between (compare Jensema et al., 1996, Fresno, 2017).

Our aim is to measure real reading speeds of pre-prepared, semi-live and live subtitling in a number of European countries, in various genres (news vs. entertainment) and for different audiences (kids vs. adults) and see how the real speeds compare with speeds recommended by guidelines. We will report results from a pilot study into SDH speeds based on various TV

broadcasts we taped in Poland, Spain and the United Kingdom. To have a wider view on the accessibility of subtitles, we measured the reading speed, text complexity (through automatic readability measures) and text reduction (as compared to a verbatim transcript).

Łukasz Stanisław Dutka is a lecturer and trainer at the Institute of Applied Linguistics at the University Warsaw, Poland, involved in training interpreters, audiovisual translators and accessibility professionals. In 2012, he became an in-house subtitler for Polish public broadcaster TVP and was responsible for semi-live subtitling of news broadcasts. He's a member of Dostepni.eu team which pioneered live subtitling through respeaking in Poland with first accessible events in 2013, first interlingual live subtitling in 2015, and first Polish television broadcast with live subtitling in 2017. He has experience working as an interpreter, respeaker, audiovisual translator and providing theatre surtitles. He's a consultant on Polish AVT quality for one of the leading video streaming platforms. He is a member of the University of Warsaw Audiovisual Translation Lab (AVT Lab), Polish Association of Audiovisual Translators (STAW), European Society for Translation Studies (EST) and European Association for Studies in Screen Translation (ESIST).

Monika Szczygielska is a specialist in legal and practical aspects of accessibility, communication specialist, Deputy Chairman of the Board of Widzialni Foundation, an NGO specializing in accessibility of websites and live events. She co-operates with the Culture without Barriers Foundation, co-organizes the Culture without Barriers Week, and is member of Forum of Accessible Cyberspace and Wide Coalition in Aid of Digital Skills. She is owner of Dostepni.eu — professional creators team specializing in media accessibility. She has worked with the Polish President's Office providing sign language interpreting for their website and with the National Audiovisual Institute helping to make films accessible. In 2013, Dostepni.eu was the first in Poland to

introduce live subtitling through respeaking during conferences and cultural events and implement subtitling in live on-line streaming. In 2017, the team started to provide the first Polish live subtitling service on TV. She's author of courses and publications on accessibility, including "Accessible multimedia" and "Accessible events in practise".

Time slot: DAY 1 | 11:15-13:15

Tanja Jacobs

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University of Vigo, Spain

SESSION 6

Sign Language Interpreting on TV: A Strategic Approach to Improving Accessibility for Deaf Viewers

Sign language interpreting is a key instrument for making media content accessible for Deaf sign language users and many broadcasters now include sign language interpreters in at least part of their output. However, the way in which this service is provided varies widely, with some channels providing simultaneous interpreting for selected programmes only, or for the majority of their output, while others also choose to prerecord the interpretation for some programmes, creating the potential to work with Deaf interpreters. In some cases this may also be accompanied by subtitles, which can be live or pre-recorded. Studies into the quality of such services are rare and mainly focus on audience reception (Xiao & Li, 2013; Wehrmeyer, 2015), showing that Deaf viewers struggle to understand TV interpreting for a variety of reasons. Problems include the quality of the interpreters' output, the way the interpreters are shown on screen and lack of contextual information, among others. Public service broadcasters are therefore at risk of excluding the Deaf community, in spite of the provision of interpreters. There appears to be no stable conception of media accessibility for Deaf viewers, which hampers efforts to tackle the issue of media accessibility quality in the context of sign language interpreting.

Since the strategies for providing sign language interpreting currently used by different broadcasters and the potential comprehension challenges are manifold, she suggests a strategic approach to this problem. Studying the objectives of public service broadcasters, such as the BBC's Public Purposes, can provide valuable information about who their programmes are aimed at

and what they want to achieve. Drawing on examples of interpreted programmes from the BBC and Andalucía's Canal Sur, she will present a model for classifying accessibility strategies for Deaf viewers and suggest criteria for matching these strategies with particular types of TV broadcasts, based on the broadcasters' objectives. This will provide indicators for how broadcasters can maximise the accessibility of their output, while also permitting us to explore more nuanced notions of media accessibility in a sign language context.

