

INTERNATIONAL CONFERENCE

MEDIA FOR ALL 8

COMPLEX UNDERSTANDINGS

17-19 JUNE 2019, STOCKHOLM, SWEDEN



Stockholm
University

Welcome to the 8th Media for All International Conference

The Institute for Interpreting and Translation Studies at the Department of Swedish Language and Multilingualism at Stockholm University is proud to welcome you to the 8th Media for All conference – Complex Understandings on June 17–19, 2019. The conference is held at the main campus of Stockholm University in the urban national park at Frescati. We are very happy that for the first time, the conference comes to Scandinavia, the bastion of subtitling, and we welcome you all, be you an academic, researcher, language practitioner, translator, interpreter, broadcaster, government agency representative, member of a support group or representative of the audiovisual translation (AVT) and media accessibility (MA) industry, or indeed just someone interested in language transfer and accessibility in an audiovisual setting. At media for All 8, you will join hundreds of participants from all continents except Antarctica for an excellent opportunity to hear state of the art research and to mingle and network with some of the most important people in your field.

Complex Understandings

The world is becoming ever more complex and the world of audiovisual translation and media accessibility no less so. With ever more ways and ever more environments (cinema, TV, video games, computers, smart phones and glasses, social media etc.) in which to take part of (and in) audiovisual material, the complexities for AVT and MA are increasing. Not only that, but more diverse groups of inhabitants of our audiovisual world (such people with visual, auditory or cognitive disabilities, language learners, the elderly etc.) are demanding and getting their just rights as audiovisual citizens. The media itself is also getting more complex, with more forms interacting (e.g. YouTube clips on facebook, surtitling in smart phones or glasses, cinema releases reappearing on streaming sites, interactive displays at museums etc.). Media has also become democratized, with more prosumers creating, and translating, their own content. Furthermore, AVT and MA research is becoming ever more complex, as we search for understanding, not only by descriptive, text-centred studies, but also through experimental, viewer-centred studies using ever more complex methods (such as eyetracking, EEG, skin conductivity and fMRI scans). Understanding audiovisual content and impact has never been more important in this increasingly polarized world. This conference is about creating and mediating understanding in an increasingly complex mediascape. Understanding not only of audiovisual content, but also understanding of and between producers, consumers and prosumers, understanding of the technical and cognitive processes involved, understanding for consumers' needs and desires, and understanding of and for working conditions, among many other perspectives. So, let's get together to better understand all these complexities!

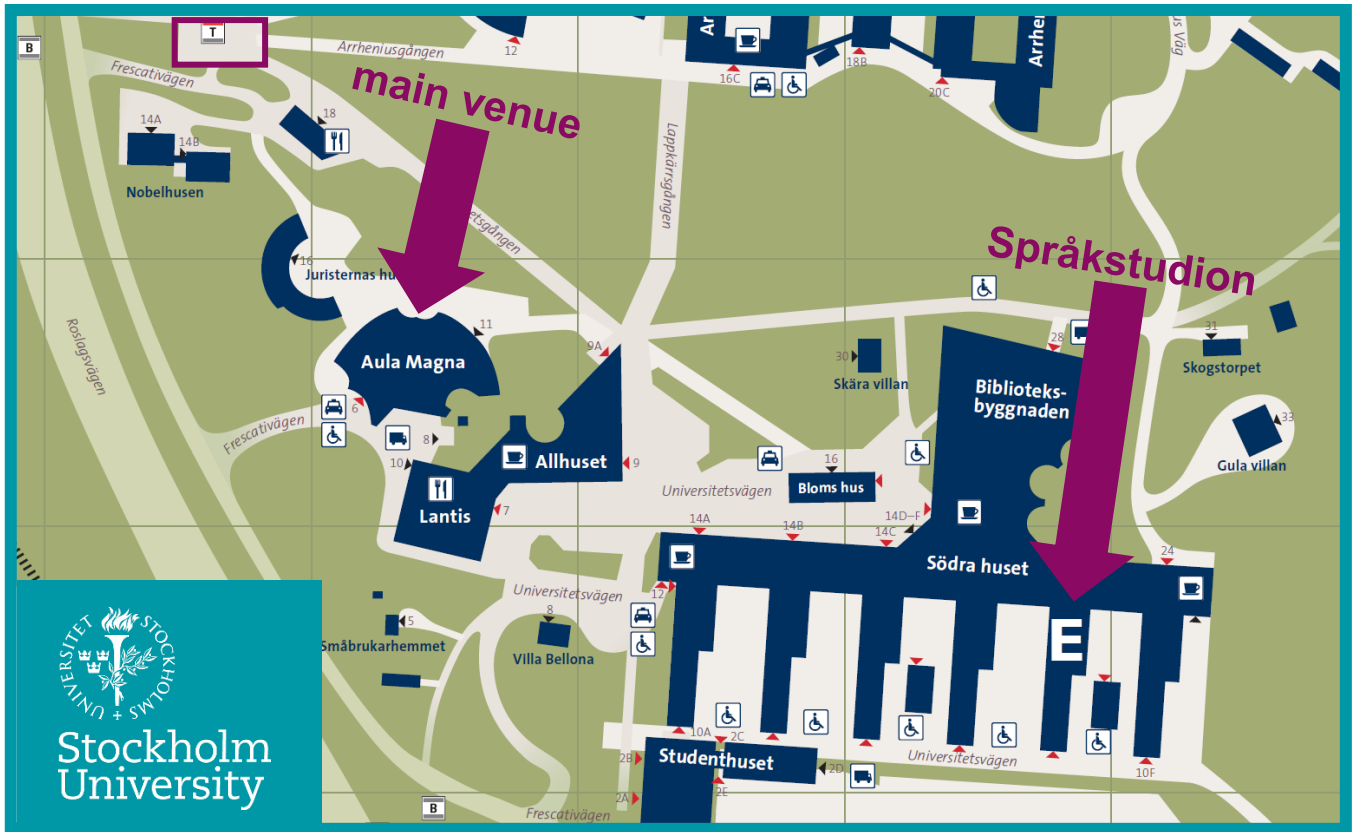
Welcome one and welcome all!

On behalf of the organizing committee

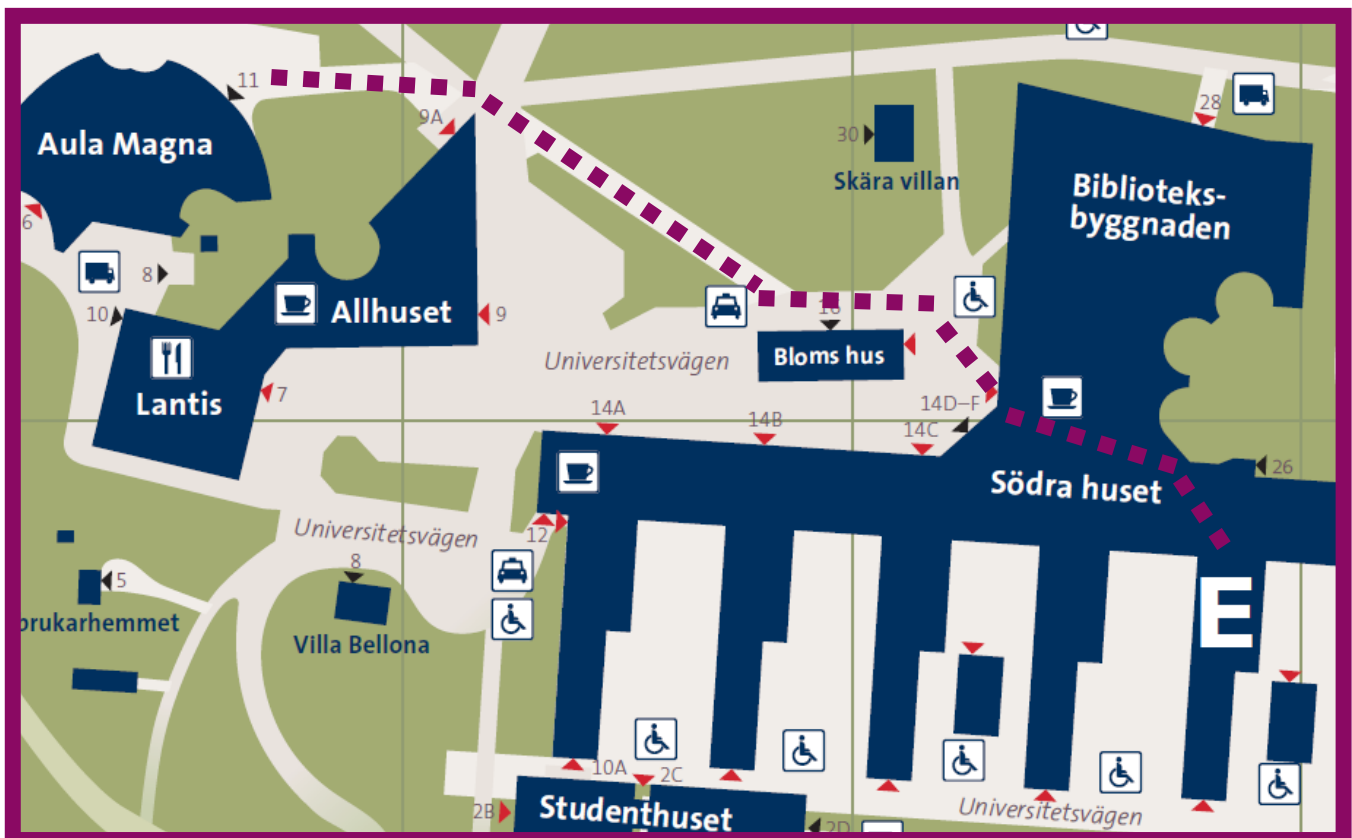


Jan Pedersen

Location



The pre-conference workshops will take place at **Språkstudion**. Språkstudion is located on the 2nd floor of House E at Södra huset. You can easily walk from **Aula Magna** to Södra huset's House E.



Advisory Board

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	<p>Lingsoft is a full-service language management company and one of the leading providers of language services and solutions in Finland and the Nordic countries. We provide a wide range of services and solutions for analysis, processing, production and management of spoken and written language.</p>
	<p>Netflix is the world's leading internet entertainment service with over 139 million paid memberships in over 190 countries enjoying TV series, documentaries and feature films across a wide variety of genres and languages. Members can watch as much as they want, anytime, anywhere, on any internet-connected screen. Members can play, pause and resume watching, all without commercials or commitments.</p>
	<p>In many ways, Nordisk Undertext is the odd bird within the localization industry. The business idea has remained consistent since we opened shop on a very small scale back in 2002: By developing our own software and by consciously creating long-term relations with great subtitlers all over the globe, we control all important links in the quality work chain. Staying true to our core values of being smart, flexible and innovative, keeping a tight, high-profile organisation and constantly cherishing fairness and transparency in everything we do, we serve quality-conscious clients in the media entertainment and corporate video segments on a global scale. Our position in the crossroads of tech and localization, in combination with disruptive service models, has now made us one of the fastest growing companies in the language industry. Plint is Nordisk Undertext's revolutionary platform for media localization services.</p>
	<p>OOONA Ltd was founded in 2012 with the aim to develop professional management and production tools to service the translation, captioning and subtitling industry. The company's flagship product is Translation Manager, a cloud-based system for managing subtitling and captioning workflows in a user-centric approach, with full visibility over the localization workflow and integration with financial tools. Translation Manager is complimented by a suite of cutting-edge web-based production tools, known as OOONA's Toolkit, trusted by thousands of users in over 50 countries. Well-defined and thoroughly tested, with a 24/7 helpdesk and frame-accurate streaming, as well as a friendly pay-as-you-go pricing model, users can pick and choose the tools they require for their business, for the creation, translation, review, and burning of subtitles and captions, or their conversion to any industry format. The latest compliment to the company's offering is OOONA's Cloud, a reliable, secure and instantly scalable complete localization solution, offering OOONA's international clientele peace of mind regarding the hosting and backup of their data.</p>



SDI Media is the entertainment industry's largest language localization company, with over 40 years' experience providing dubbing, subtitling, and media services to the world's biggest broadcasters, content creators, and distributors.

We have the largest network of owned and operated dubbing studios – 32 studios in 24 countries, enabling us to provide local resources in territory to manage every type of project for broadcast, theatrical, digital and VOD platforms. Our three centralized production hubs (LA, Warsaw, Manila) provide operational and administrative support to each of the studios

SDI Media offers clients the most secure, transparent, and flexible end-to-end workflow for any type of project.



Svensk Medietext is one of the major providers of audio-visual translation and versioning services in Sweden. Our mission is to get your message across, which is why we faithfully capture the essence of the material with idiomatic accuracy. This requires skilled professionals, and our strategy is to offer top quality and advanced technology as a competitive edge. Medietext was founded in 2006 by about 50 freelance translators and subtitlers with extensive experience from Sweden's public service television broadcasting company, SVT. Unlike some of our competitors, we are not owned by investment companies dedicated to maximizing profits — we're dedicated to quality. Our operations are based on modest yield requirements and a lean administration. Our quest for quality means recruiting the best translators and paying them better than anyone else on the market. This atmosphere of mutual respect pays off for all parties, including our clients. Theatrical and television subtitling, along with captioning for the hearing-impaired and audio description, makes up the bulk of our commissions. Medietext is the only Swedish subtitling company to offer news and real-time subtitling services, and we are pioneers when it comes to subtitling live broadcasting. Since our philosophy is to fuse linguistic and technical expertise, we have our own studio facilities and have developed a range of advanced technological and creative post-production services. In addition to being the main supplier of subtitling services for SVT, Sweden's public service television broadcasting company, Medietext performs all the subtitling required by the Current Events and Sports Departments at Scandinavia's largest commercial television broadcaster TV4. Other major television clients are the arts & culture channel Axess TV and the Danish cable company Copydan Verdens TV. In the cinematic sector, we are affiliated with Disney Sweden, SF Studios, UIP and Sony Pictures. Medietext also translates feature films, shorts and documentaries with various source and target languages for numerous production companies.



TVT Media offer the expertise and reach that content owners and media brands need today to meet the growing demands of modern consumers, helping them transform the viewer experience and drive next generation entertainment. We provide global content services ranging from technical and editorial transformation of content including compliance, editing, QC and language localisation services.

Our language team has over 1200 translators globally, providing translation and QC services in 57 languages. We are continually growing the team and support new languages in order to meet our clients' ever-changing landscape. TVT Media also provide accessibility services in English, including closed captions and hard-of-hearing signing.



AppTek is a leader in artificial intelligence, machine learning, automatic speech recognition and machine translation technologies. Leveraging over 30 years' worth of experience its scientists and research engineers support the research and development of practical systems – AppTek enables the highest quality automatic speech recognition and machine translation solutions available anywhere for enterprises everywhere. The streaming real-time combination allows for live closed captioning and speech-to-speech translation as in the AppTek closed captioning appliance available to TV stations. AppTek's ASR and Neural MT are also available via its cloud API services for integration in offline workflows.



CompAsS – Computer Assisted Subtitling – is an innovative way of combining human and machine input to make the process of subtitling efficient. The project is an EU funded cooperation managed by ZDF Digital and Johannes Gutenberg University Mainz. CompAsS aims at optimizing the multilingual subtitling process by developing a multimodal subtitling platform leveraging automatic speech recognition (ASR), neural machine translation (NMT) and translation management tools. Driven by scientific interest and professional experience, the outcome will reduce resources required to re-purpose high-quality creative content for new languages, allowing content producers to be more competitive in the international market.

ZDF Digital is a commercial subsidiary of ZDF Enterprises and stands for innovative productions in the fields of digital media & services and TV. We produce immersive and interactive experiences and formats for social media, the web and TV for national and international clients. We develop innovative technologies, solutions and tools for media and beyond. We lay the focus on our clients to meet the demands of our target audience. The Faculty of Translation at Johannes Gutenberg University Mainz/Germersheim offers 12 languages and five complementary subjects; 1,600 students are studying here and about half of them are foreign students from more than 80 countries. The faculty hosts the Translation & Cognition (TRA&CO) Center, a neuro-scientific laboratory with eyetracking and EEG facilities. The TRA&CO Center can be regarded as one of the world's leading institutions for translation process research.



Sub-ti is an international subtitling company originally founded in London in 2002. We specialise in film festival subtitling and access services for audiovisual content. We have representatives in Barcelona, Berlin, Brussels, Paris, Rome, Montreal and New York. Sub-ti provides high-quality subtitling, both interlingual and intralingual. We offer pre-recorded, semi-live and live subtitling by respeaking for all broadcast media. Whatever format is required, Sub-ti can provide it. Our main clients include renowned international film festivals, national film archives, major international TV networks and other broadcast media.



What they do - PBTEU develops and provides performance-leading solutions and customisable engineering system integration to empower content providers, broadcast, production, and post-production professionals to operate efficiently at the forefront of an ever-evolving digital environment. Who they are & Product Line - PBTEU's primary focus is flexibility, futureproof customer-driven product innovation, fast deployment, teamwork, perseverance, openness, speed, high quality work, as well as dedicated support of its products, solutions and services, which include the advanced captioning and subtitling software platform SubtitleNEXT, the localization services management platform NEXT-TT, as well as Profuz Digital's powerful business process and information management system LAPIS designed to efficiently centralise processes and data all under one roof. A Global Company - PBTEU collaborates with worldwide renowned technology partners across distribution and system integration projects. Headquartered in Sofia, Bulgaria with a global outreach including centres outside of the country where sales, support, manufacturing, and R&D operations take place.



Tobii Pro, part of the Tobii Group, is the leading provider of eye tracking research solutions and services designed to deepen the understanding of human behavior. Through eye tracking insights, business and science professionals are enabled to drive change and further their research. The products and services are used by over 3000 companies and 2000 research institutions, including all of the world's 50 highest ranked universities.

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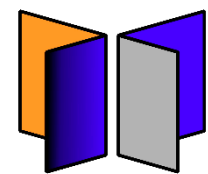
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Conference programme

Monday 17 June 2019: Pre-conference workshops

8.00-	Foyer Registration			
	Studio 1 (E299)	Studio 2 (E289)	Språkparken (E231)	Seminar room (E237)
9.00-12.00	Subtitling in Immersive Environments Workshop organizers: Mario Montagud, Chris Huges and Anna Matamala	Audio Description: The Visual Made Verbal Workshop organizer: Joel Snyder	Designing multisensory guided tours for art museums Workshop organizers: María Olalla Luque and Silvia Soler Gallego	Eye Tracking Analyses Pipeline for Research on Text and Visualization Workshop organizers: Krzysztof Krejtz
13.00-16.00	Audio Description in Immersive Environments Workshop organizers: John Paton and and Pilar Orero	Quantitative Research using R: Survey Design, Factor Analysis, and Applied Statistical Analysis Workshop organizers: Christopher Mellinger and Thomas Hanson	A professional organisation: what's in it for me? How to start an AV translators' association in your country and then create a set of quality standards - a workshop aimed at practitioners and students Workshop organizers: Amalie Foss, Estelle Renard, Henrik Walther-Johnsen and Miroslava Brezovska	Accessible Filmmaking in Practice: Translation and Accessibility in Collaboration with Filmmakers Workshop organizers: Pablo Romero-Fresco

8.00-	Foyer Registration			
8.45-9.45	<p>Auditorium Opening & Welcome Vice-chancellor Astrid Söderbergh Widding</p> <p>Keynote speaker Jan-Louis Kruger Towards an understanding of AVT as multimodal mediation</p> <p>Chair: Jan Pedersen</p>			
10.00-11.00	<p>Auditorium MESA Panel Chair: David Millar</p>	<p>Bergsmannen Linguistics & Semiotics Chair: Yvonne Lindqvist</p>	<p>Spelbomskan Sociology Chair: Birgitta Englund Dimitrova</p>	<p>Mimer AVT and live performance Chair: Magnus Dahnberg</p>
	<p>Alex Collot, Nicky McBride, Per Naucler and NN How the Media Industry's Needs are Evolving</p>	<p>Reglindis De Ridder "I hope you'll not try anything funny". Subtitling crime fiction for Belgian Dutch speakers</p> <p>Johan Franzon Should songs be transposed or translated? Songs manhandled and subtitles sung or read</p> <p>Agata Hołobut and Monika Woźniak Stylometry Comes to Pemberley - Literary Style in Audiovisual Translation</p>	<p>Alexander Künzli Quality parameters and quality assurance in interlingual subtitling. A survey among professional subtitlers</p> <p>Wichaya Pidchamook Subtitling Against All Odds: How can Learning the Expectations of Different Stakeholders Help Subtitlers to Do Their Job?</p> <p>Tiina Tuominen Understanding the subtitling profession: Charting the history of subtitling through practitioner interviews</p>	<p>Pierre-Alexis Mevel Integrated, Immersive, Inclusiveness: Trialling immersive technologies in the creation of inclusive and integrated theatre for audiences across the deaf spectrum</p> <p>Mercedes Enríquez-Aranda and María-José Varela Salinas Audiovisual Accessibility and Translation in Cinema and Theatre: From Paper to Practice</p> <p>Aleksandra Ożarowska It's Not Over Until We Read What the Fat Lady Sings: Creating Surtitles for Modernised Opera Productions as an Example of Intersemiotic Translation</p>
11.00-11.30	Galleriet Fika (Coffee break)			
11.30-12.50	<p>Auditorium Respeaking Chair: Jorge Díaz Cintas</p>	<p>Bergsmannen Language learning Chair: Reglindis De Ridder</p>	<p>Spelbomskan Subtitling for the Deaf & Hard of Hearing Chair: Ulf Norberg</p>	<p>Mimer Subtitling & Localization Chair: Sara Van Meerbergen</p>
	<p>Annalisa Sandrelli, Elena Davitti and Pablo Romero-Fresco Interlingual respeaking (IRSP): triangulating quantitative and qualitative data across different subject groups</p> <p>Franz Pöchhacker and Aline Remeael From Process to Profile: A Competence Model for Interlingual Live Subtitling</p> <p>Hayley Dawson Towards a research-informed training course in interlingual respeaking</p> <p>Zoe Moores Access for all = Training for all: Lessons learned from the Respeaking at Live Events research project</p>	<p>Marie-Noëlle Guillot Representational strategies across Romance and Germanic languages in subtitling: cross-cultural expressivity under the loupe [aka magnifying glass]</p> <p>Elisa Ghia Young L2 learners and audiovisuals: Which input for vocabulary learning?</p> <p>Anastasia Beltramello Exploring the effects of combined subtitling and revoicing tasks on learners' L2 acquisition of multiword expressions</p> <p>Irene Ranzato Gender in the translation classroom</p>	<p>Adrián Fuentes-Luque and Pabsi Livmar González-Irizarry Subtitling for the Deaf and the Hard-of-Hearing in the Spanish-speaking Greater Antilles</p> <p>Belén Agulló The challenge of implementing SDH in immersive media: a reception study</p> <p>Mercedes Martínez-Lorenzo Subtitling for Social and Language Minorities</p> <p>Soledad Zarate Captioning puppet theatre</p>	<p>Hadjer Dib and Zineb Atia Audiovisual Misinterpretation: an overview of some French and Arabic Trump's Subtitling</p> <p>Alessandra Rizzo Collaboration and crowdsourcing in <i>Calais Children: A Case to Answer</i>. Subtitling strategies in documentary films</p> <p>Yingyi Zhuang From bug-catching to retranslation: the Chinese Marvel fans' subtitle campaign</p> <p>Mária Koscelníková Localization of Video Games into Less Widely Spoken Languages. Issue of Localization of Video Games into Languages Sharing History (on the Example of Slovak-Czech Legislative Relations)</p>
12.50-14.00	Galleriet Lunch			

14.00-14.30	Galleriet Poster Presentations			
14.40-16.00	Auditorium Accessibility Chair: Mary Carroll Anna Matamala and Rocío Bernabé Caro Expanding the skills of media accessibility experts: easy-to-understand audiovisual content Şirin Okyayuz and Berrak Firat Implications of co-accessibility: The Turkish MA Scene Nazaret Fresno and María Rico Vázquez The Quality of Live Subtitling on Spanish Television Helena Santiago Vigata Exploring the hybrid mode audio description-audio subtitling in Brazil: a didactic experience	Bergsmannen Dubbing Chair: Josélia Neves Elena Di Giovanni and Serenella Zanotti Audiovisual retranslation: a reception study of redubs across space and time Vincenza Minutella Translating non-native varieties of English and foreign languages in animated films. Dubbing strategies in Italy Anthony Esteban Maintaining Performance and Identity in Dubbing: A Technological Paradigm Shift Simon Labate Dubbing language difference in Second World War films	Spelbomskan AVT Training Chair: Diana Sánchez Elisa Ghia Viewing foreign language audiovisual products in a changing landscape: A survey among Italian university students Ella Diels Training in interlingual live subtitling from different perspectives: trainers, trainees and employers' perception. A survey study Emilia Perez Translation service provision competence and AVT training Rocío Bernabé Caro and Carlo Eugeni Bridging the gap between training and profession in real time subtitling	Mimer Audio Description Chair: Cecilia Wadensjö Xi Wang Investigating New Technologies to Improve Accessibility and Visitor Experience Aïda Regel Poulsen Accessible medias for people with hearing loss. Need for subtitling and speech to text AS WELL AS assistive listening system. Sami Virtanen Benchmark example: Reflections and development of subtitling service in Finland 2011 - 2019 Marga Navarrete I'll be your eyes: Does audiodescription make a difference to learners' speech?
16.00-16.30	Galleriet Fika			
16.30-17.50	Auditorium Accessible filmmaking Chair: Jan Pedersen Serenella Zanotti Joining the dots between accessible filmmaking and archival research in AVT studies Pablo Romero-Fresco Book, lights, action! The theory behind accessible filmmaking as applied to the documentary Where Memory Ends Joshua Branson Who's DAT? Director of Accessibility and Translation as a New Professional Figure Emmanouela Patiniotaki Accessible Arts: Emancipatory Research and Disability	Bergsmannen Accessibility Chair: Birgitta Englund Dimitrova Louise Fryer Accessible theatremaking: Let's do it like they do it in the movies Gian Maria Greco Media Accessibility and the Rise of Accessibility Studies Aleksandra Kalata-Zawlocka Preparation strategies employed by sign language interpreters working in television settings Ulf Norberg and Ursula Stachl-Peier Respeaking in new realms - promises and risks	Spelbomskan Interpreting & Respeaking Chair: Magnus Dahnberg Karin Sibul The Core of Interlingual Simultaneous Theatre Interpreting Pedro Castillo Simultaneous in Cannes, consecutive in Paris: Shifts in interpreting modality in live broadcast interviews Hayley Dawson and Zoe Moores Setting up LiRICS: Live Respeaking International Certification Standard Kaisa Vitikainen Respeaking in Finland - the first steps	Mimer Accessibility & Multimodality Chair: Elisabet Tiselius Katarzyna Sepielak and Dawid Władyka Availability of accessible emergency preparedness online resources in South Texas Catalina Jiménez Hurtado and Antonio Javier Chica Núñez OPERA Project: Accessibility to Leisure and Culture Chun Liu An Exploration of the Role of Multimodality in the Expression of (Im)politeness in Chinese-Fansubbed Version of Modern Family Comedies Riku Haapaniemi Translation and the materiality of texts: Adaptation of meaning within the formal constraints of an audiovisual text
19.00-	City Hall Reception			

Wednesday 19 June 2019

8.00-	Foyer Registration			
8.45-9.45	Auditorium Round Table on AVT localization Keynote speaker and chair: Agnieszka Szarkowska Participants: Allison Smith, Christoffer Forssell, Patrik Nilsson, Stavroula Sokoli and Amalie Foss			
10.00-11.00	Auditorium Panel Discussion Chair: Margherita Dore and Stavroula Sokoli Panel members: Animmarn Leksawat and Leticia Tian Zhang Professional and Amateur AVT: Cross-Fertilisation and Complexities	Bergsmannen Panel Discussion Chair: Noa Talaván Panel members: Laura Incalcaterra Mcloughlin, Alicia Sanchez-Requena and Valentina Ragni Audiovisual translation applications in the foreign language classroom	Spelbomskan Panel Discussion Chair: Reglindis De Ridder and Sara Van Meerbergen Panel members: Sharon Black, Elin Svahn, Lotta Ulfung and Henrik Bennetter Translating multimodal media for children in a global market: academia meets industry and public service	Mimer Panel Discussion Chair: Lidia Best Panel members: Mia Ahlgren, Ester Hedberg and Alf Lindberg Universal Design and Accessibility: Nothing About Us Without Us
	Galleriet Fika			
11.00-11.30	Galleriet Fika			
	Auditorium Audio Description Chair: Anna Matamala Jana Holsanova Making popular science accessible: Uncovering AD skills and competences Katrien Lievois and Aline Remael The sound of suspense in French and English AD: Hunger Games: Catching Fire/L'embrasement Iwona Mazur A functional approach to audio description: Proposal of a framework Anna Jankowska AD decision making process - a look inside the describer's head Eli Tistelö, Lotta Lagerman, Maria Bleckur and Nico Psilander AudioDescription education and quality	Bergsmannen Technology & Business Chair: Helena Bani Shoraka Mara Campbell Incorporating speech recognition softwares into the workflow of a multilingual subtitling company Serenella Massidda Subtitling in the Fast Lane - The Future of Localisation Workflows Alexey Kozulyaev Cognitive audiovisual translation of transmedia projects - case studies and conclusions Cristina Valdés Relevance and creativity in translating promotional tourist audiovisual material Anke Tardel, Silke Gutermuth, Volker Denkel and Miriam Hagemann-Schlatterbeck Cognitive Load in Multimodal and Multilingual Text Processing: The impact of ASR and Post-Editing in Transcription Processes	Spelbomskan Linguistics and Semiotics Chair: Reglindis De Ridder Luca Valleriani Translating regionalised Upper-class English: Analysis of <i>The Prime of Miss Jean Brody</i> (1969) Francisca García Luque Can accents be used as a part of a translation strategy? The translation into Spanish of diatopic variation in the <i>Cars</i> saga Guillermo Parra Studying the effects of alcohol and drugs in cinema and their translation Vittorio Napoli "Would you please shut up?": (Im)politeness of requests in audiovisual translation Siwen Lu The Subtitling of Swearing from English into Chinese: a Multimodal Perspective	Mimer Subtitling Chair: Yvonne Lindqvist Pawel Aleksandrowicz Are literary translations useful in subtitling film adaptations of literature? Taniya Gupta "All This Song and Dance about Culture": A contrastive analysis of the translation of cultural references in the Spanish subtitling and dubbing of Indian cinema Serena Zuccheri The Chinese Fansub Version of <i>Gomorra – La serie</i> : How Chinese Fansubbers Handle Swearing Sijing Lu A Sociological Perspective on Self-mediated Fansubbing in China Nazaret Fresno and Katarzyna Sepielak Average Subtitling Speed or How to Compare Apples and Oranges
13.10-14.20	Galleriet Lunch			

<p>14.20-16.00</p>	<p>Auditorium Technology & Business Chair: Diana Sánchez</p> <p>Sabine Braun and Kim Starr Comparing human and automated approaches to video description</p> <p>Łukasz Stanisław Dutka, Monika Szczygielska and Agnieszka Szarkowska Implementing live interlingual subtitling in live events: towards guidelines and technical protocols</p> <p>Netflix (Speaker TBA) Behind the scenes at Netflix</p> <p>Jing Han Subtitle Assessment at SBS TV Australia – Application of the FAR model</p> <p>Michael Stormbom Lingsoft</p>	<p>Bergsmannen History and censorship Chair: Helena Bani Shoraka</p> <p>Carol O'Sullivan “Brilliantly done by Mai Harris”: British subtitlers in the early decades of sound</p> <p>Valeria Giordano and Valentina Stagnaro A game of Taboo: black humour and manipulation in the Italian version of Game of Thrones</p> <p>Tiina Pöllu Censorship and resistance in audiovisual translation of the European movies in post-Stalinist Soviet Union</p> <p>Gabriela Scandura How the Dubbing Stole Christmas – Censorship in dubbed children’s TV shows</p> <p>Alanoud Alsharhan The Effects of Netflix's Uncensored Policy in Subtitling Taboo Language from English to Arabic: A case study of Kuwait</p>	<p>Spelbomskan Audio Description Chair: Christine Ericsson Nordgren</p> <p>Gabriela Ortiz The Audio Description of Silence. Results of the First Comparative Reception Study Conducted in Argentina</p> <p>Nina Reiers Contemporary Opera for All: a Practitioner’s Report</p> <p>Elena Aleksandrova Age-oriented Audio Description</p> <p>Anita Fidyka Production of AD in 360° videos: results from usability tests</p> <p>Ashay Sahasrabudde Use of enacted audio description to improve film watching experience for visually impaired viewers</p>	<p>Mimer</p>
<p>16.00-16.30</p>	<p>Galleriet Fika</p>			
<p>16.30-17.30</p>	<p>Auditorium Reception Chair: Aline Remael</p> <p>Christopher Mellinger and Thomas Hanson The impact of translation on audiovisual reception survey instruments: A simulation study</p> <p>Mikołaj Deckert Product perception in audiovisual and non-audiovisual translation: the role of expectations</p> <p>Sixin Liao and Jan-Louis Kruger The influence of multiple redundancies on subtitle reading: Evidence from eye movements</p>	<p>Bergsmannen Accessible Filmmaking Chair: Josélia Neves</p> <p>Rocío Inés Varela Tarabal The use of typography in films: towards a taxonomy of creative subtitles</p> <p>Sofía Sánchez-Mompeán From pre-production onwards: dubbing as a forethought in the filmmaking process</p> <p>Kate Dangerfield Within Sound and Image: Practice into theory or theory into practice?</p>	<p>Spelbomskan Multilingualism Chair: Elisabet Tiselius</p> <p>Micol Beseghi Multilingualism, identities and translation: Call me by your name, a case in point</p> <p>Miquel Pujol-Tubau Translating third languages (L3) in audiovisual transmedia texts: the Wolf, the Ring and the Iron Throne</p> <p>José Javier Ávila-Cabrera and Pilar Rodríguez-Arancón The project SubESPSkills: Subtitling tasks in the English for Specific Purposes class to improve written production skills</p>	<p>Mimer Emotions & Metaphors Chair: Sara Van Meerbergen</p> <p>Katerina Perdikaki Do you second that emotion? An empirical study on the emotional impact of subtitling on the subtitler</p> <p>Monika Zabrocka Speaking Metaphor in Audio Description for Children</p>
<p>17.40-18.30</p>	<p>Auditorium Closing Session: Complex Understandings Chair: Jorge Díaz Cintas Panel members: Panayota Georgeakopoulou, Allison Smith and Lindsay Bywood</p>			
<p>19.30-</p>	<p>Moderna Museet Conference Dinner</p> <p>Brought to you in cooperation with the Swedish Academy</p> 			

Pre-conference workshops 09:00-12:00

Studio 1 (E299)

Subtitling in Immersive Environments

Mario Montagud, University of Valencia & i2CAT Foundation (Spain)

Chris Hughes, Salford University (UK)

Anna Matamala, Universitat Autònoma de Barcelona (Spain)

It is becoming more and more essential that any media experience should be fully inclusive and accessible to all users regardless of their ability. With the current trend towards immersive experiences such as Virtual Reality (VR) and 360° video, it is important that these environments are adapted to be fully accessible, however until recently the focus has been simply adapting the existing techniques to fit immersive displays, rather considering new approaches which have been designed specifically for this new technology. In this workshop we consider the use of subtitles within Immersive environments. Until now most of the existing approaches to subtitling immersive content have been to simply render the 2D subtitles into the 360° display, we consider how subtitling should be redeveloped to maximize the comprehension and user experience. While subtitling in 360° is now proving to be one of the most challenging formats, this workshop aims to present the many challenges of Immersive Subtitling, particularly for 360° media content. This workshop will also discuss the potential solutions being considered and assessed within the umbrella of the ImAc project (www.imac-project.eu).