Tanja Jacobs studied English and Spanish Philology at the University of Erlangen-Nuremberg, Translation Studies at the University of Edinburgh and British Sign Language at Heriot-Watt University. She is a PhD candidate at the University of Vigo, investigating the working conditions of sign language interpreters on TV.

Time slot: DAY 2 | 11:15-13:15

Sofía Sánchez Mompeán

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SESSION 7

Towards a Quality Model for Paralanguage in Dubbed and Audio Described Dialogue

Although the issue of quality has witnessed an upsurge of popularity within the context of Audiovisual Translation, it is still an underexplored topic in Spanish dubbing. The few studies available (Chaume, 2005, 2007, 2012) gather a list of priorities or quality standards that should be taken into consideration by all the practitioners involved in order to achieve a credible and realistic result. None of these principles, however, focus on the basic idea of paralanguage as an essential prerequisite for the quality of the end product as well as for the accurate perception of the end user towards the onscreen characters' words.

Paralinguistic traits such as intonation, rhythmicality, speech tension and tempo, which are regarded by several scholars (Tench, 2011; Mateo, 2014) as valuable tools for both the successful conveyance of verbal and non-verbal information and the successful interpretation of utterances, are directly related to the pursuit of quality in dubbed dialogue. In this sense, they should be included in any proposal concerning the potential improvement of the dubbing practice.

The aim of this presentation is to propose a set of standards that could be followed to enhance the quality of paralanguage in dubbed delivery. The present study is based on an empirical research that examines the (un)naturalness of several paralinguistic features in the Spanish dubbed version of the American sitcom *How I met your mother* (CBS, 2005–2014). This paper is founded on a comparative analysis between the aural source and target versions by using the speech analysis software SFS/WASP (v. 1.54) and a descriptive-explanatory analysis of the

most distinctive features characterising the rendition of paralinguistic cues in dubbing. The idea is to become aware of what may be lost by the lack of naturalness in terms of paralinguistic cues with the purpose of reducing the distance between dubbing and spontaneous discourse at the same time as remaining natural within the context of dubbing. Possible innovations and limitations within the genre will be also discussed here insofar as they can exert a significant impact upon paralinguistic quality and can be accepted or rejected by the general public.

Finally, the findings obtained will be extrapolated to audio described dialogue to seek cross-genre similarities in their use of paralinguistic cues. By resorting to quantitative and qualitative methods, this analysis will attempt to describe what specific features are associated with audiodescribed texts in terms of paralinguistic delivery and whether particular improvements could be necessary to enhance the blind audiences' experience and their enjoyment of the film.

Sofía Sánchez Mompeán, PhD, holds an MA in Audiovisual Translation from the University of Roehampton (London, UK) and a BA in Translation and Interpreting from the University of Murcia (Spain), where she currently teaches specialised translation at various levels. She has enjoyed several academic stays in a number of universities worldwide and has published several articles on her field of research. She obtained the Outstanding Student Award in Translation Studies, granted by the Spanish Ministry of Education, and the Gerhard Weiler Prize, granted by the University of Roehampton, to the best dissertation of the year. Sofía has also worked as a dubbing actress, lending her voice to adverts and animated short films, and as a subtitler and proofreader. Her main research interests include the rendition of prosody in dubbing and audio description, the translation of non-verbal information and the characterization of characters through their use of paralinguistic cues.

Time slot: DAY 2 | 16:15–17:45

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SESSION 7

Hearing Images: Defining Rhetorical Quality in Audio Description | Part 1

This paper offers a way of thinking about audio description in terms of quality, as approached from the rhetorical situation. At its most basic definition audio description works to solve the problem of communicating visual information verbally, which casts audio description as a rhetorical and interpretative practice worthy of further analysis and criticism from scholars in the humanities and social sciences. A rhetorical perspective recasts quality in terms of how genre, audience, context, and purpose shape the process and product of audio description. The rhetorical situation also purports three active sites of meaning-making: auditor, audience, and text (in audio description vernacular: describer, user, and description).