The workshop will be structured as follows:

1. Introduction to the challenges of Virtual Reality subtitling: from the user expectations to the technical requirements.
2. Subtitling for VR: Production, editing, distribution and rendering.
3. Defining requirements for VR subtitling.
4. Hands on subtitling using the editor developed by the H2020 project ImAc.
5. Presentation strategies and modes for VR subtitling, showcasing the ImAc player).

Studio 2 (E289)

Audio Description: The Visual Made Verbal

Joel Snyder (USA)

At this interactive, multi-media session, participants will experience how Audio Description (AD) makes visual images accessible for people who are blind or have low vision—it's a kind of audiovisual translation: the visual is made verbal. Using words that are succinct, vivid, and imaginative, describers convey the visual image that is not fully accessible to a significant segment of the population: in the United States alone, 21.2 million are blind or have trouble seeing even with correction (American Foundation for the Blind, 2008).

Most recently, audio description is being employed as a means for developing literacy—for anyone. For example, "picture books" for toddlers rely on the pictures to tell the story. But the adult trained in audio description techniques would never simply hold up a picture of a ball and read the text: "See the ball." He or she might add: "The ball is red--just like a fire engine. I think that ball is as large as one of you! It's as round as the sun--a bright red circle or sphere." The "describer" has introduced new vocabulary, invited comparisons, and used metaphor or simile--with toddlers.

By using audio description, books are made accessible to young people who have low vision or are blind and all kids develop more sophisticated language skills. Numerous studies have shown the value of captions in building language skills. Can a comparable benefit be observed in children who experience audio description? Audio description—with its focus on observation, clarity, and efficiency of language—can build more sophisticated literacy in all children.

Through this hands-on workshop, describer training will be detailed according to the "Fundamentals of Audio Description" developed by Dr. Snyder. Participants will experience how description makes performing and

visual arts programming, websites and myriad activities more accessible to patrons who are blind or have low vision – and more enjoyable for all.

Goals/Outcomes: At the conclusion of the session, participants will know/experience:

- Who are "the blind"?
- The history of Audio Description
- Active Seeing / Visual Literacy
- How to develop skills in concentration and observation
- The art of "editing" what you see
- Using language to conjure images
- How to use the spoken word to make meaning
- Practice in writing and voicing Audio Description

It is critical to note that In the United States people who are blind have an unemployment rate of about 70%. I am certain that with more meaningful access to our culture and its resources, people become more informed, more engaged with society and more engaging individuals—thus, more employable. With a focus on people's abilities, we will come much closer to greater inclusion and total access.

Språkparken (E231)

Designing multisensory guided tours for art museums

María Olalla Luque, University of Granada (Spain)

Silvia Soler, Colorado State University (USA)

This workshop is an introduction to audio description in the museum context, with a special emphasis in art museums. The workshop will begin with an overview of current practices and research in the field of museum accessibility for people with a visual impairment.

After this introduction, the workshop will give participants the opportunity to develop their audio description and verbal guidance skills through practical activities. For this purpose, authentic materials collected by the instructors during their studies of audio description in art museums will be used, along with materials from the tours for visually impaired visitors that they have guided in art museums and monuments.

At the end of the workshop, participants should be able to:

1. Explain the main features of current practices in museum accessibility for visually impaired people.
2. Explain the main features of the different methods to create audio descriptive guided tours for museums advanced by professionals, organizations, and researchers to the present day.
3. Explain the main features of the method to design and implement multisensory guided tours for art museums developed by Kaleidoscope Access.
4. Apply the theoretical and methodological proposals discussed in the workshop to compose audio description scripts of works of art with different levels of abstraction.
5. Apply the theoretical and methodological proposals discussed in the workshop to compose verbal instructions scripts for two- and three-dimensional artwork.
6. Apply the theoretical and methodological proposals discussed in the workshop to narrate audio descriptions and verbal instructions for multisensory guided tours in art museums.

The workshop will consist of the following stages:

1. Overview of current practices in museum accessibility for visually impaired people at museums, based on the results from the instructors' descriptive research in this field.
2. Overview of publications, including official directives and academic research, that propose different methods to create audio descriptive guided tours for museums.
3. Overview of the method followed by Kaleidoscope Access to design and implement multisensory guided tours for art museums, during which

audio description, haptic exploration of tactile resources, smells, and non-verbal sounds are combined to create a multimodal experience.

4. Composition of an audio description script for figurative and abstract paintings, followed by the narration of the script.
5. Composition of a verbal instructions script for the haptic exploration of tactile images and scale models of two- and three-dimensional artwork, followed by the narration of the script.

The materials used during the workshop will include the following:

- Texts from the ADART (AD of ART) corpus compiled by the instructors, which comprises audio descriptive guides and audio descriptive guided tours of art museums in Spain, France, the United Kingdom, and the United States.
- Publications by professionals, organizations, and researchers on the topic of the workshop.
- Tactile images created by various tactile graphics providers, as well as tactile materials used by the authors for the tours they have guided in art museums and monuments.

Pre-conference workshops 13:00-16:00

Studio 1 (E299)

Audio Description in Immersive Environments

Presented by the Immersive Accessibility Project (ImAc) Consortium (Funded by European Union's Horizon 2020 Research and Innovation Programme).

Pilar Orero, Universitat Autònoma de Barcelona (Spain)

Eric Torres i Feixas, Anglatècnic (Spain)

John Paton, Royal National Institute of Blind People (UK)

There are many Immersive environments. Generally aided by ICT, these could range from fully immersive synthetic videogames to hybrid immersive such as 360° videos or augmented reality. Humans respond different to these immersive environments. From enjoying the six degrees of freedom to the fixed position in a 360° feature movie.

All six degrees of freedom have a direct implication for audio description: moving up and down (elevating/heaving); moving left and right (strafing/swaying); moving forward and backward (walking/surging); swivelling left and right (yawing); tilting forward and backward (pitching); pivoting side to side (rolling).

The Immersive Accessibility Project seeks to explore how the visual aspect of content produced in the 360° can be transformed through audio description and audio subtitling for people with sight loss.

Generally, audio-visual content focusses on the image with the audio environment defaulting to simple stereo. This could change with the adoption of spatial audio which offers a fully immersive 3D audio experience and be used to place sounds around the listeners making them feel immersed in the action. This however raises the question of where to place audio description.

This workshop will go into greater detail on the alternatives being explored and examine each possibility in view of the user feedback gathered during the various focus groups conducted so far in the project.

The new audio description editor generated in the ImAc project will be presented, and there will be a workstation where anyone can try it.

Target Audience(s): Broadcasters, DPOs, audio describers, access service providers, content producers, academics, researchers, free-lance media experts.

Target Audience Sector(s): Broadcasters, DPOs, audio describers, access service providers, content producers, academics, researchers, free-lance media experts.

Participant Level: All are welcome

Prerequisite Knowledge: None

Expected Outcome(s): Participants will:

- Understand the different immersive environments
- Understand the different challenges for the end user in an immersive environment
- Understand the two accessibility services to provide a fully immersive environment for the blind and visually loss
- understand the challenges of audio describing 360° immersive content

Eye Tracking Analyses Pipeline for Research on Text and Visualization

Krzysztof Krejtz, SWPS University (Poland)

During the workshop we will go through the whole process of eye tracking data analysis. Participants will learn both the basics of eye movement analysis (raw data pre-processing, event detection, dynamic AOIs annotations), and advanced quantitative analyses capturing visual attention processes (analysis of scan path similarity, transition matrixes entropy, or ambient-focal attention dynamics). The technical aspects of these analyses will be discussed as well as the interpretation of results. We will take a closer look at how to avoid misinterpretations and overstatements of research findings. Analytical difficulties will be presented based on examples of actual research projects on subtitling in motion pictures and multimedia education instructions (materials combining texts with visualizations).

- user expectations to the technical requirements
- understand the requirements and technical implementation for audio description in immersive environments
- demonstration of the 360-audio description editor

Studio2 (E289)

Quantitative Research using R. Survey Design, Factor Analysis, and Applied Statistical Analysis

Christopher Mellinger, University of North Carolina at Charlotte (USA)

Thomas Hanson, Butler University (USA)

This workshop provides hands-on knowledge needed to conduct quantitative research studies using the statistical software R. The focus is on research design, analysis, and reporting, including survey design, factor analysis, selecting appropriate statistical tests, effect sizes, and confidence intervals. Examples and application emphasize audiovisual translation and reception studies.

The first half of the workshop focuses on developing valid and reliable survey instruments. For example, media scholars might find surveys useful in reception studies to collect data on attitudes, perceptions, and perspectives. Surveys can also be useful in assessing professional perspectives on working conditions, technology, training, and/or motivation. The presenters will guide the group through an example of survey development, beginning with item writing for a reception study related to subtitling. The topics include validity in creating Likert-type scales, exploratory and confirmatory factor analysis, and a discussion of adapting existing instruments, including the need to translate existing surveys and the associated issues.

The second half emphasizes hands-on applications to experimental design and statistical testing. The material includes descriptive statistics, tests of difference between two or more groups, correlation and regression analysis, along with examples in interpreting and translation studies so that participants will have the basic skills needed to design valid surveys, utilize them in appropriate experimental designs, and analyze results.

Participants are expected to bring their own laptops with R pre-installed. We will provide preparatory information and links, along with several modules on basic coding skills, prior to the workshop. Each learning outcome of the workshop will have associated computer code that will be provided on a flash drive at the workshop. The workshop will not assume extensive familiarity with R or statistical software generally, but we will assume a basic familiarity with statistical testing and research methods. The workshop will focus on application, examples, and participatory data analysis rather than statistical theory.

Learning outcomes:

By participating in the workshop, individuals will be able to:

- Develop and evaluate research instruments
- Evaluate the content, construct, and criterion validity of surveys
- Conduct and interpret exploratory and confirmatory factor analysis (EFA and CFA)
- Define and compute reliability using R
- Identify some limitations and challenges inherent in survey research
- Describe the relationship between experimental and statistical design
- Compute test statistics using R
- Generate complete statistical reporting, including test statistics, p-values, confidence intervals, and effect sizes using R

Språkparken (E231)

A professional organisation: what's in it for me?

How to start an AV translators' association in your country and then create a set of quality standards - a workshop aimed at practitioners and students

Mirka Brezovska (Slovakia)

Amalie Foss (Denmark)

Estelle Renard (France)

Henrik Walther-Johnsen (France)

The workshop will be held by the members of AVTE's executive committee. It is aimed at isolated practitioners, practitioners who are currently members of translators' associations, but also at any researcher or industry member keen to discover the world of audiovisual translation from the inside. AVTE is the European Federation of audiovisual translators. Amalie Foss, Mirka Brezovska, Petra Matić, Henrik Walther-Johnsen and Estelle Renard are all seasoned AV translators. They represent every field of audiovisual translation - subtitling, dubbing and voice-over - and all major European regions. They are active members of their national associations as well, trying to boost membership and connect individual members with the aim of creating a stronger AV translators' community that can be a more influential partner on the AV market today.

Over the last years, practitioners in many European countries have been experiencing growing pressures, timewise and moneywise. It is getting more and more difficult to do our work in decent working conditions and to avoid being completely overwhelmed with workload in combination with unrealistic requirements and time schedules. While platforms explode, invest and gain billions, and while their huge success rests on the language transfer of their creative work, audiovisual translators remain the poor relation of this big family. They are scattered around the globe, sometimes worlds apart, too often unaware of the importance of their role in the process. That is why AVTE was formed. Over the years, the federation has managed to gather a huge mass of information and create a sense of belonging which are now giving AV translators the opportunity to improve their situation.

The goal of our workshop is to share this experience and show the importance of a strong professional association. We will tackle several core

questions for audiovisual translators, both at an individual and a collective level, such as:

- What is a good rate?
-A quick survey of various rates throughout Europe and why they are so different.
- What are my rights as an audiovisual translator?
- Why a national association and how do I build it?
-We feel that we can overcome one of the drawbacks of our profession, isolation, by creating communities with the purpose of sharing information and mutual support.
- Who can be a member of my organization?
-The concept of guild vs. open association.
- What is a code of good practices and what is its use?

The emphasis of this workshop will be on a hands-on exchange between our experienced workshop leaders and the participants. Every thematic question of the workshop will be the occasion for a more in-depth discussion in which we will explore individual issues that may arise.

Seminar room (E237)

Accessible Filmmaking in Practice: Translation and Accessibility in Collaboration with Filmmakers

Pablo Romero Fresco, Universidade de Vigo (Spain)

Accessible filmmaking envisages the integration of audiovisual translation and accessibility as part of the filmmaking process. Unlike the current prevailing model, in which translation and accessibility are dealt with as add-ons in the distribution stage, accessible filmmaking factors them in from inception, which means that foreign, hearing- and visually impaired audiences are taken into account as the film is being made. This does not necessarily mean that films are always going to be altered by adopting this approach, but it does require the collaboration between translators and filmmakers. The aim of this workshop is to outline how this collaboration can materialise and to provide the participants with the opportunity to test this approach with the use of specialised software.

The information provided during the workshop will be based on first-hand experience teaching at the MA in Accessible Filmmaking at the University of Roehampton, recent work on award-winning films such as *Notes on Blindness* (2016) and *Handia* (2017) and the results obtained in the latest reception studies comparing accessible filmmaking with more traditional approaches to translation and accessibility.

The workshop will draw on the contents of *Accessible Filmmaking*, a forthcoming monograph to be published by Routledge, and the *Accessible Filmmaking Guide* commissioned by the British Film Institute, both of which provide filmmakers with a step-by-step reference on how to integrate translation and accessibility as part of their films and how to collaborate with translators to ensure that their vision is not altered when it reaches foreign, hearing- and visually impaired audiences.

Particular emphasis will be placed on the production of creative subtitles as one of the techniques available for filmmakers to provide a type of translation/media access that can suit the style and tone of the film.

Opening session 08:45-09:45

Auditorium

Towards an understanding of AVT as multimodal mediation

Jan-Louis Kruger, Department of Linguistics at Macquarie University (Australia)

The world of audiovisual media has changed on a scale last seen with the shift away from print to digital photography. VOD has moved from an expensive concept limited by technology and bandwidth, to the norm in most of not only the developed world, but also as an accelerated equaliser in developing countries. In the age of media accessibility the field of AVT has moved from being the ultimate expression of creativity in providing an audience with idiomatic, localised, aesthetic and equivalent access to film, to being a standard feature created more and more automatically in increasingly unregulated formats, but also in mindboggling volumes. In the process the emphasis seems to have shifted away from giving viewers the opportunity to experience the AV text in a similar way to those who have full access to all the channels, to increasing the volume of material available to the biggest common denominator, through legal and not-so-legal ways.

While the skills required to create AVT have come within reach of a large groups of practitioners due to advances in editing software and technology, with many processes from transcription to cuing being automated, research on the reception and processing of multimodal texts has also developed rapidly. This has given us new insights into the way viewers, for example,

process the text of subtitles while also attending to auditory input as well as the rich visual code of film. This multimodality of film, although being acknowledged as one of the unique qualities of translation in this context, is also often overlooked in technological advances. When the emphasis is on the cheapest and simplest way of transferring spoken dialogue to written text, or visual scenes to auditory descriptions, the complex interplay between language and other signs is often overlooked.

The presentation speed of subtitles is a highly controversial topic in AVT. Recent research tends to be concerned with the question of what presentation speed viewers can handle. Less work has been done on the impact of high presentation rates on viewer experience, or more specifically, on the ability of viewers to access the multimodal richness of a subtitled film. I will present the findings of a recent experiment designed explicitly to determine the impact of presentation speed not only on viewer comprehension and attention distribution, but also on the very act of reading. In this experiment we investigated global and local measures of reading using eye tracking to determine whether a difference can be observed in the processing of subtitles at 12, 20 and 28 characters per second in the presence or absence of video. We found a range of significant effects of presentation rate on comprehension, reading time, number of fixations, mean fixation duration and other measures, as well as significant effects of the presence of video on subtitle reading. Our findings confirm the fact that subtitle presentation rate does in fact impact significantly on the processing depth of both the subtitles and the film as a whole.

Morning session 10:00-11:00

Auditorium

How the Media Industry's Needs are Evolving: MESA Panel

Chair: David Millar

Panel members: Alex Collot, Nicky McBride, Per Naucler and NN

During this panel discussion, which comprises representatives from companies that are involved in MESA Europe's Content Localisation Council*, we will hear first-hand perspectives on how the content market is evolving and what this means in terms of the industry's requirement for localisation and access services.

Among the topics to be addressed during this panel discussion are:

- The scale of this market and forecast future trends (based on recent industry research from the Content Localisation Council)
- The impact of the changing market and regulatory environment on demand for localisation and access services
- What does the industry need from its translation partners? How is this changing?
- What is the status of technology and what does this mean for the role of the translator? e.g. machine translation/ speech to text etc.
- What will the talent pool of the future look like and how can the industry and freelancers/academia work together in the future? How can the talent pool be developed and maintained?

(audiovisual) translators and any changes made to their translations are not always discussed with them first. General language policies, for this reason, may affect the quality of audiovisual translation products for a specific target audience.

This paper uses the Flemish Public Service Broadcaster's (VRT) subtitling practice as a case study. VRT has a history of vigorous language planning in the Dutch-speaking part of Belgium. Since its establishment, it not only promoted the use of the Netherlandic Dutch standard, between 1950-1980, it even engaged in what linguists referred to as "hyperstandardisation" (Van Hoof & Jaspers 2013) when broadcasting language programmes intended to teach its audience 'correct Dutch' (i.e. standard Netherlandic Dutch). Twenty years ago, however, VRT acknowledged the existence of a Belgian variety of standard Dutch (colloquially called "Flemish"). Moreover, it announced that it would no longer adhere to the Netherlandic standard and that it would actively start using its own marked Belgian Dutch lexis in its programmes (Hendrickx 1998). Five years later, the official Dutch language-planning body also officially acknowledged that the Dutch language area was pluricentric and recognised two equal national varieties in mainland Europe: Netherlandic Dutch and Belgian Dutch ('Flemish') (Nederlandse Taalunie 2003). To establish if and to what extent, this note-worthy language policy change has affected VRT's subtitles, a lexical analysis of a diachronic corpus of 22,000 VRT crime fiction subtitles, broadcast between 1995-2013 was conducted using corpus linguistics techniques (De Ridder & O'Connell 2018). In particular, the rendering of lower register speech in these police procedurals, a genre characterised by a commitment to realism and abundant in street slang, tough talk, and taboo language, was scrutinised in both inter- and intralingual subtitles. Some of the findings were that VRT subtitlers remain rather conservative, particularly when rendering lower register lexis, in that they continue to draw on marked Netherlandic Dutch rather than Belgian Dutch lexis.

Bergsmannen

"I hope you'll not try anything funny." Subtitling crime fiction for Belgian Dutch speakers.

Reglindis De Ridder, Stockholm University (Sweden)

The impact of a general language policy to which (audiovisual) translators have to adhere, as well as 'linguistic corrections' made by editors proofreading (audiovisual) translations are often overlooked when discussing translation quality. Strict linguistic guidelines indeed may have to be followed, particularly at public service broadcasters, which inevitably restrict

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Should songs be transposed or translated? Songs manhandled and subtitles sung or read.

Johan Franzon, University of Helsinki (Finland)

I would suggest that songs are the most unique and untranslatable items in the world. The cultural importance and meaning of certain songs might be impossible to capture in any language. Curiously, songs might also be the items that are handled in the most diverse or anarchic ways when translated. In empirical research on singable translation of pop music (Franzon forthcoming), I found six distinct methods:

1. near-enough translation,
2. perspective-change translation,
3. hook transposition,
4. single-phrase spinoff,
5. phonetic calque, and
6. all-new lyrics – meaning no translation at all.

In subtitled song and opera (Franzon 2015), I found another kind of diversity: from no translation at all to truncated prose trots, rough attempts at rhymed or rhythmized versions, and a few singable translations. Just recently, the neglected field of music and translation has received new attention. But the full breadth of the complex nature of song has not yet been caught. I will propose a definition of song translation that may contain all those diverse modes, methods and motivations of song translation and demonstrate some varying achievements. The multimodality of songs should be handled with an equal, firm grip on music and lyrics as well as on the presentational situation. Dubbers of songs are in the tightest spot of all, but subtitlers of songs with a freer choice in their priorities can be much aided by a good overview. My examples will be mostly from films and musicals.

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Stylometry Comes to Pemberley - Literary Style in Audiovisual Translation.

Agata Hołobut, Jagiellonian University, Krakow (Poland)
Monika Woźniak, Sapienza University, Rome (Italy)

Within the realm of film and television adaptation studies, the correspondence between a literary work and its screen transposition is usually analysed in terms of their respective ideological messages, character portrayal or plot construal. However, little attention has been paid so far to the degree of linguistic overlap between the source text and its film/television versions. Still less has been said of the requirements of classic novel adaptations in audiovisual translation, despite the popularity of the genre and its complex intertextual links in the source and target cultures. In our view, a closer analysis of this linguistic correlation would benefit both adaptation and screen translation studies, as the incorporation of the original text into film dialogues has a significant impact on the overall reception of the work.

We shall start our discussion by presenting a pioneering computational stylistic analysis of dialogues in Jane Austen's *Pride and Prejudice* and its four screen adaptations (1940, 1980, 1995, 2005), which we conducted to estimate how much of the original prose had been transferred verbatim onto the screen and to check the stylistic and stylometric affinities between screen dialogues and their literary model. Having established that 7%-30% of all the linguistic material on screen had been lifted directly from the novel, we focus on selected passages from the book that recur in all the productions and have

a clear "literary" provenance. We present a comparative analysis of their available audiovisual translations into Polish and Italian, including, whenever possible, the dubbed, subtitled and voiced-over versions and juxtaposing these, if relevant, with the existing Polish and Italian literary translations of the novel, neither of which is viewed as canonical in the target culture. The aim of the analysis is to check whether these versions reveal stylistic similarities in translation or, conversely, testify to the attenuation or loss of the literary effect present in the original.

Spelbomskan

Quality parameters and quality assurance in interlingual subtitling A survey among professional subtitlers

Alexander Künzli, Responsable de l'Unité d'allemand (Switzerland)

Quality is one of the most debated concepts in translation studies. Also, with the growing importance of quality standards in the field of translation and related areas, more and more importance is being attached to quality assurance, i.e., the procedures implemented during the translation production process to ensure the quality of the product. Quality has been an issue in audiovisual translation studies and interlingual subtitling too, although to a much lesser extent than one would expect, at least judging by the number of publications dealing specifically with this subject. Moreover, studies investigating quality in interlingual subtitling are often anecdotal, approaching quality with respect to a specific translation phenomenon, such as cultural references, dialect, or humour. A more holistic approach to assessing subtitle quality has recently been proposed by Pedersen (2017); the study does not collect the opinion of subtitlers themselves however as regards quality parameters. This was done in Robert and Remael's (2016) survey of quality parameters and quality assurance practices in the subtitling industry.

In an attempt to approach quality from both a product and a process perspective, I conducted a survey among professional subtitlers working in the German-speaking countries (Künzli, 2017). The questionnaire contained items on both quality parameters and a series of aspects that can be considered to contribute (in)directly to subtitle quality, such as the level of education of subtitlers, the availability of material, further training opportunities, software used, revision practices, feedback from clients and the perceived usefulness of subtitling standards. Unlike the reported study by Robert and Remael (2016), the questions investigating quality parameters were open questions, thus allowing a more comprehensive and naturalistic collection of the opinion of subtitlers. The results shed light on the role that subtitlers attribute to overall (debatable) quality criteria such as inconspicuousness of subtitles vs. creativity; the most frequent phenomena in audiovisual productions leading to subtitling problems and thus challenges for quality; the key competences and specific skills that subtitlers are expected to possess in addition to general translation skills; and the different facets of the subtitler's profile and of the material at their disposal that have a bearing on subtitle quality.

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Subtitling Against All Odds: How can Learning the Expectations of Different Stakeholders Help Subtitlers to Do Their Job?

Wichaya Pidchamook, Dublin City University (Ireland)

The past four years has marked an exciting time for players in the OTT (over-the-top) industry in Thailand, with the premium market's estimated value increasing from \$8M in 2015 to reach \$45M by 2019 (MTM 2016). As Thai viewers are consuming more content on video streaming platforms than ever, audiovisual translators, particularly freelance subtitlers, are in high demand. These translators, however, are usually required to work under less-than-desirable conditions. They race to meet extremely tight deadlines, and rely on subtitles in the pivot language, which may contain inaccuracies and nuances. This is a particularly common scenario for translators producing

subtitles of simulcast Korean TV programmes for streaming video-on-demand service providers. The subscribers who are avid fans of the shows demand to watch their favourite programmes along with high quality subtitles in the Thai language as soon as possible, i.e. well before the same content is available on free, illegal platforms. This poses a challenge for subtitlers who have to deal with not only their desire to produce the best translation, but also the working conditions that go against them. As the market will be more competitive, time constraint problems will inevitably be increasingly serious, and not vice versa.

Drawing on studies that address different aspects to approach interlingual subtitling quality (e.g. Pederson 2017, Abdallah 2016, Kuo 2014), the preliminary survey was conducted to investigate the perceived quality of subtitles through the perspectives of key stakeholders in the subtitle production and consumption network in the Thai VOD market. The survey respondents, therefore, consisted of subtitlers, subtitle editors, and viewers. It is believed that learning the alignment and mismatch of the above stakeholders' perceptions and expectations can help the translators make better decisions on which compromises in terms of quality are more 'acceptable' -- and why. This is hoped to enable them to find the optimal trade-offs (if any) between the ideal and the possible while working under challenging conditions.

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Understanding the subtitling profession: Charting the history of subtitling through practitioner interviews

Tiina Tuominen, University of Glasgow (Scotland)

Professional subtitling is a rapidly and constantly changing field, and it contains a multitude of practices, norms and professional positions. It can therefore be challenging to paint a realistic picture of the field in all its complexity. Some surveys of subtitlers, such as Kuo (2015), provide valuable information on the overall situation in the field, while process studies (e.g. Beuchert 2016) can shed light on subtitlers' working practices, and descriptions of the subtitling industry (e.g. Georgakopoulou 2006) explore subtitling from a business perspective and as a broader production process. However, to complement these approaches, we should add a crucial perspective by taking a deeper look into subtitlers' lived experiences. One way to achieve this is through interviews with practitioners about their professional histories. Those histories can shed light on the development of the field, changes that are underway, different circumstances in which subtitlers find themselves, and personal feelings and reactions evoked by these developments.

In this presentation, I will introduce a pilot study consisting of interviews with three Finnish subtitlers. These interviews are extracted from a larger set of subtitler interviews conducted in 2018 and 2019 using methods of oral history (see McDonough Dolmaya 2015). The aim of both the pilot study and the larger study is to explore how subtitlers experience their work, what kind of professional identity they have, and how their career trajectories reflect broader developments in the field.

The three pilot interviewees introduced in this presentation represent different professional contexts and career paths, providing a glimpse into different professional experiences. In the presentation, I will introduce the pilot interviews as a test case for what kinds of questions we can endeavour to answer through oral history interviews, and how a history of subtitling could be written from the practitioners' perspective. I will describe the subtitlers' views on subtitle quality and the subtitling process to demonstrate some similarities and differences uncovered in the interviews. I will also discuss their characterisations of the subtitlers' professional community to demonstrate social dynamics, shared experiences and tensions which have an effect on the cohesiveness of this community. Finally, I will discuss the potential of oral history to deepen our understanding of subtitling as a profession, and the challenges involved in this research approach.