While each site is critical to constructing a definition of rhetorical quality, the research presented in this paper focuses on the audio description text. A rhetorical perspective on the audio description text focuses attention to quality on two essential elements: what specific information is being described and how that information is represented.

Drawing on a comprehensive rhetorical analysis of the corpus of described images from the International Collection of Child Art, this paper addresses both essential elements. In terms of the first element, what information is being described, the paper discusses a set of topics that are central to an understanding of audio description: editing, saccade, fixation, cultural assumption, and situational awareness. The second element, how information is represented, works toward a discussion of topics central to the

understanding of the product of describing: invention, overdescribing, underdescribing, objectivity vs. subjectivity, and transmedia issues. Both discussions rely on a mixed methodology of rhetorical analysis, content analysis, and visual analysis.

The intent of this research is to begin a rhetorical analysis of how audio description creates meaning as negotiated between user, describer, and text. As such, this paper is the first of a three-part endeavor to analyze the complex rhetorical practice of constructing meaning from audio description. Subsequent parts focused on the user and describer will seek to triangulate the concept of rhetorical perspective of audio description. Such a perspective can illuminate the differences between making meaning from visual acuity versus audio description in ways that critically inform identifications of quality in media access.

David Vialard is a PhD candidate in Technical Communication and Rhetoric at Texas Tech University. He is also an Instructional Assistant Professor in the English Department at Illinois State University and Heartland College. In his teaching and research disability and accessibility theory often intersect with multimodal pedagogies for teaching and learning. His research has and continues to focus on the Audio Description of the International Collection of Child Art.

Time slot: DAY 2 | 16:15-17:45

Joel Snyder

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American Council of the Blind / Audio Description Project -
Audio Description Associates, LLC, USA

SESSION 7

"Are You a CAD (Certified Audio Describer)?"

"I believe that it is critical for experts in the field to work closely with knowledgeable users of description to establish training opportunities and guidelines/best practices for audio description as it occurs in a broad range of formats. Only in this way can we be certain of receiving a consistent, high-quality product, developed in a professional environment." - Kim Charlson, President, American Council of the Blind (ACB)

In order to ensure that high level of description excellence, ACB has partnered with the Academy for Certification of Vision Rehabilitation & Education Professionals to develop a certification process for describers. Certification is a formal recognition that an individual has demonstrated a proficiency within, and comprehension of, description's best practices. It is a measurement of skills and knowledge which will provide description producers, theaters and government agencies an assurance that an individual can meet the demands of employers and the consumers of audio description.

Over the last ten years, the ACB and its Audio Description Project have established consumer-focused audio description guidelines or best practices. The product of this effort is a compilation of criteria gleaned primarily from description procedures and guidelines followed by description professionals in the United States, the U.K. and Canada—it is, essentially, a "guideline of guidelines" developed with significant input from and endorsement by users of description. These best practices will form the foundation upon which certification is based. It should

be noted that in the U.K., the Audio Describers Association offers a series of training sessions and tests as well as experiential criteria which comprise a certification process for description for the performing arts and media.

An important element will be inclusion of description consumers and their potential for certification as description consultants, audio editors, voice talent and in other capacities.

Other models exist that will guide the process. For instance, the U.S.-based Registry of Interpreters for the Deaf (RID) plays a leading role in maintaining a high standard of quality for interpreters. RID certifications are a highly valued asset and provide an independent verification of an interpreter's knowledge and abilities allowing them to be nationally recognized for the delivery of interpreting services among diverse users of signed and spoken languages.

ACB's partner in this effort – Academy for Certification of Vision Rehabilitation & Education Professionals (ACVREP) – manages well-established certification programs designed to offer professionals the means to demonstrate critical knowledge and skills that promote the provision of quality services and ethical practice.

But what will be the process? How will that "measurement" be taken? Would there be different criteria for describers of media vs those working in the performing or visual arts? Will an examination or proof of past experience be required? Should those certified be required to complete a certain course of study/training?

At this presentation, Dr. Snyder will offer an update on the progress of the certification effort. Participants will be encouraged to offer their perspectives on how the certification process might be developed.