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Mimer

Integrated, Immersive, Inclusiveness: Trialling immersive technologies in the creation of inclusive and integrated theatre for audiences across the deaf spectrum

Pierre-Alexis Mevel, University of Nottingham (UK)

This presentation focusses on a project funded by the Arts and Humanities Research Council (AHRC)-and the Engineering and Physical Sciences Research Council (EPSRC) that brings together Red Earth Theatre, a small-scale touring theatre company based in the UK with an established track record and commitment to research in inclusive integrated communication for young audiences (with a focus on deaf audiences) and an interdisciplinary team of researchers across arts and computer sciences at the University of Nottingham to explore solutions for those audiences for whom, up until now, immersion in performance has been hindered by modes of accessibility that divide and distract attention.

The UK's Arts Council's Creative Case for Diversity, published in 2011, states that 'the Arts Council wishes to encourage those we fund and partner to be responsible for creating the conditions on the ground for further equality in the arts. We believe this approach will lead to a greater diversity of artistic expression connecting with a wider audience for the work'. Significant advances in increasing accessibility for audiences have occurred in recent years, with work for audiences on a spectrum of hearing loss from D/deaf to hard of hearing including the National Theatre's (NT) introduction of smart caption glasses and Talking Birds' Difference Engine which provides captioning via audience members' smartphones or tablets. However both these approaches – and others - still rely on the anti-immersive experience of deaf audiences having to repeatedly shift attention between the performance within the theatrical frame and the captions above, below or on a separate screen. This approach contrasts with the integrated approach to British Sign Language that Red Earth have pioneered. Founded in 1999, Red Earth is a small-scale touring theatre company based in the East Midlands with a reputation for producing accessible theatre for hearing and D/deaf audiences (<http://redearththeatre.com/>). They pursue the development of drama projects for children, young people and communities with an audience base consisting of children and families, D/deaf audiences, hearing audiences and those with a broad range of communication needs, and aim to use a 'total communication' approach in their work– including metaphor, symbol, costume, set, lighting, auditory, signed, oral, written – immersively within the theatrical aesthetics of the performance, but the work required to achieve this is expensive and demanding for small- and medium-scale theatre companies. Working together through a series of workshops and events with key stakeholders from the deaf community, locally and nationally, this project explored the development and use of cheap or freely available immersive technologies to support further development of integrated inclusiveness for deaf audiences in small scale touring productions.

The main aim of this presentation is to disseminate the project's main findings and to present the technologies developed by our team (including portable screens and trackable digitally-projected surtitles) with a view to further develop a model of accessible design for inclusive immersive theatre that is integrated in terms of both access and aesthetics from the beginning of the creative process as well as work towards transferability of our approach with theatre makers working in different spectra of disability and access (e.g. autism, visual impairment) and different producing venues.

Audiovisual Accessibility and Translation in Cinema and Theatre: From Paper To Practice.

Mercedes Enríquez-Arand, University of Malaga (Spain)
María-José Varela Salinas, University of Malaga (Spain)

In the last decade, very specific regulations have been developed in Spain regarding accessibility to the media. With a pioneering character, in 2010 a general law of audiovisual communication was published that aims to guarantee the rights of access to audiovisual communication by people with visual or hearing disabilities. In 2013, a royal decree act disseminated specific terminology of the field (universal accessibility and design) as well as express indications on its implementation (reasonable adjustments and scope of application).

Government Centers (Spanish Center of Subtitling for the Deaf and Audiodescription) and academic initiatives (2016) serve, on the one hand, to "promote accessibility in the audiovisual media environment through subtitling and audio description services" (CESyA, 2018: online) and, on the other hand, to introduce the teaching and the learning of the most demanded accessible practices.

The theoretical pillars for the implementation of accessible practices in audiovisual media are built in Spain. It is time to analyse if the real practices correspond to the theoretical demands.

This paper presents the results derived from a case study of audiovisual accessibility and translation in cinema and theatre in the city of Malaga (Spain), Mediterranean paradigm of a multilingual cultural offer (fifth cultural capital in Spain in 2018).

We start from the hypothesis that in spite of the regulations and the multilingual cultural character of Malaga there is a lack of audiovisual products (either national or international) accessible to all recipients. Our research objective is to elaborate a technical report on the situation. We use a research methodology based on triangulation (webpages, research questionnaires and research interviews) to study the audiovisual offer, the accessible and translation practices (subtitling for the deaf, audio description, surtitling, respeaking, sign language interpreting, dubbing), the technical means (digital convergence), the languages involved (intra and interlinguistic translation) and the role of the professionals (producers) in the process.

The interpretation of these data suggests improvements that can be offered to the relevant bodies in a humble attempt to imbricate normative and academic theory with professional practice in favour of the social inclusion of all recipients.

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It's Not Over Until We Read What the Fat Lady Sings: Creating Surtitles for Modernised Opera Productions as an Example of Intersemiotic Translation

Aleksandra Ożarowska, University of Warsaw (Poland)

Since their debut in 1983, both intra- and interlingual surtitles are an inherent element of almost all opera houses and, partly thanks to this technology, opera is currently reliving its renaissance. Nowadays more and more productions are staged in a modernised fashion, and in order to preserve their coherence they need proper surtitles, as what is being sung may not necessarily correspond to what is happening on the stage.

The idea of creating surtitles whose source text is not just the libretto but the whole opera production was first formulated a few years ago (Virkkunen 2004), but it has not been properly developed yet. Assuming that surtitles can be treated as intersemiotic translation and, subsequently, using types of intersemiotic translation described by Gottlieb (2018), it is possible to classify surtitles accompanying modernised productions as either isosemiotic, if they are based just on the libretto, or infrasemiotic and also diasemiatic, if they also take into account other elements of the production.

Surtitles of infrasemiotic nature should include all the sign systems present on the stage – libretto, stage design, acting, and interpretation. This aim can be achieved by omitting certain words or phrases, adding new elements, or stylising the text so that it is adjusted to particular productions. Eventually, in extreme cases what is being sung and what surtitles show do not have much in common.

In my research I focus on the surtitles provided by the major opera houses, i.e. Royal Opera House, Metropolitan Opera House and Bavarian State Opera because they tend to adapt different policies to surtitling modernised opera productions. Analysing these translations, I check how faithful they are to the original libretti, which sign systems were qualified as their source text and whether the role of the adjusted surtitles is just preserving the coherence of the non-standard performances or also lending these productions new significance. Too often are surtitles treated as a mere addition to the whole performance, but, if properly prepared, especially in case of modernised productions, they may become a significant element of the whole operatic production.

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Morning session 11:30-12:50

Auditorium

Interlingual respeaking (IRSP): Triangulating quantitative and qualitative data across different subject groups

Annalisa Sandrelli, Faculty of Interpreting and Translation, UNINT (Italy)
Elena Davitti, University of Surrey (UK)
Pablo Romero-Fresco, University of Vigo (Spain)

Intralingual respeaking is now widely used to provide live subtitling for the deaf and hard of hearing (SDH) in many settings; by contrast, interlingual respeaking (IRSP) is still in its infancy. Respeaking between two languages, thereby converting a source language spoken output into a target language

written output, has great potential but is an extremely challenging task (Szarkowska et al 2016, 2017). The SMART project (Shaping Multilingual Access with Respeaking Technology) has tried to address one of the key research questions in IRSP, namely whether a specific training background can support the acquisition of the required skills. In January-February 2018 a series of experiments took place at UNINT (Rome), the University of Surrey and the University of Roehampton with the participation of student subjects with varied training backgrounds (including simultaneous and consecutive interpreting, dialogue interpreting, subtitling and intralingual respeaking) and no prior experience in IRSP. They were given a "crash course" in IRSP (8 hours overall) and performed a number of IRSP tasks from English into Italian using the Dragon Naturally Speaking software (v.14). Their performances were recorded using screencast technology and rated by means of the recent

NTR model for quality assessment in IRSP (Romero-Fresco & Pöchhacker 2017); in addition, users' reflective comments were recorded in TAP (think-aloud protocol) sessions after each performance. Questionnaire data were also collected before and after each experiment. The quantitative data obtained through the NTR model are currently being correlated with qualitative data from subjective ratings and reflective sessions to investigate which prior skills best support the acquisition of IRSP. This pilot experiment is part of a wider project that will apply the same mixed-method approach to a population of professionals to address an urgent question for the industry, namely how to train prospective interlingual respeakers in the shortest possible time. It is hoped that our results can inform the design of effective courses.

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From Process to Profile: A Competence Model for Interlingual Live Subtitling

Franz Pöchhacker, University of Vienna (Austria)

Aline Remael, University of Antwerp (Belgium)

This presentation offers a theoretical analysis of interlingual live subtitling (ILS), a novel translational task at the interface of audiovisual translation and media accessibility. The aim is to analyze the process of ILS, both as a professional course of action and as a complex set and sequence of mental operations, in order to identify the type of preparation and cognitive resources needed to execute this task in line with the requirements of specific audiences. Based on work done within the EU-funded Erasmus+ project ILSA ("Interlingual Live Subtitling for Access"), we will first explore the conceptual foundations of ILS as a form of translation and, more specifically, interpreting, including a critical review of the terminology used and its implications for research and practice. Based on an initial description of the process in analogy with respeaking-based intralingual live subtitling, models of the macro-process of interpreting, as proposed by Sylvia Kalina (2000), and of the various cognitive sub-processes, as posited in Daniel Gile's (2009) well-known Effort Models of interpreting, will be harnessed for the development of an ILS-specific conceptualization which includes a two-step core process of "transpeaking" and editing as well as a number of pre-, peri- and post-process components, such as preparation of the speech-recognition software and database, teamwork coordination and quality assessment. The core process is in turn broken down into several sub-processes, such as comprehension, strategic reformulation, dictation, visual-output monitoring and correction, with special regard for coordination and control of the complex multitasking process. This task and process model is then related to the competences to be developed by (future) practitioners of ILS. Drawing on existing competence models of translational processes, including EMT (2017) and PACTE (Hurtado Albir 2017), a set of five main competences are identified: linguistic and cultural competence; world and subject-matter knowledge; (inter)personal competence; professional competence; and technical-methodological competence. The core component of technical-methodological competence for ILS is broken down into six subcomponents, including task knowledge, translation, multitasking, and editing. In all, the approach taken in this presentation, which combines conceptual models from translation studies with insights into media accessibility, serves to provide a theoretical underpinning to current efforts at developing curricular frameworks and training methods for ILS as a new professional task akin to simultaneous interpreting in the area of media accessibility and audiovisual translation.

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Towards a research-informed training course in interlingual respeaking

Hayley Dawson, University of Roehampton (UK)

Respeaking is one of the youngest disciplines within Media Accessibility and it is used to make live and pre-recorded television accessible to the deaf and hard-of-hearing community. As audiovisual material is increasingly and globally streamed live, there is a growing demand for this live content to be made accessible in a foreign language. This calls for interlingual respeaking, which is intended for both foreign-language and hearing-impaired viewers, illustrating the wider and inclusive notion of media accessibility where access is needed for audiences with and without disabilities.

Over the past two years, extensive research has been carried out within the EU-funded project Interlingual Live Subtitling for Access (ILSA) in order to identify the skills required for interlingual respeaking and to determine the best-suited profile for this new discipline. A short four-week online course was taught to 50 students with backgrounds of subtitling and interpreting and language combinations of English and Spanish, which included dictation, intralingual and interlingual respeaking practice and a final test. Comprehensive data was acquired about their performance in the course through the analysis of 300 respoken texts using the NTR model (Romero-Fresco & Pöchhacker, 2017), as well as with questionnaires, recordings and student interaction via the online class platform.

This presentation will focus, firstly, on the findings of this study, which will be compared to those obtained in a similar ILSA experiment in Poland. The results show interlingual respeaking as a complex task in which (live) translation and speech recognition skills are equally important, but also one that is feasible provided that appropriate training is delivered. Based on these findings, the outline of a research-informed training programme on interlingual respeaking will be presented, which is regarded as an essential step to help consolidate this new discipline as a viable access service.

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Access for all = Training for all: Lessons learned from the Respeaking at Live Events research project

Zoe Moores, University of Roehampton (UK)

Subtitling for the deaf and hard of hearing on UK television is regulated by Ofcom, which ensures that subtitle coverage is high and of good quality. In the live event setting, very good access also exists, but, without a similar regulatory body, the breadth and frequency of this access is not guaranteed. The Respeaking at Live Events research programme has explored how respeaking, a method of creating live subtitles through speech recognition, could be introduced into this setting to broaden the access provided. The training programme and resources that have been developed for its implementation will be presented here.

From the outset, the voices of all involved in running live events were at the heart of this study, including venue representatives, technicians, presenters, respeakers, and the audience themselves. Data was collected through focus groups and questionnaires; a training programme was developed to allow professional TV respeakers to transfer their skills into this new setting. Two series of research events and reception studies followed, allowing the programme to be refined, ensuring it was fit for purpose and applicable for a range of scenarios.

During this process of action research, it became clear that it was not only the respeakers who would need training to ensure that high quality subtitles would be provided; everyone involved in this access provision needed to become familiar with the process of respeaking and the technical and working set-up required. In particular, those presenting at events, be they

Q&A sessions, presentations, or museum tours, needed specific training to work effectively with the respeakers and venue staff to ensure each event ran smoothly.

Examples from case-studies, subtitle analysis and audience feedback will be used to show how simple, yet effective training techniques can make a range of events accessible for a wider audience.

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Bergsmann

Representational strategies across Romance and Germanic languages in subtitling: cross-cultural expressivity under the loupe [aka magnifying glass]

Marie-Noëlle Guillot, University of East Anglia, Norwich (UK)

This paper will focus on linguistic and cultural representation in AVT as a medium of cross-cultural mediation, with a comparative case study of communicative practices in their representation in subtitling across different languages – Romance and Germanic. Objectives are twofold: to test further increasingly accepted assumptions about AVT modalities' distinctive meaning potential and expressive capacity (e.g. Guillot 2017, 2018 for subtitling), and to appraise the respective potential for representation of the languages considered, as a first step in dealing with interlingual subtitling from the neglected perspective of cross-linguistic pragmatics.

The study applies to (Romance) French, Italian, Spanish and (Germanic) English and German and uses a cross-cultural pragmatics framework to explore representation, per se and comparatively across the languages represented in the main data, Lonnergan's 2016 feature film *Manchester by the Sea*. Data is approached qualitatively from a target text end in the first instance and primarily, in a subset of scenes from across the film. Quantitative analysis is used complementarily for diagnostic purposes or as a complementary source of evidence, with initial focus on types of features identified in earlier studies as a locus of stylised representation in subtitling (e.g. pronominal address, greetings, telephone exchanges, thanking) with evidence of distinctive pragmatic indexing (Guillot 2016).

The study part of a broader endeavour to inform debates about, and build up the picture of, AVT as cross-cultural mediation and, ultimately, promote our understanding of films in translation's societal impact.

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Young L2 learners and audiovisuals: Which input for vocabulary learning?

Elisa Ghia, Università per Stranieri di Siena (Italy)

Over the years, research has been stressing the role of audiovisual input and audiovisual translation as resources for teaching and learning foreign languages. Learner-viewers at different proficiency levels and ages can

benefit from exposure to various genres of audiovisual texts enhanced with different types of subtitles (Van De Poel, d'Ydewalle 2001; Gambier 2014; Danan 2004, 2015; Vanderplank 2015).

Due to its dominant visual component and its powerful affective drive, audiovisual input is a valuable tool for familiarizing children with foreign languages. However, little research has been carried out on young learners, to investigate which viewing modalities are most suitable for L2 development (Van De Poel, d'Ydewalle 2001; Koolstra, Beentjes 1999).

This pilot study was conducted on two target languages, English and Russian, and aims to investigate the role of specific audiovisual genres and viewing modes on young learners' development of vocabulary skills in a foreign language. The analysis draws on episodes from two pre-school animated series conceived for very young audiences and originally aimed at promoting L1 literacy in English and Russian respectively. Episodes are shown to two groups of Italian primary school students aged between 7 and 8 in two different viewing conditions, i.e. video-only and interlingual (L1 Italian) subtitling, to assess to what extent audiovisual input can facilitate the memorization of L2 English and L2 Russian vocabulary items.

Results show that interlingual subtitles do not always play a facilitating role when addressed to an extremely young audience, who has not yet fully developed reading abilities. With these viewers, dialogue contextualization, input frequency and salience appear to be more crucial factors contributing to vocabulary recall and memorization. Slightly different outcomes, however, emerge for the two target languages, and stimulate further reflection on issues of L2 competence and linguistic landscaping.

Exploring the effects of combined subtitling and revoicing tasks on learners' L2 acquisition of multiword expressions

Anastasia Beltramello, National University of Ireland, Galway (Ireland)

In the last few decades there has been an increase in the number of studies that investigate the potential of subtitling and revoicing as didactic tools; several empirical studies proved that subtitling (Ghia, 2012; Incalcaterra McLoughlin & Lertola, 2014; Lertola, 2013; Sokoli, 2011; Talaván, 2010; 2011) as well as revoicing activities (Burston, 2005; Chiu, 2012; Danan, 2010) can enhance the learning experience by helping students to develop a wide range of L2 skills. However, the line of research that explores the use of subtitling in the foreign language classroom seems to have developed independently from that exploring revoicing since most studies focus on either one or the other practice, except for, to the best of my knowledge, a recent study where Talaván (2015) offers first insights into the combination of dubbing and reverse subtitling. Furthermore, there appears to be a lack of empirical studies that explore the didactic potential of audiovisual translation tasks as opposed to traditional translation (Lertola and Mariotti, 2017). The present paper reports on a small-scale experimental study on the effects of combined subtitling and revoicing tasks on learners of Italian as a foreign language with a specific focus on the acquisition of multiword chunks, which has been linked to a better L2 fluency and communicative competence. The experiment involved an Experimental Group and Control Group with only one variable identified as the type of translation task, that is, AVT (subtitling and revoicing) against traditional textual translation integrated with oral comprehension and production tasks; on the other hand, the dependent variable is the acquisition of six collocations selected from the first video used. The video material chosen for this study consists in clips of episodes taken from an Italian TV series which represent a rich source of contextualised L2 input (Fernández-Guerra, 2013; Frumuselu, 2015).

This study was carried out in an Irish university with 13 B2-level students and employed multiple data collection tools; qualitative data were collected through initial and final questionnaires and class observation, while a language pre-test and immediate post-tests supplied quantitative data. During six weeks, participants in the Experimental Group were asked to produce interlingual L2 to L1 subtitles for a video and subsequently to revoice another video; the Control Group watched the same videos, translated their dialogue transcripts and carried out oral comprehension and production tasks. Results obtained from the statistical analysis of the language tests show an overall improvement over time; moreover, although no statistically significant difference was detected between the two groups, the same results indicate that the experimental group outperformed those in the control group, thus pointing towards an added value of the AVT-based treatment to the acquisition and reuse of multiword expressions.

Gender in the translation classroom

Irene Ranzato, Sapienza Università di Roma (Italy)

The intersection between translation studies and gender studies has proven to be especially fruitful: as Susam-Sarajeva notes (2014: 161-162), both are interdisciplinary fields, “have been interested in similar areas and have encouraged research into a variety of neighbouring branches, such as language, society, religion, literature, anthropology, and communication”. However, as regards awareness of gender-related issues in the translation classroom, studies in the field are few and far between. Among these, works by De Marco (2011) and Corrius et al (2016) are especially focused on audiovisual material used in the translation classroom to enhance gender awareness. De Marco advocates for the importance of encouraging students to question “the values, the symbols, and the shared stereotypes of the culture to which they belong” (2011: 152), and audiovisual translation (AVT) can be a precious instrument in the process. The importance of stimulating students’ awareness in the translation classroom cannot be underestimated. As von Flotow (1997:14) remarks: “Gender awareness in translation practice poses questions about the links between social stereotypes and linguistic forms, about the politics of language and cultural difference, about the ethics of translation, and about reviving inaccessible works for contemporary readers. It highlights the importance of the cultural context in which translation is done.”

The enhancement of gender-awareness and, more specifically, of issues related to queer linguistics and the translation of queerness are at the core of a didactic experiment involving students of translation (Italian-English) at Rome Sapienza University: this presentation will illustrate the results of a test/questionnaire aimed at verifying how MA and BA students responded to the translation of dubbed films and TV series featuring characters using words related to gender issues. After viewing film excerpts in the original and dubbed versions, and being provided with the transcripts of both texts, groups of varying numbers of students (30 to 70) were asked to rate and to answer open-ended questions on the dubbed versions of various audiovisual texts and to offer both their insights and their own, motivated, translation solutions. The interesting results shed light both on the degree of students’ awareness of these arguably sensitive topics, their response in terms of translation solutions, and, ultimately, overall degree of language acquisition.

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Spelbomskan

Subtitling for the Deaf and Hard of Hearing in the Spanish-Speaking Greater Antilles

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Audiovisual Translation (AVT) is blooming and growing throughout most countries. Scholars engage in field-redefining research, companies and programmers develop AVT technologies, new AVT companies emerge almost weekly. However, AVT is practically unknown in the Caribbean and almost no one speaks of it.

Accessibility and the practice of accessible translations face a bleaker existence. The situation of the deaf and hard-of-hearing communities is no less alarming: social barriers and exclusion are common. This project stresses

the need of making accessible subtitles in the Caribbean, specifically in the islands of Puerto Rico, Cuba, and the Dominican Republic. This work furthermore highlights the differences between SDH manuals used in Latin America, Spain, and the U.S.A. (for the Latino market), showing how these converge and may be used to pave the way for subsequent SDH standards in Spanish-speaking countries that lack these regulations.

By way of subject interviews and group surveys conveyed through a short film, this on-going project shows the type of audiovisual consumers found in the deaf and hard-of-hearing communities in Puerto Rico, Cuba, and the Dominican Republic, the difficulties of each community to access media and entertainment, and their SDH needs and preferences. Based on the results, SDH guidelines to be used in the cited islands will be drafted.

The research will be of immeasurable value to worldwide translation scholars and future AVT translators of the countries object of study and will provide a working framework that could be replicated in other socio-geographical and linguistic contexts. It will also give visibility to the current AVT laws and practices in force in the Spanish-speaking Greater Antilles, as well as the lack thereof, and to their minority communities, which are in great need of media for all.

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The challenge of implementing SDH in immersive media: a reception study

Belén Agulló, Universitat Autònoma de Barcelona (Spain)

The potential of immersive media such as virtual reality or 360° videos for entertainment and audiovisual industries is becoming more and more clear. This will transform how audience consume audiovisual contents. Leading technology companies such as Microsoft, Sony, Facebook or HTC are already developing devices to enhance the consumption of immersive content. Important broadcasters such as The New York Times or the BBC have been leading the creation of cinematic virtual reality content to share life stories, news, documentaries or drama contents. All the content can be easily accessed with a smartphone and an HMD, or simply with a browser in a PC. However, this content is not accessible to all potential viewers yet. Implementing mainstream access services in audiovisual content such as subtitling for the deaf and the hard-of-hearing is a challenge.

One of the main challenges faced by content creators and directors in this new medium is the freedom that the viewers have in this scenario. They can look around the 360° video, so the director is not in charge of framing the scene anymore. This poses a challenge to implement subtitles, because there is no defined frame and, therefore, positioning the subtitles in the dynamic 360° world is not a straightforward task anymore. Also, a spatial dimension is introduced in this medium, generating a new need for accessible subtitles:

indicating where the speaker is or where the sounds come from. This is especially relevant for subtitles for the deaf and hard-of-hearing, because the audio cue is missing. After a thorough literature and state-of-the-art review on this topic and different tests, different options have been developed and tested with end users (both deaf and hearing participants).

In this reception study, two main areas have been tested: position of the subtitles and guiding mechanisms. For the first part, two different implementations for positioning subtitles in 360° content have been tested: 1) always-visible —the subtitles are anchored to the viewer's field of view (FoV), always in the same bottom center position, regardless of where the user is looking at within the 360°; and 2) fixed-positioned —the subtitles are anchored to the 360° video, being rendered in three fixed positions, evenly spaced every 120° around the 360° sphere. For the second part, two different guiding mechanisms have been tested: 1) arrow —an arrow is displayed next to the subtitle to indicate the viewers where they need to look at to find the target speaker; the arrow is only visible when the speaker is outside the FoV; and 2) radar —a radar is displayed close to the subtitles all the time, indicating the position of the different speakers. In this paper, the different options and the results will be presented and discussed.

This presentation is related to the research carried out in the European funded projects ImAC (GA: 761974). Also, the author is member of TransMedia Catalonia, an SGR research group funded by "Secretaria d'Universitats i Recerca del Departament d'Empresa i Coneixement de la Generalitat de Catalunya" (2017SGR113).

Subtitling for Social and Language Minorities

Mercedes Martínez-Lorenzo, University of Vigo (Spain)

This presentation focuses on the topic of subtitling for the D/deaf and the hard of hearing (SDH) and minority/minoritised languages. The research question which is tackled here is if and how media accessibility and language normalisation and standardisation processes can be combined so that both fields can advance together and reinforce each other.

Regarding whether this link is possible (if), whereas SDH is designed for people with a hearing disability, it can be beneficial for a wider audience: people with no hearing loss in quiet or noisy environments (e.g.: a library, public transport), as well as children, people with a cognitive disability, or language learners, who would benefit from the added educational value subtitles have, allowing them to improve their reading and writing skills (AENOR 2012: 4). Because of this educational use of subtitling, it can be key for language promotion.

As for how this link can be reached, quantity and quality are equally fundamental in achieving progress: on the one side, SDH in a specific minority/minoritised language has to be available so both can be improved (quantity). On the other side, this subtitling has to be of the utmost quality to help viewers focus on and learn the language, in the same way as language quality has to be high for more viewers to activate SDH.

This presentation studies the abovementioned if and how(s) with the example of media accessibility in the Galician language, a minority/minoritised language spoken in the north-west of Spain. Firstly, how much accessibility is done in Galicia(n) is shown, to then focus on SDH and assess how well it is done. The analysis of a sample of 21 programmes from the Galician Television (TVG), which amount to 13.1 hours, puts the current SDH standards used in Spain to the test (UNE 153010, AENOR 2012).

Numerous instances will illustrate these standards may be outdated and their explanations, vague (e.g. "Contextual information must be subtitled."), and will point to the need to look at other countries' standards and consider the latest academic studies (e.g. Romero-Fresco 2015). In addition, a language section, in this case in Galician, may need to be included alongside technical notes on how to subtitle for an audience with a hearing disability. This language section (which, as the SDH areas of improvement presented, aims as being as transferrable as possible to other languages), should include most frequent mistakes to avoid, as well as grammar, vocabulary, linguistic variety explanations, in order to preserve the particular characteristics of every language and counteract the influence the majority language can have on the minority/minoritised one.

Overall, the door is open to discuss to what extent the fields of accessibility and language promotion can be successfully linked.

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Captioning puppet theatre

Soledad Zarate, University College London (UK)

Captioning is a way of making live performances accessible to deaf, deafened and hard of hearing audiences. Having launched this service at the Puppet Theatre Barge (London) in 2016, the author will be showing how the captions are created and launched live or automatically during the performance. Two main different approaches will be explained, one concerns puppet shows aimed at young children and the other one concerns marionette productions aimed at adults and older children. How are the characters identified? What makes puppets different from actors? How are music and sound effects subtitled? The author, trained as an SDH subtitler, will discuss the challenges of captioning theatre performances, drawing from her own personal experience. She will talk about the different stages involved in making a venue more accessible to the deaf, the deafened and the hard of hearing. Besides discussing the work of the captioner from a linguistic and technical point of view, other factors, such as customer care and marketing will be also considered. Finally, the feedback collected from the audiences attending the captioned performances will be shared.

The specific case of captioning at the Puppet Theatre Barge in London will be placed within the wider context of captioning theatre in the UK and in other countries (e.g. Australia, Spain, USA), discussing both open and closed captioning solutions, the pros and cons identified by deaf and hard of hearing theatre goers.

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TheatreNI (<https://theatreni.org>)

Mimer

Audiovisual Misinterpretation: An Overview Of Some French and Arabic Trump's Subtitling

Hadjer Dib, Badji Mokhtar University – Annaba (Algeria)
Zineb Atia, Badji Mokhtar University – Annaba (Algeria)

The audiovisual translator faces, sometimes, some very serious challenges in trying to subtitle the Trump's speeches and to select the appropriate vocabulary, but unfortunately, he find himself within closely narrow circle because of the lack of Trump's language fluency, or in other words, because of the variety of many hybrid and complex media systems such as: the narrow write field in the screen versus the verbal successive insults of Donald Trump in the same screenshot. In this regard, this study will focus on both these complex media systems which block the subtitling process and create a credulity effect on the viewer. It is in this context that we will compare some French and Arabic Trump's subtitling with its original speech in order to demonstrate the visual complexities of Trump's speeches and how to solve them by new media methods created especially for subtitling needs.

As a first step, we will need to collect the largest number of French and Arabic Trump's subtitles, then, we will classify them according to their volume and strength (the insults, the shouts, their flow rate, their potential impact both on the screenshot and the viewer, their image change frequency, their cut-off frequency, their parallel lines with the original Trump's subtitles ...etc.), and finally, we will try to analyse the undesirable non-conformities (the misinterpretation) by creating an entirely new system which would reduce them and maintain a satisfactory level of information.

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Collaboration and crowdsourcing in *Calais Children: A Case to Answer: Subtitling strategies in documentary films*

Alessandra Rizzo, University of Palermo (Italy)

As Miguel Jiménez Crespo remarks, the “advent of new technologies has had a profound impact on translation practices, giving rise to a wide range of fascinating phenomena that are reshaping translation practices and public perceptions” (2017:1). The 21st-century scenario of multilingual and multicultural exposure, and the advances in computer-mediated communication and technological solutions (Herring 1996; 2011), have accelerated the growth of audiovisual translation in professional and non-professional contexts (Pérez-González 2014; Massidda 2015). Citizens’ participation in volunteer translation activities has been reinforced by crowdsourcing mechanisms that have encouraged individuals and organizations to diffuse accounts of emergency campaigns of solidarity for humanitarian themes. The open and interactive nature of Web 2.0 (O’Hagan and Ashworth 2002) has above all increased the number of participatory platforms for crowdsourcing interventions in the dissemination of political issues (i.e. the migration crisis) within the creative industries (Moslund et al. 2015). Within this framework, collaboration and crowdsourcing (i.e. collaborative translational settings, including fansubbing and fandubbing projects) have emerged as translational activities based on collaborative knowledge-generation and knowledge-transfer (Alfer 2017).

The recent movements of “activist-volunteers” (Clayton 2018: 41) are guaranteeing, on the one hand, the work of experts in the cinema and non-broadcast media for humanitarian causes through crowdsourcing platforms for fundraising and, on the other, are providing civil mobilisation around the “refugee crisis through social media and live interaction all over Europe” (ibidem). A growing number of artists and filmmakers are indeed financially sustained for the promotion of works of art and their dissemination through channels of collaborative translation.

Against a backdrop of networked public participation and physical mobility, this work investigates the modalities through which migration is portrayed in the politics of aesthetic discourse, while accelerating activism in the area of amateur translation for the reframing of the migrant crisis. The focus is on a qualitative survey of the audiovisual translation strategies (Díaz Cintas and Remael 2007) that volunteer translators adopted to subtitle British filmmaker Sue Clayton’s documentary film *Calais Children: A Case to Answer* (2016) into Italian and French. The modalities and approaches of volunteer translation vary according to the Italian and French target contexts, but also depend on specific-genre difficulties, including colloquialism, documentary film techniques, such as direct and indirect interviews, onscreen and offscreen interviews (de Higes-Andino 2014; 2016; Franco 2001; Franco et al., 2010). Drawing on recent research on narrative theory in translating dissent (Baker 2016), the analysis compares and contrasts the Italian and French subtitled versions through the adoption of Halliday’s Systemic Functional Linguistics (2004) as an instrument for the discovery of meaning-related choices within interlingual subtitling. Results prove that volunteer translation, viewed as a practice particularly appropriate for the spread of political content, can potentially contribute to counter narrating the plight of otherwise voiceless minority identities within aesthetic discourse.

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From bug-catching to retranslation: the Chinese Marvel fans’ subtitle campaign

Yingyi Zhuang, Chinese University of Hong Kong, Shenzhen (Hong Kong)

In recent years, as a series of American superhero movies swept the globe and pounced into China, a craze about American comic superheroes has emerged, leading to the rapid development of various superhero fan groups and fan culture. In particular, the Marvel fan group has the broadest influence. The popularity of these superhero blockbusters has also fostered a cultural trend called 捉虫 (bug-catching) among Chinese movie-goers, which refers to picking subtitle flaws in movie theatres. In contrast with the impressive box-office performance, lots of complaints and critiques over the quality of Chinese subtitles shown in movie theatres were made on the social media. The translators designated by the state-owned film companies were criticized for inaccurate translations and poor knowledge of relevant superhero culture. Apart from making complaints and critiques, some Chinese fans have also retranslated these superhero movies and shared their Chinese subtitle versions online as a kind of compensation to the fans as well as a defiance against the official subtitle version.

While fansubbing, a new genre of subtitling, is often regarded as an entertainment-oriented spontaneous sharing or language-learning device, its socio-cultural role in influencing the order of discourse in the target-language society has been overlooked. This paper presents a case study of the Chinese Marvel fans’ subtitle campaign for *Guardians of the Galaxy* through the critical discourse analysis of fan posts and subtitles. With Fairclough’s three-dimensional model as the theoretical framework, this paper first examines the online bug-catching summary posted by a fansubber-cum-opinion-leader from the fan group and compares the fansubber’s version with the official subtitle version at the textual level. It then interprets the text production, distribution and consumption of the official and fan versions at the discursive level. It finally explains the textual and discursive features within the situational, institutional and social contexts, and analyzes the impact of the subtitle campaign on the public review of the movie as well as China’s imported superhero movie translation

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Localization of Video Games into Less Widely Spoken Languages. Issue of Localization of Video Games into Languages Sharing History (on the Example of Slovak-Czech Legislative Relations)

Mária Koscelníková, Constantine the Philosopher University in Nitra (Slovakia)

Being relatively young genre originating in the early sixties, half and a century later video games are still not properly localized into Slovak. The research of localization of video games into Slovak is also at its origins. Despite video games are widely popular, their localization is not so frequent in Slovakia. The situation is caused by many obstacles, beginning with insufficient presence

and definition within Slovak legislation, localization not being a part of translation studies in Slovakia resulting in lack of Slovak video game translators and localized video games into Slovak. Slovak language is considered less widely spoken language. Common history with the Czech Republic caused that Slovak language struggles for its presence in video game localization industry and is still being dominated by the Czech language considered understandable by Slovak legislation. Our paper aims to examine the Slovak-Czech relations within respective legislations regarding the current situation of localized video games into Slovak and point out similarities and differences between other European legislations of less widely spoken languages sharing the same history. We will specifically focus on countries of the former Yugoslavia. The results of our research will hopefully motivate Slovak lawmakers to consider reformulating Slovak legislation and adding more precise description of video games, as well as be a necessary contribution into the research of localization of video games in Slovak academia.

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- Valid and effective legislation of the studied countries regarding audiovision and state language.

Poster Presentations 14:00-14:30

Galleriet

Reception studies of interlingual subtitles: do we now know what the viewer wants?

Kristijan Nikolić, University of Zagreb (Croatia), Middlesex University London (UK), University College London (UK)

Interlingual subtitling is the principal way of translating audiovisual content in many countries. It has been descriptively studied by scholars in numerous books and articles. However, those studies that have tried to tackle this phenomenon empirically have been scarce until recently, and it has been only over the last couple of years that such studies have become more common. The reasons for such relative scarcity of empirical research in interlingual subtitling is its complexity. Finding the right subjects, technology and funding may be complicated and lengthy. This presentation follows the developments in empirical research of interlingual subtitling, bringing their findings and suggesting future directions.

Who are the viewers that consume interlingual subtitles? Do subtitles appear and disappear from the screen too quickly or they linger on the screen for too long, namely, can they be read comfortably, without ruining the viewing experience? Do viewers mind if subtitles go over shot changes, which is often assumed? Would viewers prefer subtitles to be in any other colour but, in many cases, white? What do they learn from interlingual subtitles about foreign cultures? What is the interaction between the picture and the subtitle, namely which one is the primary source of information for the viewer? These are only some of the questions that AVT scholars speculated about in the past, and are now moving towards knowing about them based on evidence gained through empirical research. This paper offers an overview of empirical studies of interlingual subtitling and aims to show where we are now in understanding what the viewer wants when watching content with interlingual subtitles.

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Matter, form, and meaning: Adaptation of meaning within the formal constraints of a material text

Riku Haapaniemi, Tampere University (Finland)

Adaptation of meaning within the formal constraints of a material text This study utilises the concept of materiality –the view that a text is

predominantly a material entity, and its formal and material structures both contribute to its overall meaning (Littau 2016, Gumbrecht 2004) –to deconstruct the translation process and to re-evaluate the relationship between the source and target text. As Karin Littau (2016) has stated, traditional conceptions of translation are permeated with the view that “form” and “meaning” are diametrically opposed concepts. The material approach refutes this dichotomy by proposing that meaning is inseparable from form just as form is inseparable from matter.

The basic principles of the materiality of texts are contrasted with Anthony Pym’s (2004) concept of material distribution. Building on this, “source text” is redefined as the cultural, material and textual input of the translation process, whereas “target text” is seen as language content produced into a new material and cultural context. Since language must have a material form to exist as a text, the translation output must be produced to function as part of a multi-faceted material text.

From the material point of view, all translation is therefore intersemiotic and multimodal: it is transformation of cultural and material meanings into language, which must then conform to certain formal and cultural demands within a material text. I visualise this principle with a model of the material translation process and present several examples of practical applications for the material approach.

Overall, these different approaches coalesce well and support the basic tenets of materiality. Analysing texts as material entities and conceptualising the translation process as material distribution calls many of translation theory’s prevalent dichotomies into question. Building on the materiality of texts can therefore lead translation studies to a multitude of new theoretical approaches and new practical research methods.

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The Spanish norms on linguistics accessibility vs. real informants: how heard-of-hearing and visually-impaired population evaluate audiovisual products

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The important change taking place with respect to the media and the audiovisual world in Europe needs to benefit all population, in particular those with special needs, such as deaf and hard-of-hearing population (SDH) and blind and partially-sighted population (AD) (Orero, 2007; Díaz Cintas et al., 2007; Rica, 2016). This recent interest in the field of audiovisual translation (AVT) can be observed with the teaching and learning of the different modes of AVT in the degree and post degree courses at Spanish universities which expand the interest and practice of AVT linguistic accessibility (Rica & Sáenz, in press2019; Rica, in press 2019).

We present a research project led at the UCM which consists of the compilation of AVT activities for teaching purposes and tries to analyze the creation and reception of SDH and AD: the AVLA Project (Audiovisual Learning Archive), which includes audiovisual materials carried out by university students on different AVT modes and evaluations from blind and deaf informants. In this study we present the materials created by the students (<https://avlearningarchive.com/>). A group of deaf and blind population has been in charge of testing the students SDH and AD corpus of audiovisual materials through some questionnaires used to evaluate the students’ production. These questionnaires include information about the reception of the subtitles and the audio descriptions from the linguistic and technical points of view.

With all the materials compiled in the research project, a corpus with both the students’ production and the recipients’ evaluations is being compiled: the CALING (Corpus de Accesibilidad Lingüística) corpus. Preliminary results will be presented with respect to those aspects, difficulties and deficiencies in the SDH and AD included in the corpus, together with some changes and improvements in the quality of the SDH and AD analyzed. In the end, a demand for the teaching and learning of AVT and linguistic accessibility at a university level and some important changes in the norms which regulate SDH and AD nationally and internationally will be suggested.

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Easy Accessibility Services: Parameters of a New Taxonomy

Rocío Bernabé Caro, SDI University of Applied Languages (Germany)

Access to information is a human right; still, many people face barriers. The Convention on the Rights of People with Disabilities (CRPD) states that access to information through written and electronic communications is essential for personal development and full participation in society (United Nations [UN], 2008). In the field of Media Accessibility, modalities have arisen to meet the varied sensory user needs (Matamala & Orero, 2013; Eugeni, 2017). Standards have emerged (AENOR 2007; ETSI, 2007) and streaming platforms, such as YouTube or Netflix, already provide these services. On the contrary, modalities that target cognitive accessibility are still less developed (FEAPS Madrid, 2014).

This poster is part of a PhD research which studies how new easy audiovisual modalities may arise from applying simplification methods to enhance cognitive accessibility (Bernabé & Orero, 2019). The study follows a user-centric approach and builds upon three main definitions. First, disability, as a result of an interaction between a non-inclusive environment and individuals (UN, 2008). Second, cognitive accessibility as “[...] set of characteristics of any environment, processes, goods, services, objects, tools or devices that make them intelligible and easy to understand.” (Belinchón, M., Casas, S., Díez, C., & Tamarit, J. (2014). Third, audiovisual content as external information which is part of the process of constructing mental representations (van Dijk & Klitsch, 1983). These principles lead to the assumption that audiovisual content can be modified to ease understanding.

The poster presents the parameters to categorise the emerging easy-to-understand modalities. The parameters reveal a user-centric approach and follow the accessibility principles: perceivable, understandable, operable, and robust. Sensory parameters deliver, for instance, intrachannel and interchannel modalities, as well as mono and multichannel ones. Understandability parameters lead to easy-to-read and plain modalities. For their part, the parameters related to making the service operable and robust yield modalities such as customizable modalities and fully or non-fully accessible or robust non-robust ones. As for the user-centric parameters, they allow classifying modalities, for example, as validated or non-validated.

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How are Spanish cultural references from the TV series *El Ministerio del Tiempo* rendered in the Chinese fansubbing?

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In China, censorship and the lack of official audiovisual products from foreign countries have fostered the development of fansubbing. Fansubbing groups operate in legal grey zone and make thousands of foreign audiovisual products accessible to Chinese audience (Wang & Zhang, 2017: 307). Although Chinese fansubbing has drawn much attention, most research is limited to the description of fansubbing groups and the general linguistic features of their translations. As most studies refer to English as the source language, there is also a lack of research in the fansubbing from Spanish to Chinese.

Although cultural references and translation techniques are studied from different approaches in Translation Studies generally, techniques used by fansubbers still remain as an under-researched topic. Therefore, this on-going PhD project aims to analyse the fansubbing of Spanish cultural references in the Chinese screen and the translation techniques developed by Chinese fansubbers to render this kind of elements.

The theoretical framework of this thesis draws on several previous studies related to the translation techniques of cultural references. More specifically speaking, it bases on Molina's (2006) classification of the translation techniques of culturemes and the Extralinguistic Cultural References (ECRs) transfer strategies developed by Pedersen (2011). In addition, the descriptivism and corpus analysis are taken as methodological approaches. Following the aim of this study, the Spanish TV series *El Ministerio del Tiempo* (The Ministry of Time) is carefully selected as the research material because of its abundance of cultural references. This series has three seasons, 34 episodes in total and its two Chinese fansubs correspond to the *ShenYing's* and the *YYeTs'*. The main corpus is formed of 12 episodes selected from *ShenYing* and the same 12 episodes of *YYeTs* are used as the reference corpus. During the analysis, first step is extracting separately cultural references from the original version (Spanish subtitles) and cultural references from the two target versions (Chinese fansubs); secondly, translation techniques used by *ShenYing* are classified and analysed, considering also the potential influence of non-verbal information on the screen. Finally, results obtained in the second step are compared with the *YYeTs'* version to see if the translation techniques used in the two groups share the same tendency or not.

As this is an on-going research, complete results and conclusions are not drawn out yet. In the initial analysis of 263 cultural references of four episodes from Season 1, some phenomena can be noted. For example, retention and omission are very rare; place names and antonyms are frequently rendered by phonetic transcription; and some notes are used on the screen. However, further analysis is needed before drawing out the final conclusions.

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Activist Subtitling: The Importance of Marking the Sociolect in the Brazilian Documentary *Catadores De História*

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Helena Santiago Vigata, University of Brasília (Brazil)

The purpose of this article is to reflect upon the translation of linguistic variation in the Brazilian documentary film *Catadores de História* (2015), directed by Tania Quaresma. The film, which portrays the lives and political engagement of recyclable waste collectors from different regions of Brazil, was initially subtitled in Spanish as part of a traineeship program at University of Brasília.

The subtitles were written in standard Spanish, according to the current professional subtitling guidelines, and that led to a total linguistic homogenization, since all orality features of the collectors' speeches were erased. On the assumption that the director's aim was to give voice to this socially stigmatized community and show their fight for better working and living conditions, a new activist translation (BAKER, 2016) was proposed to render the characters' sociolect in the Spanish subtitles. Although spoken in Portuguese, the documentary presents diastatic variation; that allows us to integrate it into the studies on translation of multilingual films, since it also refers to the presence of intralingual variation (CORRIUS; ZABALBEASCOA, 2011).

The new subtitles are introduced in the activist translation approach (BAKER, 2016), which points out subtitling as an important political tool capable of carrying the groups' protest agenda. In order to render the collectors' sociolect in the subtitles, the strategy of visual dialect was used – a stylistic resource through which the conventional spelling is modified to represent a dialect or sociolect (NUESSEL, 1982; RAMOS PINTO, 2009).

Linguistic diversity was discussed within the frame of Brazilian Portuguese sociolinguistics (BAGNO, 2007, 2011; LUCCHESI, 2009; NARO; SCHERRE, 2007). A part of the analysis focused on the linguistic variations that occur in three Latin American documentary films whose main characters are people from the same social stratum, with the aim of identifying linguistic patterns in Spanish that could suggest the presence of a recyclable waste collectors' sociolect.

Finally, a new translation strategy was presented for subtitling the documentary in such a way that the sociolect gained visibility.

Audio description from a linguistic point of view: a case study

Ismini Karantzi, Ionian University (Greece)

Since audio description (AD) is highly dependent on the parameter of the time available between dialogues, finding the proper word is of paramount importance when preparing the AD script. This research is based on the audio description of a foreign animation film with the use of audio subtitles (AST) in Greek and its projection to 22 blind and/or visually impaired people, from a linguistic point of view. In particular, the use of precise adjectives and adverbs (Hernández and Mendiluce 2004, ITC 2000) will be analysed. Adjectives “perform further description” (Chatman 1990:16), while “adverbs are useful shorthand to describing emotions and actions, but should not be subjective” (Rai S., Greening J. and Petré L. 2010:111). Besides, Biber et alii (1999:37) state that “adjectives and adverbs seem to expand and elaborate the information presented in a text”. So can adjectives and adverbs also affect the emotional experience of the audience? It is obvious that AD is a mode of intersemiotic translation that entails a decision-making process; thus the use of well-chosen words can enhance the reception and presence in blind and visually impaired audiences. However, when it comes to audio description of foreign films, other aspects are also taken into consideration, such as the translation of original dialogue and the AD synchronisation with AST. The original dialogue needs to be audible so that target viewers could hear and recognise the voices of the original actors, but the volume of the original dialogue should be lowered in order for the viewers to hear the translation of the dialogue (Szarkowska 2015). Furthermore, paralinguistic features are also taken into account (e.g. tone and pitch of voice, style and voices to read out the AD script and the translation of the dialogue). This research is a step towards making foreign-language audiovisual products accessible to blind and/or visually impaired people, investigating also specific linguistic aspects of AD work that may influence the AD preferences of the audience.

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Houston, we have a problem: Mechanisms to detect and translate audiovisual intertextuality in animated TV series and films

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Intertextuality is a basic element in all types of texts, from an informal conversation among some friends, to any manifestation of literature or cinema. However, its use is never accidental. There is always a reason behind it, and translators should have the tools to detect intertextuality and to be able to transfer all these references, so that the new audience is on equal footing with the original one. The intention and the ideas behind those references must be present in the new text so that the target audience feels the same emotions than the original one. Humour, for example, must be one of those reasons. If the original audience was supposed to laugh, the same effect should be created for the new one.

This poster explores intertextuality in audiovisual productions, where references to other productions and characters are constant, some times to create a humorous effect, and some others just as a homage or tribute to a previous, simultaneous or even future production. Cartoons and animated series and films in particular contain many hidden references that can even help to make a production more appealing to an adult audience. This certainly poses a challenge for translators.

Our research is based in the study of different animated TV series and films dubbed in Spain to discover which intertextual audiovisual signals (Hatim and Mason, 1995: 174) may help translators in the detection process. We will also explore the different possibilities and restrictions in the translation of these references and the consequences for the target audience. It will be important to take into account that animated productions may be addressed to different viewers or that there will probably be what we call a “dual addressee”, a concept that has been previously explored in children’s and young people’s literature by Lathey, O’Sullivan or García de Toro, among others. Regarding audiovisual texts, there are also many interesting contributions by Botella (2010), Lorenzo and Rodríguez (2015), López González (2015) or De los Reyes Lozano (2015), etc. that we will also explore. Finally, it is important to emphasize that one of our goals will also be to link academic research to the professional practice, so that we can help professional audiovisual translators deal with intertextuality and its impact for the audience.

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Lessons in semiotic subtitling: Comparing potential new models for subtitling to fansubs

Lisa Sanders, University of Pretoria (South Africa)

Many subtitlers are still trained using what may now subjectively seem to be outdated prescriptions in light of the rapid evolution of Audiovisual Translation (AVT) across the globe. This is evident especially in the wake of the fansubbing phenomenon, as can be seen in recent works by Díaz-Cintas (2018) and his collaborative work with Baños (2018), Orrego-Carmona (2014, 2016), Pérez-González (2012; 2014) and Massidda (2013; 2015). Although the practices of fansubbing are still somewhat controversial and often seen as “breaking the rules” (Nornes, 1999), it is worth examining whether formally trained subtitlers can learn from fansubbers.

While researching the application of a retentive (and not reductive) semiotic model for subtitling inspired by Kruger (2001), based on Gorlée’s (1994) proposed approach to translation, the similarities with fansubs became apparent. Fansubs, although created by amateurs, objectively convey a level of semiotic richness that is not achieved by ‘traditional’ interlingual subtitling methods (Pérez-González, 2012).

With reference to the changing role of AVT and media in general, fansubs are compared to subtitles created according to both a traditional subtitling model and the abovementioned retentive semiotic model for the 2001 animated film *Spirited Away* (originally titled *Sen to Chihiro no Kamikakushi*) by director Hayao Miyazaki. The advantages and disadvantages of each method are highlighted, and comparisons between the semiotic model and fansubs are drawn.

The semiotically rich, audience-focused phenomenon of fansubbing is challenging the way students of AVT are not only thinking about subtitling, but the ways in which they are creating subtitles; its influence is apparent not only within the field of AVT, but within media in general. Despite the controversy, it is apparent that accepting and integrating this evolution together with the strong theoretical and prescriptive background subtitling already has can greatly benefit the field.

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“Getting it Wright”: A multimodal analysis of the visual-verbal interaction of semiotic codes in the Spanish translations of Edgar Wright’s films

Taniya Gupta, Jaume I University in Castellón, Valencia (Spain)

A particular trend in cinema that is witnessing increased use is that of Easter Eggs, or as defined by the website Urban Dictionary “hidden item(s) placed in a movie, television show, or otherwise visual media for close watchers.” While this originally referred to undocumented code enclosed in computer software and video games, this definition has gradually expanded to include visual and verbal hints and references to other media products, inside jokes, as well as narrative techniques intended to communicate humour, irony and foreshadowing, evident only to the discerning viewer or fans of the director or the genre.

This poster presentation describes how these Easter Eggs are constructed via the interlinking of visual and verbal semiotic codes in film texts. It carries out a case study of visual and verbal polysemy in British director Edgar Wright’s informally named Cornetto Trilogy, consisting of the films *Shaun of the Dead* (2004), *Hot Fuzz* (2007) and *The World’s End* (2013). Each film is Wright’s take on a different genre: zombie horror films, buddy cop action movies, and alien invasion sci-fi films. One of the hallmarks of Wright’s technique is an extremely interwoven narrative, both at the visual and audio levels, where even the smallest of details acquires a degree of significance to the plot.

While there exists a significant body of work on visual-verbal wordplay and metaphor in Translation Studies (Baumgarten 2008, Chiaro 2006, Martínez Sierra 2008, Pedersen 2015), it mostly deals with concurrent semiotic interactions between the different codes, whereas one hallmark of Wright’s technique is the significant amount of time that may elapse between the hint and its subsequent conclusion.

Inspired by Baldry and Thibault (2006), this study utilizes Chaume’s (2012) list of signifying codes in film and Bordwell and Thompson’s (2008) seminal work

on film analysis to carry out a multimodal descriptive analysis of how exophoric and endophoric references are made in Wright's films by sharing and/or reiterating information between the visual, verbal and graphic codes; often disguised as off-hand comments, employing wordplay, or as seemingly irrelevant visual details. By comparing the source texts and their Spanish translations we can thus examine the effect of this visual-verbal interaction on the translation strategies employed by the translators to communicate these hints.

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News Subtitling as a Site of Social Practice: A Bourdieusian Account

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Subtitling has been a common topic in translation studies as a predominant mode of audiovisual translation (Neves 2005; Gambier 2006; Díaz-Cintas and Remael 2007; Perez-Gonzalez 2014; Ranzato and Zanotti 2018). Yet, in the context of contemporary news production, subtitling of speeches and interviews has received relatively little attention compared to film subtitling and other related genres. The multimodality of digital news and the convergent nature of media flow add further complexity to the agents involved in news production, including subtitling. Thus, it is productive to study the sociological context of producing subtitles and how agents practice their agency through such processes. Contrary to established literature on subtitling, this paper is not concerned with the traditional empirical approaches to analyse linguistic transfer but rather explores news subtitles as a site of social interactions. Adopting Bourdieu's framework of social practice (Bourdieu 1977), this paper analyses the subtitling of Saudi-related videos published by three British broadsheets: the Guardian, the Telegraph and the Independent between August 2015 and July 2016. Considering the approaches to audiovisual translation suggested by Perez-Gonzalez (2014), this paper opts for a comparative approach, rather than a causal or process models, looking at the linguistic shifts made to adapt Arabic speeches into English. It addresses the following questions: What do such subtitles add to the narrative of the news report? What voices are brought to the news stories? How subtitles by external organisations (such as MEMRI and Human Rights Watch) align with the collective 'habitus' of the newspapers to which are they published? What cultural appropriations of terms, related to religious and cultural concepts in Saudi Arabia, are made? Where are they positioned in global media platforms? What is the mediatory

role played by such newspapers when reproducing previously published subtitles?

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Negotiating multicultural identities: the challenge of accessibility in multilingual TV series

María Pérez-Heredia, EPV/EHA (Spain)

Identity is one of the issues with the deepest ideological, political and cultural significance of our times. Translation has not been left aside from the discussion, but it has become the main leader and the thread of many dialogues that appeared around the role played by language, and especially by cultures, in the transmission, evolution and even metamorphosis of identities. Audiovisual products also participate in the debate: thanks to translation and new technologies, they are spread worldwide, shaping and consolidating different rewritings of multicultural identities.

We propose researching the reproduction and representation of identities in terms of gender, race, ethnicity, class, etc. (i.e. intersectional identities). In the current multicultural era, and given that identities (like borders) are increasingly hybrid in nature, multilingualism becomes the undisputed protagonist of their evolution. Believing accessibility should be added to that intersectional agenda, our proposal is devoted to knowing how multilingualism (and multicultural markers) is deleted, maintained, or even highlighted when audio described for blind and visually impaired consumers of multicultural media. Particularly, the proposal approaches audio described versions of such multicultural TV series as *Jane the Virgin*, *Narcos*, *One Day At a Time*, or *Orange is the New Black*.

Nowadays, identity is completely subject to translation, and both concepts are entwined as part of a continuum of transnational discursive rewritings. Translation and identity, both in fiction and in reality, are increasingly hybrid and less pure, more multicultural and multilingual, and, compulsorily, inclusive and accessible. Translation, identities, multilingualism are three indissoluble pillars for the construction of a space of difference, a hybrid room for accessibility and inclusion. In short, the representation of intersectional and multilingual identities becomes the image of a border space for cultures where the language of (inclusive) communication and creation is translation itself.

Afternoon session 14:40-16:00

Auditorium

Expanding the skills of media accessibility experts: easy-to-understand audiovisual content

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Rocío Bernabé Caro, SDI München (Germany)

Content can be made easier to understand by using Easy-to-read Language or Plain Language. Although the creation of easy-to-understand content has traditionally focused on written text, it has a lot of potential to be implemented in audiovisual content.

However, in order to do so, we need a thorough knowledge of how easy-to-understand content is produced and we need more training opportunities for audiovisual translators and media accessibility experts so that they can expand their skills. This is the rationale behind the European project EASIT (Easy Access for Social Inclusion Training), which will be developed from 2018 until 2021 by a team of universities (University of Trieste, SDI München, SUH,

University of Vigo), NGOs working with end users (Dyslexiforbundet, RISA) and a broadcaster (Slovenian TV), under the coordination of the Universidad Autònoma de Barcelona (UAB).

EASIT (2018-1-ES01-KA203-05275) aims to define the skills of the professional (or professionals) involved in creating easy-to-understand content, with an emphasis on how already existing professionals such as audio describers or subtitlers could expand their skills to cater for innovative hybrid contexts in audiovisual media. To that end, EASIT will analyse existing practices in Europe and will produce recommendations on how guidelines on both Easy-to-Read Language and Plain Language could be applied to existing access services. EASIT will propose a modular curriculum design to train experts and will develop flexible multilingual open educational resources.

The presentation in M4ALL will offer an overview of the project and will then present the results of the first two project phases. First of all, the development of a common framework in the practice and training of easy-to-understand content across Europe, and, secondly, a list of recommendations for existing professionals in audiovisual services, such as

audio describers and subtitlers, for the integration of easy-to-understand practices in their work.

Implications of co-accessibility: The Turkish MA Scene

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Berrak Firat, Accessibility expert and sign language interpreter (Turkey)

Co-accessibility (CA) may be defined broadly as, appealing to audiences with differing accessibility needs, through the translation(s) inputted on a single product. It has several facets, such as appealing to different users of similar translation types (i.e. the use of subtitling by both the Deaf and the hard of hearing (HOH); or the use of sign language interpreting (SLI) and subtitling for the Deaf and hard of hearing (SDH) together); the use of different types of translation to access a single product (i.e. the use of audio description (AD) and subtitling for persons with both hearing and sight impairments or the use of VOD presented in such a manner).

Until the Turkish Radio and Television Supreme Council (RTÜK) which monitors and regulates media activity in Turkey, issued a Declaration in January 2019[1], accessibility to media was not supported as diligently by state initiatives as in some countries. The Declaration has yet to come into force, but is a definite step in the right direction. On the other hand, the quantity and quality of AD, SLI and SDH have flourished and continue to grow through the efforts of an NGO (SEBEDER[2]) and the support of public/private channels. Until the accessible versions of various media appear in the forms dictated by the Council in the near future, these are (predominantly) currently available as co-accessible VOD: AD, SLI and SDH on the same video. CA seems to have served the Turkish audiences with accessibility needs, bringing about interesting, unforeseen results that may be chalked up as pluses about the practice.

In order to produce co-accessible versions, agents need to coordinate work flows and cooperate. This necessitates clearly designated guidelines and roles for actors concerned. The first part of the proposed paper deals with the work cycle, guidelines and planning involved and how this has changed once CA is no longer a must, but an option.

There are also potential political and technical implications of this practice for the end-users. There are also issues of varying importance to consider (i.e., what are the potential impacts of the co-presentation of SLI and SDH where the Deaf community can follow both; how important are the use of SDH and SLI together for the educational needs of the end-users; how far does SLI and SDH effect non-end-users knowledge of the societies concerned). The second section includes the results of end-user surveys, discussion groups and the RTÜK meeting about CA, with a view to understanding how the practice is evaluated.

The research seems to indicate that co-accessibility has potential political, social, educational, and other implications. Turkish end-users embrace the current co-accessibility model and would like it to continue. Unfortunately, once again political and economic factors as well and the politics of accessibility render this aspiration and projection not only difficult, but also complex.

[1]See: <https://www.rtuk.gov.tr/rtuk-arastirmalari/3726/6865/15-ocak-2019-tarihinde-bilkent-otelde-kamuoyu-ile-paylasilan-sagirlarin-isitme-ve-gorme-engellilerin-gorsel-isitsel-medya-hizmetlerine-erisiminin-iyilestirilmesi-calistayi-sonuc-bildirisi.html?Keyword=%C3%87a%C4%B1%C5%9Ftay>.

[2]See: <http://sebeder.org/>

The Quality of Live Subtitling on Spanish Television

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María Rico Vázquez, Universidade de Vigo (Galicia, Spain)

Media accessibility quality is becoming an increasingly hot topic. In the case of subtitling for the deaf and hard of hearing, all the parties involved, from viewers to regulators, the industry and academia, acknowledge the importance of providing good subtitles that are truly useful for hearing impaired audiences and for the many hearing viewers who also watch subtitled programmes. When it comes to pre-recorded materials, and even though there are intricacies involved, this may be regarded as relatively straightforward. However, live subtitling poses real challenges due to the difficulties at play in the production of real-time subtitles, not least issues of accuracy, latency and speed.

Building on recent research on the quality of live subtitles undertaken in collaboration with the official regulators and the main TV broadcasters in the

UK and Canada, this presentation introduces the first large-scale study about live subtitling quality on Spanish TV. The pilot phase involved the analysis (using the NER model) of 400 minutes of programs belonging to four genres (sports, news, entertainment and chat shows) and aired by five broadcasters (TVE, Antena 3, Cuatro, Telecinco and La Sexta). The aim was to look at key quality indicators such as accuracy, latency, speed, completeness and placement. Preliminary findings are interestingly different to those reported in the UK, Canada or the US, and point to the impact that not only national subtitling practices but also national idiosyncrasies (speech rates, turn taking, etc.) can have on the nature of live subtitles and, ultimately, on the quality of the access provided to millions of viewers.

Exploring the hybrid mode audio description-audio subtitling in Brazil: a didactic experience

Helena Santiago Vigata, University of Brasilia (Brazil)

The field of audiovisual translation (TAV) has recently undergone a visible expansion and transformation due to technological evolution and the implementation of accessibility for functionally diverse groups, which has given rise to new ways of combining and exploiting the possibilities offered by traditional TAV modes. This evolution, along with the proliferation of audiovisual texts that diverge from the monolingual canon based on the standard national language, has had important epistemological and methodological consequences that impel us to rethink the concept of translation itself and the production model. To make accessible for the blind and partially sighted a foreign audiovisual film created in other language(s), an audio description (AD) is performed over the translated film: while the AD can be created for the dubbed film, it can also be combined with audio subtitling (AS) and voice-over. Whatever combination is adopted, the accessible version will consist of a hybrid mode. The AD-AS combination has not been sufficiently explored in Brazil, and, as it will be argued in this presentation, it could be a feasible solution to provide access to art foreign films for the blind and partially sighted, whose cinema options are usually limited to commercial dubbed films – most of them, not even audio described. AS is not the mere reading aloud of conventional subtitles, since these were made relying on the public's ability to use visual inputs (Braun & Orero, 2010) and to contextualize cultural references. According to Remael (2012), this form of textual manipulation is still based on intuition. This presentation aims to comment on some observations made during the first experience of working with AD-AS with college students at University of Brasilia, where they had to cope with two short film scenes that present instances of linguistic variation, extracted from "The Terminal" (2004) and "Ocho apellidos vascos" (2014).