Dr. Joel Snyder is known internationally as one of the world's first "audio describers," a pioneer in the field of audio

description, making theater events, museum exhibitions, and media accessible to people who are blind. Since 1981, he has introduced audio description techniques in over 40 states and 53 countries and has made hundreds of live events accessible. His company, Audio Description Associates, LLC (www.audiodescribe.com) has also enhanced a wide range of media projects including "Sesame Street," network broadcasts, dozens of DVDs, feature films, and museum exhibits. He serves as Director of the American Council of the Blind's Audio Description Project (www.acb.org/adp). 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*—it has been published in Polish, Portuguese and Russian with Spanish and Arabic editions in process.

Time slot: DAY 2 | 16:15–17:45

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SESSION 7

Audio Description in Turkey: A Look at Quality Norms and Assessment

In Turkey, accessibility is an issue, but still not a major concern on the political agenda, and there is a lack of large scale awareness at the level it is present in some European countries. In this setting, the Audio Description Association, the largest provider of AD, sign language interpreting and SDH services, was established by the end-users' community itself to provide MA. With achievements such as the provision of AD on major channels (VOD), digital platforms, access through cellular service providers, contributions to international film festivals and the like, the Association actively struggles to raise awareness on MA issues. They are constantly reaching out to policy-makers, striving to set legal frameworks, raising awareness among the industry and working with researchers to establish a sustainable academic infrastructure for stable growth of AD practices.

Working with industry stakeholders, end-users and regulators, the Association has vast experience in terms of 'end-users' desires' in the Turkish setting. Thus, the Association has been able to develop a quality assessment management system, a guideline for practices, and to form an AD community of audio describers, technical experts, editors/evaluators in addition to a feedback network from end-users.

Starting out with a short preamble on the establishment of AD practices in Turkey, the paper maps out how the Association's

quality norms, and most importantly, its primary norm of 'nothing about us, without us' has guided the audio describers in Turkey in establishing standards. Against this backdrop, the paper concentrates on several central issues: quality in AD standards, guidelines and regulations, the role of end-users in the definition and evaluation of quality, and data collection for quality assessment and development.

The Association's endeavours of working with the community, drafting of guidelines, training audio describers, assessing quality and implementing quality raising practices, are actually best described as a work-in-progress that is continually revised and developed in constant interaction with the community it serves. The development of a three-tiered chain of quality assessment utilised by the Association and the drafting of guidelines which set standards for AD in Turkey are considered pivotal factors in the provision of high quality AD.

The Association's work is, on the one hand, a very country-specific model, as it has evolved in accordance with the legal and social realities in Turkey; just as the products are fashioned in line with what have become the Turkish norms for AD. On the other hand, the example of the quality assessment chain, the guidelines for good practice and the experience it has accumulated working to change policies with the community it serves are valuable experiences to be shared on the international platform. The aim of the paper is to discuss both what has been achieved, thus far, in terms of AD practices in Turkey and to pave the way for international cooperation for further improvement of the quality of AD.

Dr. Sirin Okyayuz is an Assistant Professor and trainer/researcher at Bilkent University Department of T&I in Ankara, Turkey. Her research fields are literary and audiovisual translation, translation of popular culture products and translator training. Her articles on the translation of teen and children's literature, the contribution of translation to the evolution of new literary

genres, retranslations, creativity, AVT, subtitling/dubbing of musicals, remakes, training in the AVT classroom, translation of politics, manga and songs have been published in international journals. She is the author of a book on AVT in Turkey and has contributed to compilations, detailing current remake practices and the investigation of the power relations behind AVT practices. She has translated bestselling novels, books on politics, philosophy, comics and drama for the Turkish State Theatre, and has adapted children books and works as an audiovisual translator.

Dr. Engin Yılmaz is the founder of the Turkish Audio Description Association and the face and the name behind audio description in Turkey. He is currently also working with other NGOs in the field of MA. He has received many awards in Turkey for his work in MA (website accessibility, SDH, audio description, sign language AVT), and is a major actor in campaigning for MA in Turkey.

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