Bergsmannen

Audiovisual retranslation: a reception study of redubs across space and time

Elena Di Giovanni, University of Macerata (Italy)

Serenella Zanotti, Roma Tre University (Italy)

According to Frederic Chaume (2007: 50), when applied to audiovisual texts the term retranslation denotes a second or subsequent translation of the same source text in the same target language. Retranslation may occur when the translation modality changes (i.e. when an audiovisual text is retranslated using a different modality to the one chosen initially, be it for dubbing, subtitling, voiceover, etc.); when the modality is the same as the first translation, then retranslation takes the form of redubbing, resubtitling, etc. The existence of multiple subtitled versions of the same film is largely acknowledged – for instance, subtitles produced for film festival projections are seldom used for cinema distribution. Resubtitling may also be required by different TV channels and for release in different formats (VHS, DVD, Blu-Ray). The advent of digital-television providers such as Netflix has resulted in a new wave of redubbing and resubtitling, not to mention the ever-expanding communities of fansubbers and fandubbers, who provide their own (re)translations for the same product. The circulation of different dubbed versions of the same feature film or TV series within the same country is also widely reported and only recently has it started to attract scholarly attention (Maraschio 1982; Wehn 1998; Khris 2006; Valoroso 2006; Chaume 2007; Votisky 2007; Zanotti 2011 and 2015; Mereu 2016; Di Giovanni 2016; O'Sullivan 2018; Dore 2018).

This paper is centred on the retranslation and redubbing of world-famous American films for the Italian audience, with a special focus on *Gone with the Wind* (1939). First distributed in 1949 in a dubbed version, then retranslated and redubbed in 1977 by a well-qualified dubbing team, *Via col Vento* is still available to Italian audiences in two rather distant versions that have enjoyed a different success. Our paper reports on an experiment carried out with Italian viewers aiming to test their comprehension and preferences for one or the other version. Relying on eye tracking technologies and questionnaires, we aim to draw a complete map of the reception of selected clips from the two dubbed versions, to then compare the results with the preferences expressed, over the decades, by audiences and critics in Italy. Being one of the first experiments of this kind, our aim is to set forth a basic methodology to be further tested, fine-tuned and developed.

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Translating non-native varieties of English and foreign languages in animated films. Dubbing strategies in Italy

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Language variation is often exploited in films in general and in animated films in particular to provide characterisation, to construct identities and to trigger humour. Dialects and accents play an important part in defining characters and are often conveyors of stereotypes (Lippi-Green 1997: 85; Kozloff 2000: 82; Hodson 2014). Several animated films display characters whose English has a marked foreign accent or contains foreign lexical, syntactic or phonetic features. Some films also contain exchanges in more than one language and

instances of code-switching and code-mixing. This multilingualism may signal a foreign, i.e., non-Anglo-American, identity of the speaker or suggests that the story is set in a country where the logical language is not English.

The aim of this paper is to explore how non-native varieties of English and foreign languages are used in animated films and to investigate the strategies adopted by Italian dubbing professionals to deal with such multilingual features. The paper will largely draw on interviews with dubbing professionals, trying to unveil the constraints and reasons behind specific choices. By providing examples from a number of recent animated films and insights into professional practice, this paper will try to understand the practitioners' approach to the source text(s), to linguistic variation and to multilingualism in films and their role in shaping the representation of 'otherness' in the Italian dubbed versions. The paper will show that the solutions offered by dubbing professionals often depend on a variety and complexity of factors and agents.

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Maintaining Performance and Identity in Dubbing: A Technological Paradigm Shift

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Before the advent of the talkies, cinema was largely seen as Babelian form of art, its lack of dialogue making it a universal form of expression, one that could be enjoyed by people all around the world. While this is a romanticised understanding of the role of voice in the media, it is undeniable that once sound and voice became prominent, a language barrier quickly got erected between various countries' film productions and audiences

Out of the strategies that emerged to reconnect national industries with foreign audiences, dubbing has become the favoured way to adapt in several countries, among which France, Italy, Germany and Spain (FIGS territories). Dubbing, while being an efficient way to adapt dialogue, is not without its issues.

"Voices aren't just sounds, in a lot of way, they're auditory faces" suggests Olivia Kang. Certainly, actors do use their voice – cadence, pitch, grain or accents – as a tool to build their identities as well as their characters', and to sculpt their performances. The replacement of voice in the process of dubbing, then, appears as an obstacle to foreign audiences' full appreciation of a performance.

Synchrony, too, lies at the core of the problematic. Indeed, the necessity for synchrony (in order to maintain the suspension of disbelief in audiences) strongly influences dialogue translation, which in turn impacts voice actors' performances, and ultimately audiences' enjoyment.

Over the years, dubbing studios have developed tools to achieve outstanding results, but the discipline has not benefited from evolutions in technology at the same rate the rest of the film industry has. In other words, even if computers and modern communication technologies have found their way into the dubbing studios and made them more efficient, the process essentially remains the same as it was the 1930s.

In this talk, I will argue that the dubbing industry stands at the dawn of a technological paradigm shift. In the last quarter of 2018 and early months of 2019, major breakthroughs have been achieved, and technologies that were until recently considered prototypes are now becoming commercially available. Now, state of the art computer vision technology and real time image manipulation software can be used to reinvent how we understand the industry, in a way that simultaneously places the viewer at the heart of the process, and creates an unprecedented level of freedom for AV translators and voice talents.

Dubbing language difference in Second World War films

Simon Labate, University of Namur (Belgium)

The Second World War has always been a source of inspiration for filmmakers all around the globe, spawning hundreds of feature films, short films and television series. While their scopes and themes are extremely diverse (e.g. multiple forms of combat in Europe or in the Pacific, the Shoah, etc.), their plots typically feature at least two groups with conflicting interests, often belonging to different nationalities, also speaking different languages. Filmmakers have adopted various strategies to represent languages, ranging from strict linguistic realism (i.e. the presence of authentic instances of foreign languages) to sheer simplification (i.e. the replacement of a language by another), triggering different effects, as discussed by scholars such as Sternberg (1981), Bleichenbacher (2008) and O'Sullivan (2011).

This paper aims at analysing the way heterolingualism — a term coined by Grutman (1997) to refer to the motivated use of language difference in fiction — is dealt with in the French dubbed version of a corpus of seven Second World War films: *Battleground* (Wellman 1949), *Stalag 17* (Wilder 1953), *The Great Escape* (Sturges 1963), *Where Eagles Dare* (Hutton 1968), *A Bridge Too Far* (Attenborough 1977), *Inglourious Basterds* (Tarantino 2009) and *The Monuments Men* (Clooney 2014). These films were thoroughly transcribed in both their original and French dubbed versions so that each line of dialogue could be tagged according to parameters referring to 'representing' and 'represented languages' (Delabastita 2010), as well as the dubbing strategies for language difference (Corrius & Zabalbeascoa 2011) that were applied.

The resulting statistical study, which is part of an ongoing PhD dissertation (Labate 2019), has made it possible to single out some tendencies regarding the use of languages in French dubbed versions, while a more qualitative analysis of the scenes has singled out several unusual, yet effective solutions to convey heterolingualism to French audiences.

Spelbomskan

Viewing foreign language audiovisual products in a changing landscape: A survey among Italian university students

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As other traditionally dubbing countries, Italy may be undergoing a radical change in modalities of access to audiovisual products, with young people becoming more involved in watching subtitled telecinematic materials (Perego et al. 2015; 2016). However, recent and systematic empirical data is scant on Italian young audiences' actual viewing habits and AVT preferences to document quantitatively shifts in receptive behaviour and attitudes. These may concern preferences for dubbing or subtitling, choice of privileged support (television vs. the Internet), frequency of exposure and preference for subtitle types (cf. Eurobarometer 2012; Gambier et al. 2015). Furthermore, although anecdotal observations have been made in the literature (Massidda 2015; Casarini 2014), the motivations for selecting one translation modality over the others have not been sufficiently explored; these may include greater availability of subtitled products, an unfavourable evaluation of dubbing overall quality, and greater ease of comprehension warranted by specific AVT modalities.

To investigate Italian learner-users' access patterns to English media, in spring 2016 a questionnaire was administered to 305 postgraduate students in several disciplines at the University of Pavia, a historic middle-sized university in Northern Italy. The analysis will address about 30 questionnaire questions, including items on AV products in source languages other than English. Results show a strong orientation to subtitled media among the Italian students surveyed, with many respondents reporting an extended access to same-language and interlingual subtitles. Dubbing, however, is still an option, often in combination with subtitling, for a considerable number of respondents. The emerging picture is thus quite diversified and complex. Further analyses will investigate the motivations underlying each AVT choice along with the relation between students' preferences and university majors, as well as self-reported proficiency level in English. The implications of the questionnaire findings will also be discussed with reference to naturalistic second language acquisition.

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Training in interlingual live subtitling from different perspectives: trainers, trainees and employers' perception. A survey study

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Audiovisual translation and media accessibility have become driving forces of media accessibility and social inclusion. When subtitles for the deaf and hard-of-hearing have to be produced live (on television, at a live event, etc.), the preferred technique is respeaking, where subtitlers listen to the speaker and simultaneously repeat or rephrase what they hear to a speech recognition (SR) software. This software then turns these words into *intralingual* subtitles. Intralingual respeaking practices differ across countries, but training does exist. In addition, academic research on intralingual live subtitling has increased over the last few years and can now sufficiently back up practice. However, with the increased multicultural composition of societies worldwide, there is a growing demand for accessibility to live audiovisual content conducted in a foreign language. In other words, professionals who can produce *interlingual* live subtitles through respeaking are needed and thus have to be trained. But the question is: how? Even though the number of practitioners is increasing, a competence profile and a subsequent curriculum design are yet to be developed. This is precisely the aim of the Erasmus+ ILSA project (Interlingual Live Subtitling or Access, see <http://www.ilsaproject.eu/project/>).

The aim of the ILSA project is thus to develop the new professional profile of the ILSer. This will happen in different phases:

1. an assessment of the current intralingual and interlingual live subtitling practice and training,
2. the identification of the subtitling, interpreting and respeaking skills required for the job,
3. the development, assessment and validation of a specialised course and its materials, and
4. the creation of a protocol to transfer the results of the project to society for the implementation of ILS on TV, in the classroom and in social/political settings.

In our paper, we will report on the first phase of the ILSA project. In order to assess the current practice and training of LS, online surveys were designed and disseminated in the spring of 2018 among

- (a) trainers of intralingual and interlingual live subtitling at Institutions of Higher Education (HEI),
- (b) live-subtitlers,
- (c) broadcasters
- (d) service providers.

The aim was to assess the current intralingual and interlingual live subtitling practice and training. The trainers were mainly asked questions about the structure and content of the course they teach at a higher education institution. The practitioners were asked questions about their profession and about the training they had received before becoming a live subtitler. The surveys aimed at the broadcasters and the service providers addressed the workflow at their company and the training of their staff members. All respondents were asked more general questions about their views on live subtitling and the profession of the live subtitler. The responses demonstrate that most respondents are of the same mind when it comes to the current situation and the future of live subtitling.

Translation service provision competence and AVT training

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The proposed paper focuses on the specification of current audiovisual translation market requirements and their possible projection in AVT training. The author introduces the results of research on European audiovisual translation practice conducted among translators and employers in Europe in the period 2018-2019, discussing changes, trends and challenges that might be projected into AVT training in a university environment and focusing on the crucial competences demanded in the translation and media markets. The results are interpreted in comparison with data collected in previous survey aimed at AVT competences and translator's profile (Perez, E., 2014) in the period 2013-2014, revealing interesting developments mainly in the approach to translation service provision competence. The EMT expert group defines this competence as covering skills needed for implementation of translation in a professional context, with the focus on identification of client needs, project negotiations, management and quality assurance (2017, p. 11). It explicitly states the importance of translator's familiarity with market conditions and trends, the ability to identify adequate marketing strategies in gaining new clients, communicating with clients and fulfilling their requirements, as well as readiness for all administrative, legal or ethical issues which might appear in practice. With respect to the very dynamic development of the audiovisual translation industry, the author looks at whether, how and to what extent the aforementioned competence is reflected in university training curricula and to what extent its inclusion in AVT training mirrors present-day market practice.

The last two decades have revealed a shift in the majority of AVT training from the outside to the inside of universities (Cerezo Merchán, 2018), which is in congruence with the results of our earlier survey from 2013-2014 reflecting clients' interest in specific education and university training. At the same time, 93% of participants in this period started to work as freelancers – which has long been a natural state of affairs for the profession and which at the same time implies a need for translation service profession competence development in university training. The results of the current research so far confirm such a need and reveal that the majority of the university training is strongly focused on hands-on experience strategies; however it appears that current training does not always reflect the translation service provision aspect. This raises the question of employing new more-complex approaches towards practice-oriented training, supplementing the methods applied in enhancing the usual competences (e.g. language/cultural, thematic, technological, etc.). Based on the results, the author looks at possibilities of strengthening and enriching audiovisual translation service provision competence training, introducing possible models and strategies of AVT training aimed at real-scenario practice.

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Bridging the gap between training and profession in real-time intralingual subtitling

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Real-time intralingual subtitles enable access to live audiovisual products (Eugeni, 2009; Matamala & Orero, 2013). However, the provision and the quality of such services across Europe is uneven and sometimes insufficient (EFHOH, 2015). Moreover, some subtitlers providing such services are partially trained or not trained at all, and without a recognised professional status.

To bridge the gap between needed and trained skills, the EU co-funded LiveTextAccess (LTA) project intends: to come to a harmonised set of skills and an adequate curriculum for the training of the real-time intralingual subtitler, based on literature in the field (Cintas & Orero, 2003; Calvo, 2011) and on a multisectoral input coming from representatives of all stakeholders; and to reach a sustainable recognition of the training, the profession and the

two specifically-identified profiles (respeakers and velotypists) through a certified approach.

LTA is led by the University of Applied Languages of the SDI München and brings together an array of recognised partners from different fields: universities (Universitat Autònoma de Barcelona and Scuola Superiore per Mediatori Linguistici at Pisa); service providers (Velotype and SUB-TI-Access); a broadcaster (ZDF Digital); a European certification association (ECQA); and one main end-user association (EFHOH).

Our presentation will illustrate two major results: the identified skills cards for the profession of the real-time intralingual subtitler and the two related profiles (respeakers and velotypists); and the drafted modular curriculum.

As for the skills cards, the structure and content of the skills cards will be elucidated. In particular, how they are organised in competence areas (common areas to the profession and specific areas to the two profiles), and how they will be described through ready-to-use learning outcomes. Furthermore, we will outline how the workload quantification in credits (ECTS and ECVETS) will allow for transferability and sustainable learning paths. Also, an overview of the existing heterogeneous terminology around the name of the profession will be given (Eugeni & Bernabé, forthcoming).

Concerning curriculum design, the versatility of its modular structure will be described. Specifically, by building on learning outcomes, each competence area includes the most appropriate didactic methods and integrates special learning materials which emulate real-life situations. Furthermore, the flexible design of the curriculum enables to differentiate between respaking and velotyping in terms of duration, specific skills and tools. Lastly, its modules allow the curriculum to accommodate to formal and informal teaching settings as well as for use as stand-alone material in case of specific training needs by either higher education institutes or companies.

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Mimer

Investigating New Technologies to Improve Accessibility and Visitor Experience

Xi Wang, Queens University, Belfast (Northern Ireland)

This project investigates state-of-the-art access options that employ new technologies within diverse museum and visitor attraction environments. The primary aim is to enhance the transmission of information and enrich the quality of experience for people who are blind or partially sighted (BPS).

Three novel approaches are put forward to improve museum accessibility and visitor experience. Firstly, we aim to evaluate existing audio description (AD) in collaboration with the world-renowned Titanic Belfast visitor centre (<https://titanicbelfast.com>), with an emphasis on visitor experience. Although Titanic Belfast has very strong museological qualities and a very strong museological exhibition, it is not just about information: it is an experience which is rooted in one of the great traumas of 20th century history, and that is especially poignant for Belfast and Northern Ireland, which supplied the ship-building labour and expertise. Titanic Belfast, located on the very site where Titanic was built and launched, opens up the possibilities and potential for deep emotional engagement. In this stage, an objective approach of biosignals monitoring using electroencephalography (EEG) will be employed to measure BPS participants' museum visiting experience and AD quality. The objectives are to capture relevant emotion data throughout the user visit, and to investigate to what extent this can be

used during the reception study to identify either positive or negative experiences in the tour which could be improved. We investigate the feasibility of using the Emotiv Epoc+ headset, the MyEmotiv mobile app, and a neural network to recognize participants' four main emotions: happy, sad, confused and bored. We try to stimulate these emotions in both sighted and BPS subjects. The results show that on single emotion recognition, the cross-validation gives an average accuracy for happy of 57.8%, for sad of 53.4%, for confused of 59.8% and for bored of 60.7%. Further, to enhance reception studies, it is sufficient to recognize positive and negative emotions; therefore, we group the four emotions into these two categories. By applying rules to the four detected emotions, the average accuracy of positive experience is 92.3% and for negative experience is 87%. This is based on training a person-dependent neural network. We conclude that this new approach has the potential firstly to enhance the efficiency and quality of reception studies on media accessibility services, and secondly that this should then lead to improved quality of media accessibility.

Secondly, novel ways of exploiting various sensory capabilities will be investigated, such as 3D printed objects combining with touch sensitive technology to compensate for the loss of sight and enhance the quality of the museum visiting experience.

Thirdly, this project will explore the possible use of commercial Artificial Intelligence-based Voice-Controlled Personal Assistants (VCPA) such as Alexa to design an interactive mobile app which is able to answer questions automatically from the end-user, thus to provide a more interactive and user-led museum experience for BPS visitors.

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Accessible Medias for People with Hearing Loss. Need for subtitling and speech to text AS WELL AS assistive listening system

Aïda Regel Poulsen, Volunteering in Danish Association of Hard of Hearing, secretary European Federation of Hard of Hearing (EFHOH) (Denmark)

EFHOH is European Federation of Hard of Hearing people (HoH). We represent 52+ million HoH people in EU. In geographic Europe more than 80 million HoH. EFHOH would like to give an overview on standards within the needs for people with hearing loss. HoH people use both audiological treatments as hearing aids (HA), Cochlear Implants (CI) and Bone Anchored Hearing Systems (BAHS). Further amplification can be achieved via Assistive Listening Systems (ALS) which connects to HA/CI/BAHS. For many HoH people amplified sound does support use of hearing but it is still not enough to follow communication and information sufficiently. We need speech to text interpreting (STTI) and subtitling to support the hearing, we have. Is live STTI/subtitling available for HoH people in the Medias common in use? And

what are the standards? This will be the focus of this presentation. In the beginning of 2019 EFHOH will carry out a survey among members on how HoH people's needs within accessibility are met and present this survey on the Media for All Conference 2019 in Stockholm. On www.efhoh.org there are already surveys regarding subtitling carried out in 2011 and 2015. How has development been regarding accessibility for HoH people? What has been achieved, what is still to work on? We will present standards already agreed on within needs of people with hearing loss as well as the legal framework. Is legal framework being followed? Which initiatives have been taken in EU and EFHOH members states to promote the need of STTI/subtitling for HoH people. What legal framework is needed to implement full accessibility via ALS and STTI/subtitling in societies? Is legal framework enough? Do societies need to promote accessibility and STTI/subtitling in other ways too? If so: What can be – and needs to be – done to implement legislation in this respect? Maybe some countries will show good standards, that others can follow as well as good ways to work on implementing accessibility for HoH people in society? We will describe, what is needed to focus and work on in common as well as at national levels and share the good examples from different countries throughout Europe.

Benchmark example: Reflections and development of subtitling service in Finland 2011 – 2019

Sami Virtanen, Special Advisor on Accessibility, Finnish Federation of Hard of Hearing

Finland has advanced subtitle legislation in EU that affects simultaneously the public broadcasting companies and the largest commercial TV broadcasters. In Finland, since 2011, there has been an Act that is regulating subtitling for TV programs. EU Audiovisual Media Services Directive and NGO advocacy work have affected greatly for the national implementation. This Act concerned in first phase one Finnish Broadcasting Company and three commercial tv broadcasters which resisted more obligations during Finnish Federation of Hard of Hearing (FFHOH) lobby work. In presentation the aim is to show how subtitling cover percentages have increased.

Finnish Act on e-Communications services was updated in summer 2018 and the obligations for broadcasters expanded. At same time, current increased supply of subtitled program offers better choices for hard of hearing (HOH) viewers but otherwise some measures create obstacles and limitations in distribution channels for HOH viewers. Certain Finnish commercial tv broadcaster have started to broadcast Finnish speaking programs with speech recognition subtitling. Based on feedback from HOH viewers, quality is poor. Subtitling itself might be accessible but access to have subtitling services aren't yet fully designed with user-centered approach.

Now the Finnish Ministry of Communication and Transportation has started updating Act on E-communications services regulation at the beginning of 2019. Reason is to just update new EU Audiovisual Media Services Directive and its` demands. Ministry has asked preliminary commentary papers to change demands to get better subtitling services in the future. FFHOH has given suggestions which improve subtitling services.

Presentation reflects development of legislation and subtitling covering percentages. Presentation highlights concretely how the current digital solutions make production of subtitles easier, how tv broadcasting distribution channels and their offerings affect for HOH TV viewers. Challenges are still remaining in:

- live subtitling, finding common operation production method and communicate about services,

- future tv sets
- streaming and on demand services etc.

The aim of the presentation is to provide general description and to increase understanding of the context in which the legislation has evolved and how the increased subtitling services have contributed to HOH TV viewers.

I'll be your eyes: Does audiodescription make a difference to learners' speech?

Marga Navarrete, UCL (UK)

Audiodescription as a didactic tool in foreign language learning (FLL) is an innovative area that has a significant potential for language learners. This mode of audiovisual translation (AVT) is used for making video content accessible to blind and visually impaired viewers. An additional narration is inserted to describe information transmitted visually, converting images into words. Over the last few years, research on this AVT mode is increasingly getting attention, yet not as much as it deserves. A handful of studies have looked at the general benefits (Martínez Martínez, 2012), (Gajek & Szarkowska, 2013), (Ibañez Moreno & Vermeulen, 2014) or at specific skills that can be enhanced with this practice (Ibañez Moreno & Vermeulen, 2013) and (Calduch & Talaván, 2018). However, there are only a couple of small-scale projects that have focused on learners' oral production (Talaván & Lertola, 2016) and (Navarrete, 2018). In order to fill in this gap, a recent study has examined the impact of active audiodescription activities in spontaneous speech, assessing fluency, pronunciation and intonation features of participants.

This paper will present its methodological framework, including the mixed-methods strategies used for data collection to allow triangulation of results. The study was carried out with university students over a 3-year period, and it followed a cyclical procedure in accord with action research principles. The lessons learnt from each cycle were applied to improve the reliability of the data collected in each subsequent stage. Although its focus evolved with objectives and research questions, it culminated with the central experiment, which successfully responded to the final questions. Analysis of data and discussion of the most relevant results obtained will also be presented.

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Afternoon session 16:30-17:50

Auditorium

Joining the dots between accessible filmmaking and archival research in AVT studies

Serenella Zanotti, Roma Tre University (Italy)

As Pablo Romero Fresco (2013) notes, in current configurations of the film industry, translation is no more than "an afterthought in the filmmaking process". Hardly considered at the production stage, translation is as a rule relegated to the distribution process and carried out without the supervision of scriptwriters and filmmakers (de Higes Andino 2014). AVT scholars have

long called attention to the impact this has on the quality and reception of translated films (Díaz Cintas 2001, Nornes 2007, Romero Fresco 2013).

While it is known that "some directors are extremely concerned with the translational process" (Antonini and Chiaro 2009), our knowledge of their actual involvement in the creation of foreign language versions remains very limited. Linking with recent developments in the research on accessible filmmaking (Romero Fresco 2013, 2019), this presentation aims to show how archival research can help to throw light on this largely unknown aspect of film translation and distribution. More specifically, I will present an account of Stanley Kubrick's approach to translation and foreign language versions. By drawing on archival evidence from all of Kubrick's film productions, I will

illustrate the method used by the film director in dealing with film distribution in non-English markets, which saw him directly involved in the process (McAvoy 2015, Abrams 2018, Zanotti 2019). A range of primary sources, including letters, dubbing scripts, subtitle translations and other documents from the Stanley Kubrick Archive at the University of the Arts London, which provide revealing clues to Kubrick's method, will be presented and discussed.

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Book, lights, action! The theory behind accessible filmmaking as applied to the documentary *Where Memory Ends*

Pablo Romero Fresco, Universidade de Vigo (Spain)

Since the beginning, the notion of accessible filmmaking (AFM), the integration of accessibility/translation into the filmmaking process through collaboration between filmmakers and translators (Romero-Fresco, 2013), has been regarded as eminently practical. This presentation explores how the theory behind it, especially that on film studies, can contribute to shaping the production of films made with this approach. The focus will be placed firstly on three of the reasons accounting for the invisibility of audiovisual translation within film studies. The first one is the commonly-held view of film as Esperanto, an ocularcentric approach to film that prioritises the visual over the aural and downplays the relevance of translation (Longo, 2017). The second one is the denial of difference. Film scholars and film critics have traditionally not acknowledged the difference brought about by translation and the impact it has on the viewers' experience, as this would pose a threat to the perceived objectivity and universality of their claims (Eleftheriotis, 2010). A third reason to explain the invisibility of translation within film studies is precisely translation's long-standing vocation for invisibility, that is, the notion that a good translation is that which is not noticed (Nornes, 2007). AFM asks film scholars/filmmakers to acknowledge and embrace the difference involved in translation and accessibility and to consider the global version of a film, which encompasses the original and its translated and accessible versions (Romero-Fresco, 2019). In order to illustrate how this materialises in the production of a film, this presentation will draw on *Where Memory Ends*, an accessible feature-length documentary that I have recently made about Ian Gibson, the biographer of Lorca, Dalí and Buñuel. Based on recent reception research in audiovisual translation, a detailed analysis will be provided of the potential differences between the original and translated/accessible versions of the documentary (as far as viewers' experience is concerned) and of the devices that have been used to keep these versions as close as possible to the vision with which the film was originally conceived.

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Who's DAT? Director of Accessibility and Translation as a New Professional Figure in Filmmaking

Joshua Branson, University of Roehampton (UK)

Through the ex-ante consideration of accessibility and translation, accessible filmmaking adopts a proactive and collaborative approach to the creation of accessible and translated versions of films. As a result of this integrated approach, the filmmaking process can become increasingly complex and may require a new figure, a director of accessibility and translation, to coordinate the collaborative production of a film's translated and accessible versions. This presentation explores the emergence of this role and proposes it as a potentially key component of the accessible filmmaking model. It will draw on ethnographic research conducted as part of a PhD into the practical application of the accessible filmmaking model to the forthcoming feature film *Chaplin* (Middleton and Spinney, UK, 2019) and, in particular, on my experience as the film's director of accessibility and translation. I will begin by positioning accessible filmmaking as part of a wider shift in media accessibility towards a proactive approach, that is, one that considers accessibility from the origination of an audiovisual artefact. Next, I will sketch a brief history of this professional figure in filmmaking through an exploration of its precursors on the productions of films by Paul Rotha, Stanley Kubrick and Alistair Cole, among others. Finally, I will provide a detailed analysis of the job of a director of accessibility and translation in the context of *Chaplin*, which will include a breakdown of the role during each stage of the filmmaking process (pre-production, production, post-production, distribution). In particular, I will focus on the use of archival audio recordings in the film's original version to illustrate the challenges that the accessible filmmaking model poses when applied to a real-world, industry setting, and to suggest that the director of accessibility and translation may be a critical figure within the process.

Accessible Arts: Emancipatory Research and Disability

Emmanouela Pantiniotaki, University College London (UK)

As an activist with the Movement of Disabled Artists and a researcher in Media Accessibility, the speaker aims to present how academic research can be facilitated by society, as well as contribute to improve aspects of society, through immediate testing and application of research ideas and outcomes in the target context, i.e. in the context of the true recipients/end users. With this main idea in mind, this contribution aims to bring emancipatory research as understood under the field of Disability Studies into Media Accessibility. This presentation consists of a theoretical interdisciplinary framework compiled by the speaker, and a range of examples of accessible art events, including real cases of actions in theatrical performances, film festivals, conferences and concerts, in order to demonstrate how a group of activists combining academic research with true knowledge of the disabled world can succeed in offering a truly accessible experience. The proposed framework, which is still at initial stages, was designed with the aim to combine input from five different fields, with focus on education, yet it can act as a template based on which interdisciplinary research can be conducted with different focus.

The speaker has proposed a combination of Disability Studies, Audiovisual Translation, Accessible Web, Assistive Technology and Universal Design for Learning in order to build a framework for Accessible Online Education, and is hereby suggesting alternative modes of the same framework, that could facilitate the compilation of a solid theoretical background for research in Accessibility in more contexts than that of education. Instead of education, focus can be placed on theatre, cinema, television, and so on, with input from the respective fields, i.e. Film Studies, Theatre Studies, Communication and Media Studies, and so on.

Approaches to disability-related matters in research and how they are perceived by disabled populations are also discussed, in an attempt to suggest a joint approach to accessibility, especially when conducted within Audiovisual Translation, yet on the principles of Disability Studies, with the research outcome aiming to offer equal terms of participation in the Arts, as well as in academia. Approaches of this kind often challenge conventional ways in which knowledge is constructed, and make room for interesting discussions, which are expected to inspire and make room for fruitful discussions.

Bergsmannen

Accessible Theatremaking: Let's do it like they do it in the movies

Louise Fryer, University College London (UK)

Traditional audio description (TAD) has involved describers writing (and in some countries voicing) a description once the AV product (film, play, artwork etc.) is complete. TAD can be seen as exclusive in the sense that it has to be listened to via a headset and is therefore not available to the whole audience. This contravenes one of the principles of Universal Design (U.D.), that a product should “be useable by all people, to the greatest extent possible, without the need for adaptation or specialized design” (Mace 1997). In this paper, an alternative to TAD is discussed namely “integrated AD” (IAD) whereby AD is conceived from the start as an integral part of a production, involving collaboration between the describer(s) and the creative team. A similar approach has been adopted in filmmaking (cf. Accessible Filmmaking (AFM) Romero-Fresco, 2013). In this presentation results are reported from the “Integrated Access Inquiry” (Cavallo & Fryer, 2018) a qualitative study into integrated access initiatives in UK theatre and live events initiated by Extant, Britain's leading professional performing arts company of visually impaired people. In the past 20 years, Extant has been keen to experiment with new ways of providing access to visually impaired audiences. At the same time, other companies, both those that are disabled-led and non-disabled-led, have also been working to integrate access into their productions, not just for visually impaired people, but for people with other access requirements too. But do we truly understand what visually impaired people want from access? And do the current models of provision meet the expectations of audiences and of the creative teams whose work AD aims to make accessible? The Integrated Access Inquiry brings together feedback from visually impaired audiences with information from the creative teams charged with providing that access to see if it's possible to quantify what characterises effective access of live events – and from whose point of view.

Media Accessibility and the Rise of Accessibility Studies

Gian Maria Greco, TransMedia Catalonia, Autonomous University of Barcelona (Spain), GALMA, University of Vigo (Spain)

The question of access has been playing a pivotal role in the investigation of some of the most fundamental issues of human thought and society for quite some time now. Over the past decades, accessibility has pervaded an increasingly vast range of fields, producing a large number of new topics, theories, and innovations that have already proven to be quite fruitful. A closer look at how accessibility has entered and developed in these fields shows that three major shifts have taken place. A first shift is that from particularist accounts to a universalist account, that is, from considering accessibility mainly in terms of specific groups, to viewing it as concerning all human beings. The second shift has been from maker-centred to user-centred approaches, with increasing attention being paid to users as bearers of valuable knowledge and a call for their active involvement in the design and analysis of accessibility solutions. The third shift has been from reactive to proactive approaches, that is, from addressing accessibility through ex-post or in itinere solutions to addressing it from the ex-ante phase of design. These shifts can be identified in a number of seemingly diverse fields, from transportation studies to human-computer interaction, from geography to engineering, from design to sustainability studies, from translation studies to cultural heritage, and from education to tourism studies. Through this threefold process, accessibility has given rise to new areas within those very fields, that have been gradually converging to constitute the wider field of Accessibility Studies (AS): “the research field concerned with the critical investigation of accessibility processes and phenomena, and the design, implementation and evaluation of accessibility-based and accessibility-oriented methodologies” (Greco 2018: 219).

MA has been experiencing these three shifts as well. Scholars have changed course from the initial idea that MA concerned merely sensory barriers to the later idea that it regarded sensory and linguistic barriers to then, an even broader view of MA. This latter view can be summed as access through media solutions to media and non-media products, services, and environments for all persons who cannot or would not be able to, either partially or completely, access them in their original form (Greco, 2016 #923)(Greco 2016). A major consequence of the second shift is the increasingly privileged status of reception studies (Romero-Fresco 2015), while the third shift is evident in the wave of research promoting participatory and integrated access (Di Giovanni 2018; Fryer 2018). In the presentation, I will first analyse this process in the context of MA, then consider some possible obstacles AS may face along the way, to then finally discuss the pivotal role that MA should continue to play in shaping AS, for example through the promotion of a pedagogy of accessibility (Greco forthcoming).

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Preparation strategies employed by sign language interpreters working in television settings

Aleksandra Kalata-Zawłocka, University of Warsaw (Poland)

Preparation is a vital tenet of a majority of interpreters' codes of ethics and professional standards, a fundamental principle advocated by educators and endorsed by interpreters' professional organisations. As is known from linguistic research on interpretation (Mathers, 2000), the necessity to prepare before an assignment stems from the need to ensure the highest possible quality of interpretation.

The significant role of preparation is emphasised particularly in relation to conference or platform interpreting, but also to any settings where the interpreter has to deal with texts that may be challenging with respect to terminology (medical encounters), density (academic lectures) or potential consequences (court trials). One of such demanding settings is television.

In many European countries provision of sign language interpreting, alongside subtitles and audio description, is a requirement TV broadcasters must meet under the existing laws on accessibility. However, the level of Deaf viewers' access to television content is highly dependent on the quality of interpreting services provided. Considering the fact that preparation may increase the quality of interpreting, the author of the present paper examined preparation strategies employed by sign language interpreters working in television settings in several different countries in Europe.

The research was conducted by means of an online survey that covered areas regarding the amount of time spent on preparation prior to particular assignments, specific activities undertaken to secure the efficacy of the interpreted output, such as searching for materials or watching a pre-recorded program before it is aired etc. and predictions about the programme the interpreters are about to interpret. The research findings will serve to support sign language interpreters in their preparations for interpreting TV programmes as well as to establish guidelines for teaching preparation in the area of television interpreting.

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Respeaking in new realms - promises and risks

Ursula Stachl-Peier, Graz University (Austria)

Ulf Norberg, Stockholm University (Sweden)

Respeaking as a technique to produce live subtitles for the deaf and hard-of-hearing was initially developed by the audiovisual industry (see Romero-Fresco 2012). Over the last decade, intra-lingual respeaking has also been increasingly employed in other settings, including (on-line) conferences, workshops and university lectures. A new area, which has been explored within several projects, is the use of respeaking for live interlingual subtitling (see Remael/Reviere/Vandekerckhove 2016; Romero-Fresco/Pöchhacker 2017).

Respeaking offers new opportunities and can significantly improve access to live events. However, at times it appears that the promise of, and enthusiasm for technological solutions blinds us to their potential risks. What is needed are detailed studies of the suitability of respeaking versus conventional speech-to-text methods using keyboard, standard keyboards or stenotyping in different settings and for different recipient groups (deaf and hard-of-hearing).

This case study examines audiences' responses to respeaking versus keyboard-based speech-to-text interpreting in a range of monologic and dialogic settings. Drawing on concepts developed within Interpreting Studies the aim is to define criteria that reflect the complexity of the interaction and provide a basis for effective support.

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Spelbomskan

The Core of Interlingual Simultaneous Theatre Interpreting

Karin Sibul, University of Tartu (Finland)

The simultaneous interpreting of theatre performances for the benefit of audience members not fluent in the source language is a largely unrecognised but highly specialised area of interpretation that responds to the need to integrate an increasingly mobile international community. It serves the purpose of encouraging participation in the host country's cultural life.

In Estonia, the simultaneous interpretation of performances from Estonian into Russian has a long tradition dating back more than sixty years; it has not, however, drawn the attention of researchers or theatre critics or reviewers. Performances were interpreted in seven theatres, three of which provided interpretation regularly (1944–1991), as is evidenced in my research by interviews, archival documents, newspaper articles and performance schedules published in newspapers.

In my presentation, I discuss a pool of eleven semi-structured interviews that I conducted with interpreters. Three of them had worked in the theatre for over forty years. Another two theatre interpreters occasionally interpreted when necessary in the 1970s and 1980s and have interpreted performances more frequently since 1991. Yet another six interviewees interpreted performances just once or twice during their career. While none received any interpreter training, they all had decades of practice.

Theatre interpreting is neither conference interpreting nor reading a prepared text aloud. There are certain similarities between the preparatory work of simultaneous and sign language theatre interpreters (and, for that matter, with that of audio describers): they work with the written text and the spoken word as well as on their comprehension and awareness of stage improvisation by the actors, combining both preparation and spontaneity. The three long-term theatre interpreters in Estonia, all of whom are highly competent in their field, mastered not only fluency in the source and target languages, but also the metamorphosis from a dramatic text into a stage interpretation. In my presentation, I examine how theatre interpreters cope with the demanding challenges they face.

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Simultaneous in Cannes, consecutive in Paris: Shifts in interpreting modality in live broadcast interviews

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Media interpreting has been largely conceptualised under the assumption that the interaction framework in terms of the interpreting modality in use is stable (cf. Bross-Brann 2015, Castillo 2015, Gieve and Norton 2007, Jimenez Serrano 2011, Kurzand Bros-Brann 1996). However, the dynamism of the media itself in terms of production practices, together with a lack of written guidelines and the prevalence of conventions and/or ad hoc practices ask for research to delve deeper into the reasons for choosing one modality over the other. A closer look at spaces where these conventions and ad hoc practices (Ozolins 2000) are in place shows shifts in the interpreting modality which require investigation in order to (1) understand the production decisions that trigger these shifts and (2) provide empirical evidence that grounds future guidelines for best practice, in line with the aims of GALMA and my research into media interpreting settings.

The data in this study consist of a series of interpreter-mediated live broadcast interviews in two programmes in RTVE, the Spanish Public Broadcasting Company: *El Séptimo Vicio*, a daily radio programme specialising in film (Radio 3) and the annual three-week TV coverage of the *Tour de France* in *Teledeporte* and *TVE 1*. They both require interpreting in their interviews with participants during the broadcast and recurrent shifts in the interpreting modality occur. The current hypothesis is that the communicative ethos of the broadcaster (Hutchby 2006) is at the heart of these shifts. The observation of broadcast data and descriptive analysis of these shifts will be supplemented by semi-structured interviews with the programme producers as corroboration, focusing on how covert or overt these shifts are. The results of this preliminary study show that these shifts are context-driven and not profession-driven, in the sense that it is not necessarily professional interpreters or service providers that lead the decision-making processes (García-Beyaert 2015) when it comes to establishing the interpreting modality. Another crucial finding is that the interpreting modality is intrinsically tied to the way the media understand communication with the audience, which is an essential feature to be taken into account by stakeholders such as GALMA in order to provide grounded advice to broadcasters on interpreting practices.

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Setting up LIRICS. Live Respeaking International Certification Standard

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Zoe Moores, University of Roehampton (UK)

Despite the efforts made by academics in different countries around the world, research and training in respeaking are still lagging behind professional practice. Accessibility service providers often train their own professionals, as the handful of HEIs that offer training in respeaking cannot cope with the demand. In the UK, for instance, one of the consequences of this lack of training opportunities is that the Government does not allow the use of Disabled Students' Allowances (DSAs) for the provision of respoken subtitles, arguing that respeaking is not a qualified profession.

In order to tackle this issue, the Galician Observatory for Media Accessibility (GALMA) set up LIRICS (Live Respeaking International Certification Standard). Based at the University of Vigo, Spain, GALMA's aim is to assess respeakers, independently and impartially, and award them an internationally recognised qualification to enable the existence of a pool of respeakers who can provide high-quality access through subtitles for live TV programmes and live events. The certification is made up of three levels (beginner, intermediate and expert) and two contexts (TV and Education and live events). Candidates for certification are asked to respeak different tests for each context. At the moment it is only available in English.

This paper will analyse the process, informed by previous projects, involved in the certification of 20 professional respeakers working for the international access service provider AiMedia. The data will provide answers to key questions regarding this process, such as how can a consensus be found regarding the certification method, what is the inter-rater agreement amongst the different evaluators using the NER model, and what impact can this process have on respeaking training and practice.

Respeaking in Finland - the First Steps

Kaisa Vitikainen, University of Helsinki (Finland)

The aim of this paper is to present and discuss the author's research on the introduction of respeaking in Finland. Very little research has been done on live subtitling in Finland, and almost none on respeaking aside from the author's research, as the technique has yet to be adopted there. This study compares the current manual subtitling method to the results of the first respeaking trials in Finnish, with the aim of determining whether respeaking can reach higher accuracy scores than manual subtitling, and how respeaking must improve if it is to replace the manual method.

At the time of this study, only a small portion of live programmes in Finland were subtitled, because no suitable method had been found for subtitling them with sufficient accuracy. This presents a challenge for the Finnish Broadcasting Company (Yle), who is required to provide intralingual subtitles for all its domestic tv-programmes in Finnish and Swedish, excluding music concerts and live sports programmes.

Respeaking with speech recognition software is the preferred way of producing live subtitles worldwide, but it is not yet used at all in Finland, largely because speech recognition programs have not been able to reliably produce quality subtitles in Finnish. All live subtitling is done manually with a traditional QWERTY keyboard, although the delay is long and the amount of content lost is high. However, speech recognition technology in Finnish has improved in recent years, and in 2018 Yle started a trial in respeaking. The data for this study was collected during this trial at Yle.

For this study, four sets of subtitles for the same video were produced by different subtitlers: two manually and two through respeaking. All were analysed for accuracy with the NER model created by Pablo Romero-Fresco (2011).

In the analysis, the accuracy and latency of reapeaking were superior to those of manually produced live subtitles. However, the accuracy rate of respoken subtitles has yet to reach 98 %, which is the level considered sufficient for airing. Yle continues to use manual subtitles despite their lower accuracy rating for the time being, because of the difference in the type of errors - respoken subtitles have more serious errors, while manual live subtitles suffer mainly from omissions and latency, which are more acceptable to the broadcaster. The respeaking results do show clear improvement from previous experiments (Vitikainen 2018), and with further training of respeakers and improvements to the speech recognition software, a sufficient accuracy rate should be achievable.

The presentation will examine the differences found between the manual subtitling and respeaking results. Some aspects examined will be the accuracy, delay, and error type and severity of the subtitles. The presentation will also discuss the unique challenges of respeaking in Finnish, and consider the future of respeaking in Finland.

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Mimer

Availability of accessible emergency preparedness online resources in South Texas

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Dawid Wladyka, University of Texas Rio Grande Valley (USA)

Information access is a pillar of disaster resiliency and plays a major role in all phases of emergency management. Among the groups vulnerable to disasters due to insufficient information access are people with disabilities and limited English proficiency (LEP). They are especially vulnerable when those characteristics interplay with other socio-economic disadvantages. The Rio Grande Valley, the southmost tip of Texas bordering with Mexico, is an area of the United States where these vulnerabilities vastly coexist. The region, inhabited by 1.3 million people, of whom 82% speak a language other than English at home and over 15% are residents with disability, is also prone to weather-related hazards.

In the U.S., federal entities like the Department of Justice (DOJ) and the Federal Communications Commission (FCC) provide guidelines how these vulnerable populations must have access to and cannot be excluded from emergency plans and programs, but those policies are not necessarily comprehensive. For example, only some broadcasting modes are required to be accessible locally, while regulations on websites apply mostly at the federal level. This approach negatively affects diversification of information sources and "universalization", i.e. access to various vulnerable groups with use of one modality, e.g. captions used by various groups, including the hard of hearing and immigrants.

With a goal to explore the availability of local accessible emergency preparedness information, we employed mixed-methods approach and analyzed the emergency preparedness materials on the websites hosted by 51 entities, i.e. counties, cities and towns located within the Rio Grande Valley. We discuss availability discrepancies and unequal access to information in distinct localities, including issues like overall access to emergency preparedness information, language translations, source of content, types of media used and their accessibility to vulnerable groups.

OPERA Project. Accessibility to Leisure and Culture

Catalina Jiménez Hurtado, University of Granada (Spain)

Antonio Javier Chica Núñez, University Pablo de Olavide (Spain)

The OPERA Project is an online portal for the evaluation and dissemination of accessible audiovisual resources pertaining to Spanish culture, heritage, tourism and audiovisual media. It also contains an evaluation tool that not only detects malpractices but is also designed to raise quality standards for accessible resources in its different action areas.

This project aims at expanding and promoting PRA2, a portal developed in a previous R&D Project (Plataforma de Recursos Audiovisuales Accesibles). Whereas PRA2 originally targeted audiovisual media accessibility, OPERA has a wider scope and also focuses on accessible tourism and museology. Project

goals include the following: (1) evaluation of both new and existing accessibility resources by means of reception studies; (2) enhanced visibility of accessibility resources and of the agencies and professionals that create them; (3) publication of research project results for the effective transfer of knowledge to users of accessible audiovisual resources.

Within the OPERA framework, accessible audiovisual resources on the web portal are analysed and revised from a multidisciplinary perspective. Our methodology focuses on Tourism and Heritage Interpreting (Alcañiz & Simó 2004), as well as on History of Art, Artistic Education, Museology and visitor studies (Falk & Dierking, 2000). It also improves and extends reception studies (Helal et al., 2013; Fleming et al., 2011) considering that there is a lack of research in the analysis of the reception of audio description, subtitling for the deaf and hard of hearing (SDH), and sign language interpreting (SLI) in the spheres of museography and accessible tourism (Soler & Chica, 2014).

In this sense, this paper will present the most significant results of the reception studies completed by users in the fields of museology, tourism and audiovisual media. Thanks to their feedback and insight, we aim at creating grounded quality standards in each action area that bring researchers, cultural institutions (museums, exhibition galleries, town halls, foundations) and private companies (film, TV and audiovisual producers, tourism promoters) together.

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An Exploration of the Role of Multimodality. in the Expression of (Im)politeness in the Chinese-Fansubbed Version of Modern Family Family Comedies

Chun Liu, University of Leeds (UK)

Recent research in audiovisual translation (AVT) has seen a multimodal turn. In the meantime, (im)politeness in AVT seems to have gained increasing attention. However, there appears to be little research that examines both multimodality and (im) politeness in AVT. This study aims to fill in this gap by exploring the implications of multimodal expression of (im)politeness in *Modern Family* (an American mockumentary family sitcom — as a representative of family comedies) for English—Chinese subtitling. This paper argues that a primary focus on speech mode alone cannot adequately account for the (im)politeness meaning expressed in *Modern Family*. There is a need for subtitles to translate intersemiotically the (im)politeness meaning expressed in other modes.

At the heart of this study is the formulation of an adequate analytical framework. To start with, intersemiotic translation is applied in this study as an analytical tool. Developed from Jakobson's (1959) original sense, intersemiotic translation is gradually seen as the translation of signs into other signs between different modes and it forms the basis of cultural communication (Eco, 1979). It is this broad sense of "intersemiotic translation" that is applied in this study.

This study then draws upon Spencer-Oatey's (2008) rapport management theory to explicate (im)politeness phenomena in the data.

Equally important is the consideration of analytical steps for this study. When conducting fine-grained data analysis, factors that influence the expression of (im)politeness in the extract will be identified first.

The second step is to identify the modes involved in the multimodal expression of (im)politeness in the source text (ST). Specifically, it includes the examination of (im)politeness meaning expressed in individual modes on their own and in correlation with others as well as meaning relation created by the interplay of modes. During this step, terms from multimodality, such

as mode, affordances, dis/embodied modes, and modal density will be drawn upon.

Thirdly, the target text (TT) will be examined by adopting similar procedures in the second step but will include the analysis of the writing mode in the subtitles.

Finally, the meaning in the ST and TT will be compared. In the cases where (im)politeness meaning is modified, the analyst will discuss how it is modified because of subtitles.

To encapsulate, this study presents an effort of initiating a dialogue among AVT, multimodality and (im)politeness. It is hoped that the analytical framework proposed in this study can be further tested in other studies examining the role of multimodality in the expression of (im)politeness in AVT.

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Translation and the materiality of texts. Adaptation of meaning within the formal constraints of an audiovisual text

Riku Haapaniemi, Tampere University (Finland)

This study utilises the concept of materiality – the view that a text is a material entity, and its formal and material structures both contribute to its overall meaning (Littau 2016, Gumbrecht 2004) – to deconstruct the translation process and to re-evaluate the relationship between the source text (ST) and target text (TT). As Karin Littau (2016) has stated, traditional conceptions of translation are permeated with the view that "form" and "meaning" are diametrically opposed concepts. The material approach refutes this dichotomy by proposing that meaning is inseparable from form just as form is inseparable from matter.

I contrast these principles with Anthony Pym's (2004) concept of material distribution. ST is seen as the cultural, material, and textual input of the translation process, whereas TT is redefined as linguistic content produced into a new material and cultural context. Since language must have a material form to exist as a text, the translation output must function as part of a larger material text. All translation is therefore intersemiotic and multimodal: transformation of cultural and material meanings into language which must conform to certain formal and cultural demands within a multi-faceted material text.

I demonstrate practical uses for these concepts by applying them to the study of audiovisual translation. For example, subtitles are restricted by screen time and character limits (O'Connell 1998), while dubbed voice-over must follow the timing of the video (Luyken et al. 1991). These formal limitations can be seen as facets of the material framework surrounding the linguistic translation output. Likewise, the adaptation of ST's cultural content – such as allusions and humour (Leppihalme 1997) – can be analysed in terms of demands imposed on TT by its new cultural context and the original audiovisual text. I illustrate these parallels with examples from Finnish subtitled and dubbed versions of an English-language film.

Applying the basic tenets of materiality to audiovisual translations demonstrates how analysing texts as material entities and reconceptualising the translation process as material distribution calls many of translation theory's prevalent dichotomies into question. Building on the materiality of texts can therefore lead translation studies to new theoretical approaches and research methods.

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Round Table on AVT localization

Chair:

Agnieszka Szarkowska, University of Warsaw (Poland)

Panel members:

Amalie Foss (Denmark)

Allison Smith (USA)

Christoffer Forssell, Yle (Finland)

Patrik Nilsson (Sweden)

Stavroula Sokoli, Hellenic Open University (Greece)

Morning session 10:00-11:00

Auditorium

Panel discussion: Professional and Amateur AVT: Cross-Fertilisation and Complexities

Chairs:

Margherita Dore, University of Rome 'La Sapienza' (Italy)

Stavroula Sokoli, Hellenic Open University & Computer Technology Institute, Patra (Greece)

Panel members:

Leticia Tian Zhang, Universitat Pompeu Fabra (Spain)

Animmarn Leksawat, Universitat Pompeu Fabra (Spain)

Audiovisual Translation is a fast-growing field in Translation Studies, mainly due to the ongoing development of the technology used to create and translate audiovisual works. Consequently, the amount of films, TV series and shows that are being transferred across languages and cultures have increased enormously during the two decades.

Countries that have traditionally dubbed or subtitled audiovisual works have also developed other captioning and revoicing techniques (e.g. partial dubbing, respeaking, etc.; cf. Chaume 2013). Most importantly, digitalisation has allowed prosumers (Denison 2011, 46; quoted in Pérez-González 2012, 8) to become active participants in the shaping and transferring of audiovisual content, thus blurring the lines that traditionally marked the creators-recipients dichotomy.

Subversive forms of AVT such as fansubbing - initially developed to cater for the needs of anime fans (Díaz Cintas and Ramael 2007, 26-27) - soon expanded to other languages and genres (Dwyer 2017, 138). This far, and to best of our knowledge, scholars have concentrated on how fansubbing's subversive approach has influenced professional practice. For instance, Pérez-González's (2014, 270-275) instead uses the term 'cross-fertilization' to describe how specific features of transformative subtitling have entered mainstream inter- and intralingual subtitling (cf. also Pérez-González 2012 and Chaume, forthcoming).

However, the picture appears even more complex and cross-fertilization seems to work across different AVT modes and practices. For instance, it has been demonstrated that professional AVT has started informing amateur subtitling (Massidda 2015, 50-55). More recently, it has been shown that fansubbing can also affect translation choices in professional dubbing (Dore and Petrucci, forthcoming). In a similar vein, Baños (2018) has investigated partial-dubbing to establish which features of dubbing and voice-over respectively contribute to shaping it as a hybrid form. With crowdsourcing dubbing and subtitling as adopted methods by some providers, the lines dividing amateur and professional AVT are no longer so clear-cut.

In this light, this panel wishes to stimulate scholarly research in AVT within this increasingly complex mediascape, focusing on the social turn in AVT and Translation Studies in general (Dore 2018, 261; Chaume, forthcoming). Possible lines of enquiry may include, but are not limited to: What are the complexities involved in AVT crossfertilization? Can any theoretical and methodological lessons be learnt from its investigation? If so, can such

lessons be systematically conceptualised to enhance AVT and its teaching? What ethical, moral and professional implications does cross-fertilization entail? Are the audience's perception and interpretation of audiovisual works influenced by it?

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Stavroula Sokoli

How may amateur practices influence professional AV translation and vice versa?

The concepts of professional and amateur practices are often considered opposing or even conflicting but there is no doubt that the former may influence the latter and vice versa. In the case of AVT, it can be argued that fansubbing and fandubbing have an impact on professional translation both directly and indirectly. Similarly, changes in professional subtitling and dubbing, including the online publication of guidelines by important OTT content providers, might change the way amateur AVT is being performed.

In this introductory panel presentation, there will be a brief review of the basic terms regarding fansubbing and fandubbing, as well and the needs covered by these practices. Aspects such as copyright and ethical issues will be outlined, as well as possible lines of research, especially in view of recent developments in the professional world, such as cloud-dubbing.

Margherita Dore

Cross-Fertilization in The Handmaid's Tale

Nowadays digitalisation has an enormous impact on the way multimedia content is created and conveyed. It affects the intra-, interlingual and intercultural transfer of audiovisual productions, which can now be enjoyed dubbed, subtitled, in voice-over etc. Most importantly, digitalisation has

allowed the fast spreading of phenomena such as fansubbing and fandubbing across the world, which have also changed the way industrial AVT operates. In this light, this study seeks to explore how digitalisation and fansubbing have been currently influencing professional practice. In addition, it aims to reveal whether, and if so, to what extent the latter can also mould amateur subtitling. To this end, I have analysed the first season of the North American TV series *The Handmaid's Tale* (Bruce Miller, 2017-), two Italian fansubbed versions (ItaSA and Subspedia) and its official Italian subtitles. The comparative analysis has revealed that:

- a) since *The Handmaid's Tale* has been streamed via on-demand platforms that are not subject to watershed, all three versions have opted for a source-oriented approach, even when dealing with taboo topics and coarse language;
 - b) fansubbing appears to apply quality standards that are normally found in professional subtitling, especially as far as the ItaSA version is concerned;
 - c) the official subtitled version seems to have relied on existing fansubbed versions to overcome translation problems or enhance the target text.
- These results demonstrate that traditional and new modes of AVT are developing and cross-fertilizing each other most probably so as to cater for the needs of producers and viewers, as well the complexities that the current fast-changing multimedia and AVT landscape brings about.

Animmarn Leksawat

Complexities of amateur subtitling: the case of fansubbing Thai series into Spanish

As a practice “by fans for fans” (Díaz-Cintas & Muñoz-Sánchez 2006), although it is often driven by a voluntary nature, Fansubbing inevitably operates in a grey area of copyright infringement, and in turn is often seen as a threat to the media industry. Previous studies show cases of fansubbing that emerged as a form of resistance to mainstream subtitling conventions (Pérez-González 2007) or predominant dubbing modality (Massidda 2015). However, in some cases where the audiovisual product in question have not reached the target audience via official channels, fansubbing introduces new content and even proves beneficial to the industry in locating potential markets (Denison 2011). The case of Thai TV series subtitled into Spanish by fans can be considered an example of the latter phenomenon. This presentation will discuss the characteristics of fansubbing in this language pair, which exemplifies a case of infrequent transfer between relatively distant cultures where official version of subtitles is absent. The study draws on textual analysis and information from paratextual elements of the subtitled videos by Thai Underground Fansub group. The textual resources show translation solutions such as the use of explanatory head notes and the manipulation of the visual elements which reveal the favour for translator's visibility in this fansubbing practice. Considering that fansubbing is produced by a part of the actual audience, this trend that currently contrasts with professional subtitling conventions is worth exploring. Moreover, with the target viewers exposed to the particular characteristics of non-professional version, its influence on the production of the future official version is feasible.

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Leticia Tian Zhang

When fans talk to fansubbers: an exploration on audience responses to amateur subtitles through "danmu" commenting

This proposal introduces an increasingly popular viewing-commenting system in Japan and China, known as danmaku/danmu. It displays viewers' timeline-synchronized comments on the video content (Figure 1), establishing a direct communication between the viewer and the video, including the frame, the soundtrack and the subtitles. Following scholars in the AVT field who have noticed this unique phenomenon recently (Díaz-Cintas, 2018; Dwyer, 2017), this proposal asks

how danmu screening influences the audience's perception and interpretation of the translation. Specifically, this study is based on a popular Spanish television *El Ministerio del Tiempo* ('The Department of Time'; Televisión Española, 2015-2017), which features time travels through the Spanish history. The video was uploaded to the biggest Chinese fan-based danmu video sharing platform (named Bilibili) by fansubbers (Zhang & Cassany, 2016, forthcoming). I collected and coded 370 comments related to the language aspect in the subtitles from the pilot episode. This is part of the dataset for the author's PhD investigation, which focuses on the role of danmu in linguistic understanding and cultural comprehension.

Results show that users are concerned about the fan-made bilingual subtitles (Spanish and Chinese), and use danmu to provide feedback to the fansub group's work. They underscore and express gratitude for the creative subtitling techniques and meticulous post-production, i.e. on-screen text imitation and annotations. On the other hand, critical users spot and discuss mistakes or inconsistencies in the Chinese subtitles, covering semantic, phraseological and syntactical domains (however, depending on the viewer's Spanish knowledge, the observations are not always accurate).

To conclude, danmu, as a ‘direct channel that shortens the communicative distance between translators and viewers’ (Díaz-Cintas, 2018, p. 140), modifies and reconstructs the audiovisual product. It provides insights into how fans are affected by or respond actively to the unconventional subtitling, through yet another carnivalesque participative practice.

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Bergsmann

Panel discussion: Audiovisual translation applications in the foreign language classroom

Chair: Noa Talaván, Universitat Nacional de Educación a Distancia (Spain)

Panel members:

- Jennifer Lertola, University of Eastern Piedmont (Italy)
Laura Incalcaterra McLoughlin, University of Ireland, Galway (Ireland)
Valentina Ragni, Leeds University (UK)
Alicia Sánchez-Requena, Sheffield Hallam University (UK)

In the two last decades, interest in the application of audiovisual translation (AVT) techniques in foreign language education has evolved from unconnected case studies and created a lively network of methodological intertextuality, cross-references, reviews and continuation of previous trials, ultimately defining a recognisable and scalable trend in AVT research. There is already significant research evidence as regards their didactic potential, but further scholarly interest would be required to maximise their didactic applications and provide the area with a more solid basis in academia. In this presentation, AVT tasks (based on subtitling, dubbing, voice-over and audio description) will be presented as pedagogical tools to be used in different scenarios. In particular, the topics of the panel will refer to the state of the art of AVT as a didactic resource; to the challenges faced in its integration in the language curriculum both from teachers' and students' perspectives; to the implications of collaborative subtitling for the development of a range of skills, competences and literacies, particularly in relation to graduates' attributes; to the evaluation of pros and cons of active reverse subtitling practice in the classroom; and to the use of a teaching and learning toolkit for implementing and evaluating dubbing activities. Finally, a discussion with the audience will close the panel putting together all previous speaking points through a debate.

Programme

- Noa Talaván, Audiovisual translation as a didactic resource: state of the art (6-7 minutes)
- Jennifer Lertola, The integration of audiovisual translation in the foreign language curriculum (6-7 minutes)
- Laura Incalcaterra McLoughlin, Collaborative subtitling for the development of a range of skills and competences (6-7 minutes)
- Valentina Ragni, The pros and cons of active reverse subtitling practice in the classroom: data from and reflections on a pilot study with English learners of IFL (Italian as a Foreign Language) (6-7 minutes)
- Alicia Sánchez-Requena, Teaching and learning toolkit: the use of intralingual dubbing to enhance speed, intonation and pronunciation (6-7 minutes)
- Panel discussion (25 minutes)

Noa Talaván

Audiovisual translation as a didactic resource: state of the art

The educational use of audiovisual translation (AVT) modalities (such as active subtitling, dubbing, audio description, or voice-over) profits from the combination of the benefits involved in the use of authentic materials and technology in the language class: on the one hand, the videos used often come from movies, tv series or similar online video platforms, or streaming services; on the other, students need to use a specific software to interact with the video and create the subtitles or the new audio track. Additionally, this type of pedagogical setting is authentic on its own, since it implies a task per se, provided that learners perform the role of subtitlers or dubbing actors, and can later watch and share their final task as a complete unit. Any AVT modality used as an active resource implies activities that may easily combine individual and collaborative work. Such activities can perfectly adapt to distance education/online learning environments while catering for diverse students' needs (by equally attracting visual, auditory or kinaesthetic learners), and allow for the creation of a realistic and familiar learning context that provide students with the opportunity to develop their ICT skills while they play to imitate a professional task. The state of the art on the pedagogical use of the diverse AVT modalities will be briefly reviewed so as to understand the effective didactic value of the field as a whole.

DISCUSSION:

- How could students in primary education benefit from these tools?
- What will the future bring to this field? More on subtitling? More on dubbing? Other more creative modes?
- Are there any other experiences (with other modalities involved, such as narration, respeaking, interpretation, etc.) to be shared by the audience?

Jennifer Lertola

The integration of audiovisual translation in the foreign language curriculum

The use of audiovisual translation (AVT) as a pedagogical aid in foreign language teaching has rapidly evolved in the last two decades. A number of experimental studies have proved the benefits of AVT tasks – standard/reverse subtitling and dubbing, and audio description –in the foreign language class. The majority of experimental studies have been developed in higher education contexts both in face-to-face and distance learning. Language learning benefits could be fostered by a continuative and consistent use of AVT tasks rather than from its addition as a one-off language activity. This contribution will reflect on the integration of AVT in the foreign language curriculum in higher education based on two different experiences. The first experience refers to teaching Italian to English native speakers in a Bachelor of Arts language course over four academic years. While the second experience reports on English language classes to Italian native speakers within a Master of Arts language course over one academic year.

DISCUSSION:

- The challenges of integrating audiovisual translation tasks in the foreign language class:
 - Teachers' and students' perspectives
 - Technological issues

Laura Incalcaterra McLoughlin

Collaborative subtitling for the development of a range of skills and competences

Moving from the premise that the use of active subtitling in foreign language teaching and learning has beneficial effects on learners in a range of different competences, this contribution will concentrate on translation teaching contexts and examine the implications of subtitling in relation to the development of a whole set of soft skills and higher-order thinking skills as well as the integrated use of subtitling software, glossary making tools and discussion boards. In particular, the presentation will reflect on a recent experience with a collaborative and inter-institutional subtitling project, with the participation of undergraduate and postgraduate students of the National University of Ireland, Galway and the Dublin Institute of Technology. Commissioned as real work, the project involved the subtitling into English of a number of Italian video lectures on business topics, as well as the creation of a collaborative glossary for textual consistency.

DISCUSSION:

- Affordances of audiovisual translation for the attainment of graduate attributes, particularly in relation to:
 - Development of digital skills
 - Development of digital literacies (specifically participatory and network literacy)
 - Development of soft skills for collaborative translation environments

Valentina Ragni

The pros and cons of active reverse subtitling practice in the classroom: data from and reflections on a pilot study with English learners of IFL (Italian as a Foreign Language)

Reverse subtitling as a task is a relatively underexplored didactic tool, perhaps because it takes place in a slightly unusual viewing condition, where the audiovisual text is in the native language of the learner (L1), who creates subtitles in the foreign language (L2). We will start from the results of a pilot study conducted at the University of Leeds to table a discussion on the affordances of the reverse subtitling task as a pedagogical tool, in an attempt to outline the advantages and disadvantages of translating actively from the native into the foreign language (L1 > L2) within the audiovisual medium. Reference to existing pedagogical activities and the captioning platform ClipFlair will be made.

DISCUSSION:

- How can reverse subtitling be best used in the language classroom?
- What does the research available to date show?
- What kinds of learning activities can teachers devise to practice which skills?

Alicia Sánchez-Requena

Teaching and learning toolkit: the use of intralingual dubbing to enhance speed, intonation and pronunciation

This part of the panel presents a useful teaching and learning toolkit for implementing and evaluating dubbing activities in foreign language (FL) classrooms. In this context, intralingual dubbing is understood as the students replacing the voices of the original actors in a video clip. Both the original clip and the students' performances are in Spanish. This toolkit is the result of a three-year study that sought to demonstrate that embedding intralingual dubbing activities in the FL classroom on a regular basis could improve the speed, intonation and pronunciation of students' oral expression. Whilst dubbing, the student plays a character and, therefore, resorts to using drama techniques such as acting, imitating and repetition. These techniques are employed together with the observation of native speakers pronouncing specific words. In addition, the fact that students are not exposed to the rest of the class during the activity may help to reduce their level of anxiety about speaking in public. Therefore, the combination of these features could benefit the oral expression of FL students.

DISCUSSION:

- Positive/negative impact on students' learning depending on the way AVT activities are included in the classrooms/presented to students:
 - Material selection
 - Instructions given to students
 - Time limits to complete the activity

Panel discussion: Translating multimodal media for children in a global market. Academia meets industry and public service.

Chairs:

Reglindis De Ridder, Stockholm University (Sweden)
Sara Van Meerbergen, Stockholm University (Sweden)

Panel members:

Sharon Black, University of East Anglia (UK)
Elin Svahn, professional translator, Stockholm University (Sweden)
Lotta Ulfung, Project manager dubbing at SVT (Sweden)
Henrik Bennetter, Project manager dubbing at SVT (Sweden)

This panel focuses on translated products with children as the main target audience. It aims to unite representatives from academia, the industry and public service broadcasting to share experience, review new trends, discuss mutual challenges, and learn from one another. Translators of children's media, but also broadcasters and producers of such multimodal media, and scholars conducting research into audiovisual and multimodal translation for children participate in this panel discussion.

What creators and translators of these multimodal media (Oittinen et al. 2018, Painter 2013, Taylor 2013) all have in common is that, while they cater for a global market, they also embrace the local (e.g. Borodo 2017). Furthermore, their main target audience is heterogeneous: children of different age groups, with different linguistic backgrounds, affected by a range of ideological, social, cultural, and didactic norms (Van Meerbergen 2014). Children are also affected by developmental factors, since they undergo enormous biological, cognitive and social developmental changes as they grow and mature (Black 2017). Moreover, children, like adults, have differing sensory, cognitive and physical (dis)abilities that have to be taken into consideration as well (idem). Furthermore, catering for child media users is only possible through reaching adult consumers and 'gatekeepers' first, which makes parents, teachers and policy makers a not-to-be-neglected part of the target audience (e.g. O'Connell 2003). The needs and expectations of both children and adults therefore have to be met.

In this panel, we focus on picture books and children's television series. After a short presentation of the panel, questions relating to norms and practices regarding translation for children, adapting foreign children's media to local market needs will be discussed. To what extent does the industry reflect AVT theory in multimodal products. Where do parties differ and where do they share a common ground? Subsequently, the floor is opened to questions from the audience.

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Panel discussion: Universal Design and Accessibility: Nothing About Us Without Us.

Chair:

Lidia Best, Vice President of the European Federation of Hard of Hearing People (EFHOH)

Panel members:

Mia Ahlgren, Swedish Disability Federation; Policy officer at the Swedish Disability Federation
Ester Hedberg, Project manager
Alf Lindberg, Policy officer at the Swedish Association of Hard of Hearing People (HRF)

Since 2006 the United Nations Convention of Rights of Persons with Disabilities (UN CRPD) has been reflected in national policies across the world, as the states progressively signed and ratified the convention. Some basic tenets are the fact that denial of access constitutes a discriminatory act, regardless whether the perpetrator is a public or private entity. Accessibility should be viewed as a disability specific reaffirmation of the social aspect of the right to access.

It is important to understand the context behind the CRPD where Universal Design is the model where to frame all actions.

In Europe the European Union became, for the first time ever, a signatory for a UN CRPD. This meant a dual implication to EU states who signed the convention, but are also under EU legislation which also must live up to the UN CRPD obligations.

Regarding Media Accessibility the EU the Audiovisual Media Services Directive has recently been revised where Article 7 defines the obligations in EU states, including gradual increase of accessible programs and news." In addition currently in final stages European Accessibility Act (EAA) will cover EPGs, webs and all kinds of apps (mobile, TV-based) for all AV providers, as well as the devices (TVs, computers, tablets, smartphones). The EAA will ensure the quality of the transmission of access services developed under the AVMSD article

For many years now research on media accessibility, has focused on persons with disabilities as main users, informants, and testers. Research rarely is performed following a bottom up perspective, i.e. asking the users what they expect or need. Research is defined, and then tested and consulted with Persons with Disabilities.

This panel members will explore different aspects of media accessibility including importance of Persons with Disabilities active participation in a research proposals. Too often the Persons with Disabilities are passive partners in the projects, it is time to change this and bring a real and effective change in the field.

The topics proposed but not exhaustive are:

1. Universal Design as a context for research in media accessibility.
2. Accessibility as a precondition for persons with disabilities to live independently and participate fully and equally in society – lobbying perspective.
3. Sustainable development agenda and its implementation.
4. Involving and enabling Persons with Disabilities in development of access services from the beginning to final phase.
5. New and emerging technologies and their impact on access services and users experience.

Auditorium

Making popular science accessible: Uncovering AD skills and competences.

Jana Holsanova, Lund University (Sweden)

The paper focuses on skills and competences used in audio description (AD) of a Swedish popular scientific journal. The journal, containing complex images and visualizations, is made accessible for visually impaired audiences by producing an audio version. The task is to create a verbal description to enhance understanding and enjoyment. The interpretative process of meaning-making is uncovered by think-aloud protocols during the task. The protocols are transcribed, coded and analyzed. The aural version is compared to the printed version to show how the content has been realized for the end users. The skills and competences of the audio describer are revealed through a combination of both, the think-aloud protocols and the comparison of the printed and audio versions of the journal.

In result, AD skills in this context include:

- (a) Selecting skills. Judgements about relevant information.
- (b) Expert knowledge of the subject area.
- (c) Knowledge of various types of images and graphics.
- (d) Language skills. Various ways of verbalizing visual content.
- (e) Integration skills. Combining the contents of the available resources, creating semantic links, filling in the gaps in the interplay.
- (c) Interpretation skills. Using conceptual knowledge for interpreting schematic images.
- (d) Rhetorical skills. Choosing entry points and reading paths. Re-arranging the order of information for optimal flow and understanding.
- (e) Pedagogical skills. Grouping similar information. Creating summaries and introductions to modules.
- (f) Facilitating understanding and cognitive processing. Considering working memory capacity of the recipients. Conveying information in 'digestible' portions. Making the description short and comprehensive. Repeating information for better understanding.
- (g) Vocal skills. Using voice, intonation, speech rate, emphasis and pauses to highlight and group information.
- (h) Technical skills (studio recording and editing).

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The sound of suspense in French and English AD: Hunger Games: Catching Fire/L'embrassement

Katrien Lievois, University of Antwerp (Belgium)

Aline Remael, University of Antwerp (Belgium)

Audio description (AD) is a relatively young discipline within the sub-domain of Media Accessibility (MA) that aims to make audiovisual texts accessible to audiences with some form of visual impairment. However, from being a rather conservative descriptive text to be added to the sound track of the original production without drawing too much attention to itself, AD is now evolving into a textual genre that is much more creative and/or interpretative. Moreover, recent reception research has shown that such creative or interpretative AD is often preferred to descriptive and so-called "objective" AD by its consumers. In addition, a secondary and diverse AD user group, one that does not necessarily have any visual impairments, is expanding steadily.

In another, parallel development, radio plays are making a comeback today in the form of increasingly diverse and hybrid forms of audio drama. Their narratives tend to experiment with different audio features that can be employed in very different combinations in order to ensure audience engagement. Variations in composition result in different types of audio dramas, some of which are more narrative, some of which are more theatrical, or more lyrical, and some, possibly, quite close to AD.

Instead of starting from a film to which AD has been added and analyzing how the AD manages to substitute all visually conveyed information through verbal description, which is the usual approach, we will consider the audio-described film as a product in its own right instead, and study it as an audio drama. This approach fits in with the above-mentioned trend in MA whereby existing AVT or MA modes, such as AD, take on new forms and/or are used in new contexts, on different platforms and by an increasing number of different users.

More concretely, we will discuss the functioning of the different audio features or aural modes (i.e. music, sound effects, different forms of speech and AD) in two scenes taken from the English and French audio-described versions of *Hunger Games: Catching Fire* (Lawrence, 2013). We will analyse which audio features are dominant, how they interact and to what purpose, working around the concept of "suspense", which is crucial in the *Hunger Games* films and therefore a determining factor in audience engagement.

Concrete questions to which we aim to formulate preliminary answers are:

1. does one of the two ADs appear to be more engaging or does it stimulate immersion more than the other one?
2. could both or one of the ADs function as an audio drama and what seems to be determining this?
3. could both or one of the ADs function as an audio drama if it was adapted and what adaptations would be required?

A functional approach to audio description: Proposal of a framework

Iwona Mazur, Adam Mickiewicz University in Poznan (Poland)

In Translation Studies (TS) the 1980s saw a shift away from static linguistic and equivalence-based approaches to translation towards more flexible ones focused on the functions of the source text and the purpose (skopos) of the target text in the target culture (e.g. Nord 1997; Vermeer 1989 [2000]). Unlike in the traditional linguistic approaches – which saw translation as a purely linguistic operation – in the functional approach translation was seen as a type of communication involving a number of players and having a specific purpose (or function), which had an impact on the applied translation methods.

Since audio description (AD) is a type of translation, whereby images are translated into words, it could be assumed that most of the tenets of TS would be applicable to AD as well. The idea of the functional approach being applied to AD has already been hinted at by AD scholars (e.g. Bardini 2017; Mazur 2014; Vercauteren 2016), including in the context of moving away from hard-and-fast AD guidelines to more flexible AD strategies (see e.g. Remael et al. 2014). To the best of the author's knowledge, however, to date no systematic application of functionalism to AD has been proposed.

In the presentation I will propose a functionally-oriented framework that will include both a macro- and micro-level analyses of the source text with a view

to determining the functional priorities in AD. This, in turn, will help inform the audio describer's decision-making process in their selection of appropriate AD strategies in order to best fulfil the skopos of this type of audiovisual transfer. What is more, a functionally-oriented typology of audiovisual texts will be proposed, based on the premise that there is a correspondence between natural language functions and film language functions, on the one hand, and – by extension – between 'traditional' text types and audiovisual text types, on the other. The functional framework as applied to AD will first of all be an attempt to theorize about AD, but more importantly, it will be a practical tool for effective audio description, especially useful for trainee or beginner audio describers.

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AD decision making process - a look inside the describer's head

Anna Jankowska, Jagiellonian University in Krakow (Poland), Universitat Autònoma de Barcelona (Spain)

My presentation will report on the results of the ADDit! project (1311/MOB/IV/2015/0) that is carried out to study how culture elements are transferred in AD and looks into the describers' decision making process.

Translation of culture elements also known as cultural references is a topic widely covered in Translation Studies and audiovisual translation (e.g. Pedersen, 2011). Intercultural references are not a central issue in audio description (AD) research. This topic was taken up by a small number of researchers who proposed classifications of ECR types and/or possible strategies of their description (Szarkowska, 2012; Walczak and Figiel, 2013; Chmiel and Mazur, 2014; Maszerowska and Mangiron, 2014; Szarkowska and Jankowska, 2015; Jankowska and Szarkowska, 2016) (Chmiel and Mazur, 2014; Jankowska and Szarkowska, 2016; Maszerowska and Mangiron, 2014; Matamala and Rami, 2009; Szarkowska, 2012; Szarkowska and Jankowska, 2015; Walczak and Figiel, 2013). However, it should be noted that the classifications of ECR types for AD purposes and strategies of dealing with them in AD proposed up to this date were 4 based on a very limited corpus (many of them were exploratory studies based on just one film) thus they are not comprehensive, and some inconsistencies might be found.

Audio description (AD) can be regarded both as a product and a process (Szarkowska, 2011). While in recent years, research on audio description as a product has evolved considerably we still know very little, if not nothing at all, about the AD creation process. So far research on AD concentrated on its features (e.g. Kruger & Orero, 2010; Matamala, 2014; Remael, Reviere, & Vercauteren, 2014), reception (e.g. Chmiel & Mazur, 2016; Giovanni, 2018; Mazur & Chmiel, 2011; Walczak, 2017b; Walczak & Fryer, 2017), training (e.g. Jankowska, 2017; Marza Ibanez, 2010) as well as on new technological solutions (e.g. Szarkowska & Jankowska, 2012; Walczak, 2011, 2017a).

In my presentation I will present results of a study carried out to understand the decision making process of Polish and Spanish describers with background in Translation Studies and without such a background. Within the study describers were asked to watch clips from Polish and Spanish films. This way each describer scripted AD to a clip from their source culture and a foreign culture they are probably unfamiliar with (Polish clip for Spanish describers and vice versa). While watching their eye-movement was recorded by an eye-tracker. Then the describers were asked to script audio descriptions and were encouraged to comment out loud their decisions (Think Aloud Protocols). At the same time their keyboard movements were logged, and their screens recorded. Preliminary results show that the strategies used by describers differ depending on the source culture of the clip they are working on and also based on their educational background.

AudioDescription education and quality

Lotta Lagerman, Fellingsbro folkhögskola, Örebro (Sweden)
Eli Tistelö, Fellingsbro folkhögskola, Örebro (Sweden)
Maria Bleckur, Fellingsbro folkhögskola, Örebro (Sweden)
Nico Psilander, Fellingsbro folkhögskola, Örebro (Sweden)

The AudioDescription (AD) training at Fellingsbro Folkhögskola started in 2011. The school believes it is time to formulate a quality document in order to be able to maintain a high standard of AD. Inspired by international guidelines for the interpretation of ADLAB in Europe we are creating a quality checklist both for AD's and for those who purchase AD.

These are excerpts from our 31 proposed points on our checklists for quality interpretation in recorded AD.

1. Is there an introduction?
3. Are the main characters described?
5. Are the key environments described?
10. Are facial expressions described?
11. Are body language described?
13. Is the AD both descriptive and explanatory?
20. Is there any AD even in longer sequences without dialogue or apparent activities.

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Bergsmannen

Incorporating speech recognition softwares into the workflow of a multilingual subtitling company

Mara Campbell, True Subtitles (Argentina)

The subtitling industry is constantly demanding shorter turnarounds and lower rates from its vendors. The market is swaying towards a more automated model, and finding different links in the chain of production that can be aided by new technologies is key to staying up to par with the competition.

These reasons lead my company to look for solutions to shorten production times and lower costs on some of our workflows. In automatic speech recognition (ASR) softwares created especially for the subtitling industry, we found ways of automating some of our processes.

In our presentation, we will describe the obstacles we encountered in the road of implementing these new workflows and the solutions we found to overcome them, and we will discuss the different ASR we tested and the results that we got with each.

Subtitling in the Fast Lane - The Future of Localisation Workflows

Serenella Massidda, Roehampton University (UK)

From May to December 2016, every week, more than 200 professional translators located around the globe were engaged in an unprecedented worldwide operation: localising the first global talk show conceived for the internet in around twelve hours. On 11 May 2016, Netflix, the Video Streaming on Demand (SVoD) giant, launched the first season of Chelsea, a late-night TV show hosted by Chelsea Handler, streaming on Wednesday, Thursday and Friday for a total of ninety thirty-minute episodes aired simultaneously in 190 countries worldwide, around fourteen hours after being taped. This titanic effort was powered by a technology-driven clockwork able to successfully manage and closely monitor the world-wide translation task force behind the scene: "the latest advancements in cloud computing applied to AVT, have substantially transformed the mediascape, reducing traditional turnaround times and spiralling global audiovisual localisation workflows" (Díaz Cintas and Massidda 2019 forthcoming).

This paper will shed light on the 'Chelsea Experiment' in order to elucidate how Netflix managed to premier the first global talk show with a lightning fast turnaround time, to provide an insight into the latest developments of video streaming encoding techniques (Roettgers 2016) and cloud-based architectures, and to measure the quality of the subtitles produced for the show with such an innovative ad-hoc translation workflow:

Firstly, the “Day and Date” or “Day-of-Broadcast” (DOB) localisation workflow - intended to make audiovisual content available now and everywhere – devised for Chelsea will be unveiled in order to understand the secrets of subtitling and encoding in the fast lane (Wong, et al. 2016). Secondly, a series of case studies will showcase the parallel versions of the English and Italian subtitled versions produced for twenty-two carefully selected episodes of Chelsea touching upon the quality of both the technical and linguistic dimensions of subtitling: reading speed, spotting, line breaks, characters per line and reduction, calques, transposition of humour (Rodríguez 2016), mistranslation and more. The study will bring the topic of subtitling quality to the attention of the audience, scholars and the localisation industry highlighting the importance of developing ad-hoc, quality-centred, process-oriented localisation workflows in the SVoD era (Lobato 2016).

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Cognitive audiovisual translation of transmedia projects - case studies and conclusions

Alexey Kozulyaev, RuFilms, School of Audio Visual Translation (Russia)

The Marvel Universe is not the only example of prolific transmedia projects currently comprising major movie releases, series, cartoon projects, VR productions, audiodescriptive projects, games including mobile ones) and comic books, but the most prominent one. Others include Disney, Amazon and Netflix original productions (including cartoons), Japanese and Chinese cartoon productions, DC Universe releases etc. They all pose a major practical challenge for an AV translator as they spread across several medias with totally different modes of cognitive processing by the audience (for example, immersive VR games, mobile games, video productions and comic books). These modes set forth differing requirements but all parts of a transmedia project share a lot of linguistic points like key names and phrases and modes of character speech that need to be preserved in all translations to make a project commercially coherent and viable. It also poses a problem of preserving a linguistic invariant of the source content in different cognitive environments. The presentation reviews the localization of Amazon productions into Russian and sums up practical approaches that were used to tackle the issue. It also highlights didactic tools used by the School of Audiovisual Translation for teaching the transmedia audiovisual translation.

Relevance and creativity in translating promotional tourist audiovisual material

Cristina Valdés, Universidad de Oviedo (Spain)

This proposal stems from one of the themes of the conference, which is related to mediating understanding on screen, in this case understanding multilingual promotional audiovisual material. In the last few years the buzz word in advertising translation and international marketing communication has been “transcreation”, which implicitly involves a shift of focus towards receptors, or end-users, of texts, and towards the effect of the promotional text on them. This is not a novelty in Translation Studies, even less in Advertising translation studies, but it has naturally brought about new challenges to translation training and to institutional and business decision-making when planning promotional campaigns. Thus, in my presentation I suggest dealing with the notions of relevance and creativity, since they are two key aspects at stake in promotional translation, which should be considered when translating, or transcreating, promotional material in general and, in particular, promotional material in the context of

tourism. In the first case, relevance is a pragmatic principle which is strongly empowered when making texts travel through different lands and audiences, posing questions to translators, or language-and-culture experts, who face the decision to choose the content material to be promoted. Likewise, creativity is highly demanded, given the nature of the process of creating advertising texts, particularly audiovisual ones, and given the efforts to be made when these texts are required to cross cultural frontiers.

In the presentation these two principles will be theoretically discussed, making special reference to promotional translation and international marketing, and real cases will be analysed in order to draw conclusions for a better production of relevant and creative (transcreated) promotional tourist texts.

Cognitive Load in Multimodal and Multilingual Text Processing: The impact of ASR and Post-Editing in Transcription Processes

- Anke Tardel, Johannes Gutenberg-Universität (Germany)
 Silke Gutermuth, Johannes Gutenberg-Universität (Germany)
 Volker Denkel, ZDF Digital Medienproduktion GmbH (Germany)
 Miriam Hagmann, ZDF Digital Medienproduktion GmbH (Germany)

Substantial gains in quality driven by Neural Machine Translation (NMT) for literary texts (Toral et al. 2018) and advances in Automatic Speech Recognition (ASR) suggest that post-editing could boost productivity while maintaining quality standards also in subtitling. Compass (Computer-Assisted Subtitling), a joint project of ZDF Digital and University of Mainz funded by the European Commission aims at optimizing the multilingual subtitling processes for public TV programs by developing an innovative subtitling platform.

We present results from an eyetracking and keylogging study evaluating transcription and translation processes as two main subprocesses involved in the complex subtitling process. With established gaze and typing measures indicating cognitive effort (de Sousa et al 2011), we investigate the impact of ASR and NMT on students’ and professional subtitlers’ transcription and translation behavior and triangulate the results with data from questionnaires and quality evaluations.

The experiment in which 13 professional translators and 13 translation students performed 8 tasks on 2-minute video clips is motivated by the planned pipeline of the Compass tool featuring support via ASR, NMT and translation with English as relay language. The tasks include intralingual transcription with and without ASR, translation from English into German directly from the video, with an additional English ASR script and with a correct English transcript.

Finally, participants performed post-editing on German NMT output of a Swedish TV series previously transcribed and translated into English. To assist their post-editing, they first had both the Swedish video and English transcript, and then either the Swedish video or English transcript only.

We expected ASR to help in intralingual and interlingual transcription but find that only a reliable transcript and the NMT resulted in the expected efficiency gains. Regarding cognitive load, we observed different strategies in the two groups and found access to the images in the video to be essential.

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Spelbomskan

Translating regionalised Upper-class English: Analysis of *The Prime of Miss Jean Brodie* (1969)

Luca Valleriani, Sapienza University of Rome (Italy)

Upper and upper-middle classes have rarely been studied in the field of sociolinguistics, at least in comparison with working-class and regional speakers, perhaps because of the exclusivity of their education and the impermeability of their social gatherings (Kroch 1996, Ranzato 2018). Consequently, it is possible to assume that this social group has developed a specific range of dialectal features, despite being precisely for that kind of

exclusivity that there is still limited accessibility to the upper social stratifications (Ibidem). However, the topic has recently been the focus of research within the audiovisual field, with studies dealing with the translation strategies adopted to render the language of this speech community in the target language, which apparently tend to draw more on lexical and prosodic expedients than on accent (Bruti and Vignozzi 2016, Sandrelli 2016).

After an introduction on the features of both upper-class English (Wells 1992, Ranzato 2018) and Scottish English (Johnston 1983, Aitken 1984), this proposal aims at analysing the language variety used in *The Prime of Miss Jean Brodie* (Neame 1969), film version of the 1961 novel by Muriel Spark, as perfect example of a regionalised RP accent, since the action is set in an exclusive school in Edinburgh. Building on previous studies on dialects in films (Hodson 2014) and on the translation of upper-class English into Italian (Bruti and Vignozzi 2016, Sandrelli 2016), the original version will also be compared with its Italian adaptation both in the official dubbing and subtitling as well as in recent instances of fansubbing (which will be helpful in classifying old-fashioned lexical choices as due to the ageing of the translation or as actual translation strategies) to find whether conventional strategies are employed even when upper-class speech is diatopically marked in the original.

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Can accents be used as a part of a translation strategy? The translation into Spanish of diatopic variation in the *Cars* saga

Francisca García Luque, University of Málaga (Spain)

One of the points of interest in audiovisual translation over the last few years has been accents and the way they are translated, or not, into different languages. There might be several reasons which explain or justify the presence of these diatopic variations in an audiovisual product and the attention they deserve in the translation process may differ from one case to another depending on the genre, on the importance of the character, etc. We can state that it is generally accepted that linguistic variation always poses a translation problem in the sense that each linguistic variation phenomenon is naturally confined to a specific language and culture; thus, it is difficult to find credible and natural equivalents in a different language and context. The result is that very often the nuances added by the presence of a particular accent in the original version are neutralized in the translated version. However, we can also find examples where these differences are also highlighted, as is the case with our corpus, the *Carssaga* (2006, 2011 and 2017).

As far as we know, there are not yet empirical data to confirm that adult dramas do not deal with diatopic variation in the same way as animation cinema for children does. Nevertheless, we think it could be interesting to analyze how some films which are supposed to target children audiences seem to use a specific translation strategy in order to exploit the potential that accents might have to underline certain features in some characters. The three films of the *saga Carshave* characters with different origins in the

original version which is reflected in the way they speak by different accents. This paper intends to study the treatment that such diatopic variation has had in the Spanish dubbed versions.

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Studying the effects of alcohol and drugs in cinema and their translation

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The same way the abuse of alcohol and other substances has an effect on abusers' behavior and cognitive functioning, it also has an analogous effect on their speech. In real life, substance abuse may result in what is widely known as disordered speech, characterized by an array of symptoms resulting from specific substances of abuse. In cinema, disorderly speech (Parra, 2016) follows its own rules: substances may have many effects on abusers depending on the style of the director or scriptwriter and the function of disorderly speech (DIS) in the film or sequence.

As a complement to the TraFilm project, which bases on L3 theory (Corrius & Zabalbeascoa, 2011; Zabalbeascoa, 2012) to study the translation of multilingualism in cinema, I have designed a database to successfully cope with the diversity of DIS. It allows the researcher to enter all relevant data involved in the analysis of any given instance of DIS and its translation: film, excerpt, version and language, substance(s), symptom(s), etc. Categories are flexible and can be updated depending on the researcher's needs and findings. Instances can also be rated according to a series of parameters, which favors the selection and extraction of examples. Some of these are automatically represented in a bar diagram, thus allowing for a quick overview and comparison of different versions of the same scenes or of different scenes across films. In order to centralize information, external files such as videos, images, text documents, and websites can be linked and stored in the database.

With this paper, I expect to generate interest in DIS and its translation and encourage researchers to contribute to this new and promising topic with the aid of such a versatile tool, which has proved useful for the analysis and classification of more than 1000 instances in close to 300 films.

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"Would you please shut up?": (im)politeness of requests in audiovisual translation.

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My study investigates the relationship between (im)politeness and AVT, by focusing on how (in)directness in the speech act of requests, as well as mitigation and intensification of their illocutionary force are handled in the translation of dubbing from English into Italian. Combining taxonomies proven successful in past studies of requests (Blum-Kulka et al. 1989, Aijmer

1996, Leech 2014, amongst others) I will answer the following research questions:

1. How do non-verbal (visual and oral) codes shape the audiovisual translator's choices in terms of (im)politeness load of translated requests?
2. Do isochrony and qualitative lip-synch constraints force the audiovisual translator to opt for linguistic strategies entailing a departure from the (im)politeness import of the original request and what is the consequence of this shift, in terms of characters' characterization?

Using the Pavia Corpus of Film Dialogue (Pavesi, Freddi 2009; Pavesi 2014), my study involves twelve English films of different genres and their Italian dubbed counterparts and aims to bridge the gap in the unexplored relationship between Audiovisual Translation Studies and Politeness research.

Answering the first research question gives us an insight into dubbing translators' "intersemiotic" pragmatic awareness, by assessing the impact of film multimodality on the rendering of (im)politeness, whereas the second research question reveals which losses AVT constraints entail on (im)politeness equivalence between original and dubbed dialogue. Both aspects break new ground in Audiovisual Translation Studies.

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The Subtitling of Swearing from English into Chinese: a Multimodal Perspective

Siwen Lu, University of Liverpool (UK)

Focusing on the films including *Four Weddings and a Funeral* (1994), *Bad Boys* (1995) and *Criminal* (2016), this paper investigates the subtitling of swearing in films which have been officially imported into China since 1994, drawing upon Systemic Functional Linguistics (SFL)-informed multimodality.

With the development of the digital technology, research on translation studies is no longer purely linguistic-based and increasing attention has been paid to the effects of different semiotic resources on translation. Audiovisual translation, especially subtitling, has benefited the most from this multimodal turn due to its polysemiotic nature. As an interesting topic for both linguistic and intercultural analyses as well as a translation challenge due to its offensive nature, swearing has been much discussed in the area of audiovisual translation. However, less attention has been paid to the multimodal analysis of swearing. It is crucial to adopt a multimodal approach to analyse the subtitling of swearing because swearing is a type of communication that is always accompanied by non-verbal elements.

By adopting the method of multimodal transcription, the main focus of this study is to examine the multimodal construction of swearing from the three metafunctional levels, to investigate the interaction between verbal and non-verbal elements in the construction of swearing in the source text and to consider whether this has different effects on the Chinese subtitled version. The results show that the Chinese translation follows a target-oriented strategy and there is a strong toning-down tendency in terms of the subtitling of swearing. However, through the multimodal analysis, it is suggested that the toning-down of swearing does not necessarily result in the complete loss of the original effects as they can be largely compensated by visual (e.g. mise-en-scene and cinematography) and acoustic elements (e.g. sound) in films. Existing research which argues that the toning down of swearing has a homogenizing effects on the target text cannot be sustained from this study as there are micro (e.g. mise-en-scène, cinematography and sound) and macro factors (e.g. genre, co-text and register established on the character's first appearance) to cue the functions of swearing. Thus unlike previous studies which are based on a relatively autonomous and decontextualised analysis, this study presents swearing and its translation in relative heteronomy from their context in the multimodal text and highlights the crucial importance of regarding subtitles as only one element in the whole multimodal ensemble and treating the whole film as an entire system.

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Mimer

Are literary translations useful in subtitling film adaptations of literature?

Paweł Aleksandrowicz, Maria Curie-Skłodowska University, Lublin (Poland)

Adaptations of literature have been a constant part of annual film repertoires almost since the beginning of the film medium. Every year, Hollywood alone produces several dozen adaptations in the form of feature films, many of which enjoy commercial success thanks to the popularity of the literary original. When a film adaptation is to be translated and released in a given country, the translation of its literary original is usually already available, and might be known to potential viewers. It would seem wise to base the audiovisual translation on the literary translation, but – bearing in mind today's market conditions, where deadlines are tight, and time is money – is it really worth it to assign the translator the task of reading, for instance, a 300-page book?

The present research aims to investigate how useful the target translation of the literary original is when preparing the target audiovisual translation of the adaptation. It is based on adaptations of 18 diverse literary pieces – including novels ("Anna Karenina," "Moby Dick", "Tortilla Flat", "The

Hunchback of Notre Dame”, “Lust For Life”, “God’s Little Acre”, “Bonjour Tristesse”, “Some Came Running”, “On The Beach”, “To Kill a Mockingbird”, “In Cold Blood”, “Murder On The Orient Express”, “Under The Volcano”, “Elmer Gantry”), plays (“Julius Caesar”, “Gaslight”, “Inherit The Wind”) and one novella (“A Christmas Carol”). Their translations were commissioned by a local cinema and cultural centre in Lublin, Poland, for a year-round series of screenings. The translators commissioned with the task were required to read the Polish translation of the literary original. If more than one translation was available, they were to choose the most renowned one, which the audience was most likely familiar with. Then they were to subtitle the film adaptation on the basis of the literary rendition, and report in a questionnaire on the usefulness – or lack thereof – of the literary translation in the subtitling process. The following questions were included in the questionnaire. While translating, how often did you use the literary translation from 0 (not at all) to 5 (all the time)? How applicable was the literary translation from 0 to 5? If it was applicable, please give specific examples. Were there instances when the literary translation hampered the AVT process? Did the subtitling mode hamper the applicability of the literary translation? How faithful was the film to the book on a scale from 0 to 5? Please estimate how much of the literary translation (in percentage) was directly applicable in the subtitles? Would it be possible to produce a successful film translation without resorting to the literary translation?

“All This Song and Dance about Culture:” A contrastive analysis of the translation of cultural references in the Spanish subtitling and dubbing of Indian cinema

Taniya Gupta, Jaume I University in Castellón, Valencia (Spain)

The aim of this presentation is to make a contribution to research on the translation of Other cinemas and analyse existing translations of Indian films in Spain. As noted by Desai and Dudrah (2008), India is a country where multiple regional industries collectively produce, in more than 30 languages, the largest number of films in the world. Yet, research in Translation Studies on this topic has been minimal, with the exception of a few recent studies on multilingualism in Indian diaspora cinema (Higes Andino 2014), or case studies of the works of more internationally recognised directors such as Deepa Mehta or Mira Nair (Di Giovanni 2008).

This paper uses an empirical, interdisciplinary methodology based on Descriptive Translation Studies (Toury 1995) with a bottom-up approach to study a corpus of 13 Indian films which are available commercially with subtitled and dubbed versions in DVD format. It takes issues that have been discussed in Audiovisual Translation Studies, albeit usually from the perspective of European and American cinematic traditions and socio-cultural heritage, and applies them to a varied corpus of Indian cinema. It carries out a qualitative and quantitative analysis of the Spanish translation of cultural references in Indian cinema, based on existing models developed by researchers such as Gottlieb, Mayoral, Nedergaard Larsen, Díaz-Cintas, Pedersen and Ranzato. Given that a large number of case studies dealing with cultural references have been applied to language pairs that may be considered to be relatively close, in terms of geographical and cultural proximity, it is worthwhile to determine the extent to which they can account for translations of a somewhat more distant source text and culture.

It also seeks to investigate whether the concept and definition of a cultural reference can be extended to certain features of Indian cinema aesthetics that do not readily fit into the existing models and approaches to cultural transfer in translation. One such feature of Indian cinema is its prolific use of musical sequences. This presentation looks at the cultural, narrative and contextual function of such musical sequences, as well as the techniques used to translate them, based on current research in song translation (Franzon 2008, Kaindl 2005, Susam-Sarajeva 2008).

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The Chinese Fansub Version of Gomorra - La serie: How Chinese Fansubbers Handle Swearing

Serena Zuccheri, University of Bologna (Italy)

Enthusiastically compared by international critics to the best contemporary crime TV series and auteur films, the first season of *Gomorra-La serie* (from now on *Gomorra*) is the best-selling Italian TV product abroad (Napoli and Tirino, 2016). Despite its success, the People’s Republic of China does not appear among countries that have obtained its broadcasting rights. This absence is not surprising due to the regulations issued in recent years by the SAPPRFT (State Administration of Press, Publication, Radio, Film and Television), the agency in charge of managing and supervising the exchange activities between Chinese and foreign television broadcasters. Disapproving of the crime TV product for its violent and bloody content (Ying Zhu *et al*, 2018), in recent years SAPPRFT has limited its broadcasting within television programming, denying the Chinese audience the opportunity to watch *Gomorra*. However, the online growth of non-professional subtitling, a phenomenon today internationally known as fansubbing, has allowed Chinese audience to watch *Gomorra*, and understand its contents by using the subtitles provided by local fansubbers.

Gomorra is linguistically characterized by a great use of jargon, coarseness and swearing that Chinese fansubbers, directly translating from Italian, have tried to accurately reproduce using equivalents in their mother tongue, or tabooing them by subjecting some of the most vulgar and irreverent expressions to linguistic interdiction. Inspired by the studies conducted by Galli de’ Paratesi (1969), Cardona (1976) and Li Junhua (2010), and by the analysis of their methodologies, and the possible strategies adopted to overcome the linguistic taboo, this work aims to present the analysis of the Chinese subtitles of the first season of *Gomorra*; in particular it shows the excerpts in which the linguistic taboo is used, defining not only the non-professional translating strategies on the signifier or on the signified, but also the pragmatic functions that it can perform in the target language. As we will see, the epithets that recur with a certain frequency are ‘cazzo’ (dick/fuck), ‘stronzo’ (asshole) and their derivative forms. During the presentation the analysis of the term ‘cazzo’ will be presented. In particular, we will analyse three particular linguistic elements:

1. swearing in the source text is used as a slot filler occurrence that could be omitted because it does not change the sense nor the structure of the sentence;
2. swearing is used as subject, object or verb of the sentence: it cannot be omitted, but it can be attenuated;
3. swearing is used as a stand-alone occurrence that could be omitted because it is not a basic part of the sentence.

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A Sociological Perspective on Self-mediated Fansubbing in China

Sijing Lu, University of Liverpool (UK)

The open, participatory and interactive nature of the Internet has made it possible for like-minded people to gather together for common goals, and those online collaborative activities have made fansubbing a more visible activity ever than before. Previous research of fansubbing in China is mostly

text-centred. For example, Chinese fan-subtitlers have made great effects on the professional subtitles with their innovations such as commentary notes and pop-up glosses. Scholars illustrate that the creative subtitling strategies used in Chinese fansubbing have helped maintain the register of the original and the meaning of the source dialogue, compared with the professional subtitling. However, fansubbing is treated as a static activity and limited to be illustrated by either linguistic regularities in translation or technologies involved in production, thus overlooking the in-depth analysis of the dynamics of social context that fansubbing takes place. From this perspective, fansubbers can be seen as self-mediated agents that constantly interact with social structures, and their subtitling decisions could be seen as a result of their social experience and previous socialisations.

The current paper provides a sociological study of self-mediated fansubbing in China. It illustrates the issues of theoretical and methodological framing of online amateur translation. Aiming to uncover the social dynamics of fansubbing practice, the paper employs Bourdieu's interrelated concepts of field, capital and habitus reconsidered for online translation research. The empirical investigation focuses on three Chinese fansub communities (ShenY, Fixsub, Orange) and employs Kozinets' netnography as the dominant methodology. Netnography (i.e. ethnography on the Internet) is coined by Kozinets (1998, 2010) and is derived from the traditional anthropological approach of ethnography that has gained rich popularity in sociology, cultural studies, media studies and other fields in the social sciences to understand a particular cultural group or social setting. Netnography uses online communications as a source of data to reach to the understanding and representation of a communal or social phenomenon. As suggested by this methodology, three types of data are involved in the study: archival data, fieldnotes and online questionnaire.

Based on the application of netnography, the study attempts to map out the embedded dispositions of online fan-subtitlers within the structure of multiple fields and examine their stance as self-mediators. Specifically, it reveals the underlying motivations driving fan-subtitlers to work as volunteer translators and group orientations such as collectivism and loyalty. The paper also explores how the pursuit of various forms of capital (social capital, cultural capital and symbolic capital as elaborated by Bourdieu) defines the fan-subtitles as dynamic agents within the subtitling field.

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Average Subtitling Speed or How to Compare Apples and Oranges

Nazaret Fresno, The University of Texas Rio Grande Valley (USA)

Katarzyna Sepielak, The University of Texas Rio Grande Valley (USA)

Subtitling speed (or captioning speed) is one of the most researched parameters of subtitled audiovisual materials. It is of paramount importance for pre-recorded programs and for live shows since fast subtitles that are not aligned with the viewers' reading skills may not be read in full. If this occurs frequently, comprehension by the end users might be compromised. When it comes to research, the average subtitling speed is often reported as an indication of how fast (or how slow) the subtitles in a given program are delivered. Nevertheless, this measurement might not always reflect the actual speed characteristics of an audiovisual product.

To begin with, the same average subtitling speed may result from programs including subtitles delivered at very different paces. Additionally, there is no universal way to calculate this value and several mathematical formulas are used in the existing literature (as well as by professional subtitling software) to come up with what is always called "average subtitling speed". Furthermore, depending on the specific characteristics of the audiovisual product, the use of one calculation method or another might lead to substantial variation in the results. This presentation will elaborate on the aforementioned ideas to describe why the notion of "average subtitling speed" is problematic and should be nuanced. Some reflections on the implications that this lack of uniformity might have for research will be shared with the audience, before reviewing potential alternatives to the use of the average subtitling speed per se.

Afternoon session 14:20-16:00

Auditorium

Comparing human and automated approaches to video description

Sabine Braun, University of Surrey (UK)

Kim Starr, University of Surrey (UK)

The recent proliferation of (audio)visual content on the Internet, including increased user-generated content, intersects with European-wide legislative efforts to make (audio)visual content more accessible for diverse audiences. As far as access to visual content is concerned, audio description (AD) is an established method for making content accessible to audiences with visual impairment. However, AD is expensive to produce and its coverage remains limited. This applies particularly to the often ephemeral user-generated (audio)visual content on social media, but the Internet more broadly remains less accessible for people with sight loss, despite its high social relevance for people's everyday lives.

Advances in computer vision, machine learning and AI have led to increasingly accurate automatic image description. Although currently focused on still images, attempts at automating moving image description have also begun to emerge (Huang et al. 2015, Rohrbach et al. 2017). One obvious question arising from these developments is how machine-generated descriptions compare with their human-made counterparts. Initial examination reveals stark differences between the two methods. A more immediate question is where human endeavour might prove most fruitful in the development of effective approaches to automating moving image description.

This presentation reports on an initial study comparing human and machine-generated descriptions of moving images, aimed at identifying the key characteristics and patterns of each method. The study draws on corpus-based and discourse-based approaches to analyse, for example, lexical choices, focalisation and consistency of description. In particular, we will

discuss human techniques and strategies which can inform and guide the automation of description. The broader aim of this work is to advance current understanding of multimodal content description and contribute to enhancing content description services and technologies.

This presentation is supported by an EU H2020 grant (MeMAD: Methods for Managing Audiovisual Data: Combining Automatic Efficiency with Human Accuracy).

Implementing live interlingual subtitling in live events: towards guidelines and technical protocols

Łukasz Duka, University of Warsaw (Poland)

Monika Szygielska, Dostepni.eu (Poland)

Agnieszka Szarkowska, University of Warsaw (Poland)

Live interlingual subtitling has the potential to provide access to live events conducted in a foreign language for D/deaf people as well as foreign audiences, including migrants, refugees and anybody who relies on subtitling to access live events.

Guidelines and technical protocols are needed to professionalise the provision of interlingual live subtitling as an access service.

The paper will discuss the technical and organisational challenges related to implementing live interlingual subtitling in live events. We will present guidelines on accessible live streaming with live subtitling, following the consultation process with experts and NGOs representing people with disabilities. We will then discuss key elements of proposed technical protocols on implementing live subtitling in scenarios such as social/institutional events and the classroom and invite experts to participate in the consultation process for establishing the final version of the protocols. The protocols are being created as part of EU funded project Interlingual Live Subtitling for Access (ILSA), lead by Pablo Romero-Fresco from the University of Vigo.

Behind the scenes at Netflix

TBA, Netflix

Since Netflix first began its international expansion in 2010, content localization has played a critical role in bringing joy to global audiences. The globalization team has iterated on how to integrate experts, technology and processes to produce localized content that is loved globally. This presentation will cover examples of the challenges, improvements and strategies employed while striving to achieve quality localization at scale.

Subtitle Assessment at SBS TV Australia. Application of the FAR model

Jing Han, Western Sydney University & SBS TV Australia

The Special Broadcasting Service (SBS) is one of the two public broadcasters in Australia, specialising in multicultural and multilingual broadcasting. SBS broadcasts over 3000 hours of programs acquired from over 40 countries each year subtitled in English. SBS Subtitling Unit was established in 1985 to produce English subtitled versions and monitor the quality of supplied English subtitles broadcast on SBS channels. Traditionally, the majority of the acquired LOTE content was subtitled in-house, because most LOTE programs did not have English subtitles or the quality of the supplied subtitles failed to reach SBS standards. In the last decade, half of the acquired LOTE content was supplied with English subtitles. Subtitle assessment has become an ongoing task in deciding

- a) subtitles are acceptable;
- b) subtitles require changes and improvements in specific areas;
- c) subtitles are rejected.

The assessment is based on SBS Subtitling Style Guide (unpublished) and the best practice. The key areas of assessment include translation quality, subtitling requirements and technical aspects that impact on viewing experiences. There is no assessment model per se that gives a score on each item, which can make such a task subjective and difficult to provide training. Pedersen developed a tentative model for interlingual subtitle quality assessment called FAR that was first published in *The Journal of Specialised Translation*, July 2017. The FAR model is based on error analysis in three key areas: Functional Equivalence, Acceptability and Readability. It gives individual scores or penalty points in each of the three areas, depending on minor, standard and serious errors. The penalty score is then divided by the total number of subtitles to arrive at a score or percentage in each of the areas. Functional equivalence is concerned with translation with its primary focus on semantic errors and secondary focus on stylistic errors. Acceptability looks at grammar errors, spelling errors and errors of idiomacticity. Readability involves technical aspects such as segmentation, reading speed, line length, size of font and punctuation. The fact that the FAR is based on error analysis makes the FAR an applicable model for SBS in assessing supplied subtitles in order to accept or reject them in an effective and consistent way. The model is, as Pedersen states, incomplete and this open-endedness leaves room for individual users to develop a fully populated model to suit their own specific purpose. What we have added are threshold criteria which enable us to reject subtitles that do not meet the threshold criteria straightaway without the need to go through the whole program. The threshold criteria are derived primarily from elements in Readability, in particular, size and colour of font, reading speed and line length. It will be very interesting to see the percentage of threshold rejections. One of the challenges of populating the FAR model is to include every element and work out consistent correlations between types of errors and the deduction of marks in such a way that makes the calculation of the marks easy and less time consuming. The research question of this project using the FAR model in assessing supplied subtitles is: how effective is the FAR model in subtitle assessment practice? The expected outcomes of this project will show

1. the most likely reasons for rejections;
2. languages from which English subtitles are produced have higher acceptance rate;
3. how threshold criteria work.

Lingsoft

Michael Stormbom (Finland)

A brief overview of the potential in using language technology solutions in producing accessible content, illustrated through concrete customer case studie.

"Brilliantly done by Mai Harris.": British subtitlers in the early decades of sound.

Dr Carol O'Sullivan, University of Bristol (UK)

This presentation reports on the findings of a British-Academy funded project on three women who were prominent figures on the UK specialised film distribution circuit in the early decades of sound: Josephine M. Harvey, Elizabeth Mai Harris and Julia Wolf. Harvey was Secretary of the Film Society (1925-1935) and subtitled a number of films for the Academy Cinema including Sagan's 1931 *Mädchen in Uniform*. Wolf subtitled films for the new Curzon Cinema from 1934 until the second world war. Harris began her subtitling career with Ophuls' *Liebeleiin* early 1934 and was the most prominent subtitler in the UK until the 1960s. Between them, they subtitled many enduring film classics of the twentieth century. Their work, unlike that of male contemporaries such as Ivor Montagu and Paul Rotha, has been almost completely neglected. The project is archive-based, in that it identifies and analyzes surviving film versions of the period in order to evaluate how the translation activity of Harvey, Harris and Wolf influenced foreign film distribution and reception in Britain and laid the foundations for the UK's audiovisual translation industry. It also draws on recent work on the historiography of audiovisual translation and recent film studies research on technicians and female crew in film history.

The project is designed around research questions including:

- Where and how is the work of these subtitlers acknowledged? (Film prints; trade press; mainstream press; previous research)
- Did subtitlers of the period consider themselves part of the film industry; or the translation industry; or both?
- What material heritage survives of the work of these subtitlers?
- How can research on early subtitling contribute to improving archival metadata for audiovisual translators?

A game of Taboo: black humour and manipulation in the Italian version of Game of Thrones

Valeria Giordano, University of Rome Tor Vergata (Italy)

Valentina Stagnaro, University of Rome Tor Vergata (Italy)

The HBO series *Game of Thrones* is one of the most popular dramas on television. It is famous for its gloomy and disturbing contents exploring taboos such as rape, incest, prostitution, oral sex, orgies, killing kids, nudity, slavery, genital mutilation, cannibalism, etc. The show has been tracing a boundary of social acceptability of such morbid topics, since television now redefines what is socially acceptable. More seditious the content, more the people will watch it. The present study offers a selected analysis of taboo-involving scenes in which it is interesting to point out that taboo breaking in this show usually happens through morbid humour and satire. *Game of Thrones* offers a rich collection of brutality going alongside with the ridiculing version of them. Most of the breaking-taboo scenes are intentionally hilarious, and the question is interesting along with the issues they pose during the audiovisual translation. In the selected corpus, manipulation seems to be more frequent in the intentionally hilarious scenes than in those that are purely horrifying. Therefore, the research hypothesis is that the motivation behind censorship is not the taboo itself, but the taboo language used. Manipulation happens in certain scenes more than in more disturbing ones if the dialogue they contain includes swearwords and vulgar expressions. In this sense forbidden words, with their power to shock and scandalise, are considered most dangerous than the taboo explicitly displayed. Following this notion, the paper investigates the manipulation of swearwords in the selected corpus, providing critical examples and discusses translating issues, with the aim of exploring the shifting boundaries of the acceptability of the taboo, especially referred to black humour moments as compared to the purely tragic elements that cause a debate between real and perceived offence in the public. Díaz Cintas motivates the importance of further research in the field of manipulation by considering translated audiovisual programs as powerful vehicles for the transmission of moral values and stereotypes. Following these ideas this study provides further evidence to previous research and explores issues regarding manipulation imposed by the patronage and self-censorship of the dialogue writer.

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Censorship and resistance in the audiovisual translation of the European movies in the post-Stalinist Soviet Union

Tiina Põllu University of Tartu (Estonia), INALCO (France)

The AVT of the Western movies from capitalist countries underwent a strict censoring and translation process in the Soviet Union, being granted a permission to be shown in cinemas after a thorough selection procedure. Censorship usually included visual and verbal cuts and rearrangements of ideologically questionable scenes and expressions. On the basis of the Russian dubbed versions foreign films were subtitled into respective languages of different the Soviet Republics. As the subtitles were always entirely based on Russian dubbed versions and as subtitlers were not granted access to the original audiovisual material, it can be claimed that all Western film production was entirely censored in the Soviet Union and its republics. Nevertheless, it was not only the vertical power enforcement from the state apparatus that contributed to censorship. Firstly, the nature of the AVT is, due to time and space restrictions, prone to all kinds of shifts in meaning - including compression, modification and deletion. Secondly, in the Foucauldian sense, censorship is a semiotic process acted through the relationships between various censorial agents, among them also translators, who internalized the prevailing ideologically influenced translation norms by developing a co-called self-censoring habitus.

The translators were supposed to practice "free translation", a style that was prevalent during the Cold War and which embodied the socialist realism values, i.e. the translated text had to "mediate the reality depicted by the text" and help and clarify where the reality was not so clear by using textual manipulations to enhance socio-realistic "truthfulness". This could entail minor omissions of unnecessary details of the source text that were not sufficiently progressive or useful (Kashkin 1968: 451).

But there were also several instances of resistance to censorship by the translators. Firstly, the translators were often puritans and fought against russification by keeping their native language intact from Russian influence. But that was not all: In the Soviet Union, movies were shown on three screens, being official cinemas (always dubbed into Russian or subtitled into local language in the Soviet Republics, like the case of Estonia), film festivals and cinema weeks with Russian subtitles or dubbing, and last but not least cinema clubs, the latter showing in Estonia to the local intelligentsia uncensored foreign movies in original language in closed sessions, where the translations were performed live and simultaneously with the movie by a translator who maybe even saw the film for the first time. Those cinema clubs soon gained a wide popularity as means of seeing uncensored Western cinema of high quality.

One good example of the AVT censorship and resistance in post-Stalinist Estonia is the film of Bernardo Bertolucci *The Conformist* (1970), distributed in the Soviet Union cinemas and cinema clubs six years after its production between 1976–1983. While this coloured movie was initially 111 minutes long, it was shown first time in 1976 in St Petersburg's cinema "Gorkii" in a black and white version which was cut down to a more than 30 minutes shorter version.

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How the Dubbing Stole Christmas - Censorship in dubbed children's TV shows

Gabriela Scandura, Universidad de Buenos Aires (Argentina) & Universidad Jaume I (Spain)

Children and teenagers' TV shows are usually dubbed into "neutral" Spanish in Latin America. This has been so for decades. However, in the last 15 years, there have been significant changes in the dubbing of these programs. The neutral or Latin American Spanish used has always been an artificial variety of Spanish meant to be understood by every Spanish speaker from Argentina and Chile to Mexico (and nowadays the U.S and Canada as well), a far-from-ideal situation, since there are over 400 million Spanish-speaking viewers in the Americas, with different regions speaking different varieties. Lately, this neutral Spanish has been influenced and manipulated by different agents in the dubbing process, and even by governments and audiences. The rise of populism in Latin America in the 2000s, political correctness taken to extremes, the lack of a non-arbitrary way of choosing what is neutral and what's not, the differences between low-profile and high-profile cultures, and the influence of TV viewers and social media are some of the factors that have contributed to create a specific Latin American Spanish for dubbed

children's programs where translators are not allowed to use certain words or references –even if they are present in the original. This presentation discusses the past and present of neutral Spanish and how censorship has been shaping the Latin American Spanish dubbese used for children's TV shows.

The Effects of Netflix's Uncensored Policy in Subtitling Taboo Language from English to Arabic: A case study of Kuwait

Alanoud Alsharhan, University College London (UK)

In recent years, the internet has revolutionized the way individuals watch television and provided many people around the world with access to content they have never had access to before. One of the most successful companies that have offered people such entertainment services via online streaming is Netflix, which has become available worldwide in over 190 countries.

A core part of the company's view is to eliminate outdated policies and restrictions that are applied on linear television locally and globally. Accordingly, individuals who have access to Netflix's content in a country such as Kuwait, where content on linear TV and cinemas is heavily scrutinized and censored, can watch uncensored audiovisual materials, which include subtitles. Subtitling uncensored audiovisual materials for Arabic-speaking audiences is a new phenomenon given the long history of using euphemism and most often omission strategies. This new trend has attracted limited attention so far within the field of Audiovisual Translation (AVT).

Therefore, in an attempt to occupy this research niche, the present study aims to closely examine these subtitles, particularly the instances that include taboo language. Translation strategies applied are identified, analysed, and assessed in terms of how successful they are in rendering the original speech and register. The other objective is to investigate whether there is an emotional impact such uncensored subtitles have on the target audience.

This paper is focused on the first part of this research study, which is the initial results of the corpus analysis and discussion. A parallel corpus will be created from the English and Arabic subtitles used in five Netflix original shows and an analysis and discussion of the translation strategies will be completed to assess how successful such subtitling strategies are.

Spelbomskan

The Audio Description of Silence. Results of the First Comparative Reception Study Conducted in Argentina

Gabriela Ortiz, PERCEPCIONES TEXTUALES, Buenos Aires (Argentina)

The purpose of audio description is that the audience of an audio described film may reconstruct the story that the film tells in the same way as the rest of the audience of the film. According to Casetti & Chio,¹ certain phenomena define the role of sound in film; more specifically, they discuss the codes that regulate the interaction between sound and image. Following their classification, audio description may be categorized as a "strong" intervention in the film's storytelling.

There are multiple chances to improve the film-watching experience for the blind and visually-impaired. When producing the audio description for a film, it is necessary to take into account the sound components of the audiovisual text (including silence), and their respective semantic weights; to incorporate the design of audio description into the film's structure; and to collaborate closely with the different parties involved, first and foremost with the blind and visually-impaired.

As part of her post-graduate studies in AVT and accessibility at the ENS Lenguas Vivas Sofía Broquen de Spangenberg (Buenos Aires, Argentina),² the author of this presentation conducted a research into the role of silence in audio description, which included a reception study. Her corpus was two versions of the audio description of the same scene of the film *The Clan*,^{3,4} by Pablo Trapero (Argentina, 2015). The object of this study was to determine whether improving the quality of audio description (in terms of sound mix and of the proportion of AD and silence) improved the reception of the audiovisual text by the users of audio description. This is a qualitative survey comparing the AD made in Spain with the AD of the same scene of the film made following the suggestions of the author in her paper. The respondents of the survey were either blind or visually-impaired, people with eye disorders, and controls, all of them living in Argentina. Other aspects assessed in this study included whether providing users with an

"audiotrailer" improved understanding; whether the Spanish variant influences on user preference; and whether the voice and tone of the audio describer has any impact on the reception of the audio description. In 2019, the author started a second survey to refine the results of the original survey. Both set of findings will be presented in this session.

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¹ Casetti and Chio. *Cómo analizar un film* (Spanish translation of the book in Italian) <https://www.casadellibro.com/libro-como-analizar-un-film/9788449320200/1142463>

² Postgraduate Diploma Facebook Fan Page (in Spanish) <https://www.facebook.com/diplomaturatavargentina/?fref=ts>

³ Link to the information of the movie at IMDB

https://www.imdb.com/title/tt4411504/releaseinfo?ref_=tt_dt_dt#akas

⁴ Link to the Argentine audio description produced for this research study (in Spanish) <https://www.youtube.com/watch?v=VfdOJ04WCLw>

Contemporary Opera for all: a practisearcher's report

Nina Reviere, University of Antwerp (Belgium)

The present paper is a practisearcher's report of the audio described performance of *Satyagraha*. *Satyagraha* is an opera in Sanskrit, with music by Philip Glass and a choreography by Sidi Larbi Cherkaoui, that was performed by the Flemish Opera in Ghent in November 2018 with an audio description by Nina Reviere and Victoria Hopchet. The project constitutes an interesting case study.

First, *Satyagraha* is a good example of the hybridity and merging of genres that is prevalent in audiovisual media today and constitutes major challenges for audiovisual translation practice and research. The challenges involved in making this performance accessible through audio description are echoed in current research themes in the field of AD: the semiotic complexity of audiovisual texts and, in particular, the challenges in describing modern dance, the integration of surtitles in opera with AD, the place of the describer in the artistic creation process of a performance, the role of sound in AD and the role of audio introductions (AIs) as a key access service for live performances. Second, the project faced the describers with additional improvisation challenges, as the rehearsal and preparation process did not go as planned – an inherent risk of live access services.

These two reasons forced the describers to venture beyond current AD standards and practice and experiment with new approaches. By applying the principles of Action Research the present study aims to reflect on the creation process of the AD, the decision-making process of the describers, the specific text and context-bound challenges of this performance, the adopted AD-strategies, the feedback of users and how this experience challenges the way audio description is currently being approached and opens up new avenues for research.

The paper will focus on three specific challenges related to the performance of *Satyagraha*, in light of current literature and research by the authors in this domain:

- Audio Introduction: What is the ideal form and function of the AI to anticipate the plot, scenography and dance sequences?
- Audio describing dance: how can strategies be developed for describing modern dance, taking into account extreme time constraints and the need for 'information' selection?
- Live audio-subtitling: How can subtitles of the Sanskrit libretto be integrated in a meaningful way?
- Sound and AD: the importance of the role of the soundscape in this performance and AD as a form of 'audiostorytelling'.

Age-oriented Audio Description

Elena Aleksandrova, Murmansk Arctic State University (Russia)

The paper describes an ongoing project which is aimed at creating age-oriented audio description. The project is part of a bigger one - 'Homer' – a project by Murmansk Arctic State University in the Murmansk region the purpose of which is to provide media accessibility for people with low vision and those hard of hearing. The project analyzed in the paper looks into the peculiarities of providing audio description aimed at people of different ages with severe vision impairment and complete blindness. The participants of the project were divided into five major groups, the division being based on the age groups: Children (0-9); Teens (10-14); Youth/young (15-24); Adults (25-64); Seniors (65 and over). The fundamental idea which lies behind the

division is that age differences in word and language processing affect the viewing process as a critical cognitive one. Audio description which gives a verbal picture of the screen images can affect the cognitive processes which take place during the perception of the media (films, cartoons, educational infographics, etc) because age differences in information processing are not taken into consideration at present – audio description provided by the modern media is age-neutral, i.e. the same for all ages. Reception studies show that it is possible to provide age-oriented audio description in Russian by using the data from eye-tracking studies and applying the results separately for each age group.

Production of AD in 360° videos: results from usability tests

Anita Fidyka, Universitat Autònoma de Barcelona (Spain)

360° videos – called also omnidirectional or spherical videos – are an emerging media format (Allen and Tucker, 2018) that evolves rapidly, posing challenges regarding accessibility of its technology and content (Fidyka and Matamala, 2018).

Taking into account that accessibility is considered an instrument to ensure human rights (Greco, 2016), 360° videos should be made accessible to all members of our society, including persons with sight loss. They should also be produced in such a way as to allow its users to understand, enjoy and feel immersed in the content.

As this media format differs from two-dimensional content in terms of storytelling (Dooley, 2017; Gödde et al., 2018), a new approach of producing AD needed to be proposed and tested. Such approach have been proposed within the ImAc project, the ongoing Horizon 2020 initiative (Grant Agreement: 761974).

This presentation will discuss the results of a usability study in which professional audio describers evaluated the AD editor developed within the project. This study allowed us to identify not only the usability of the system, but also the expectations of professionals in relation to this new environment, and how it can impact their traditional workflow.

Firstly, a brief discussion of 360° videos will be offered. Secondly, the main features of the AD editor will be outlined, especially the possibility to set the angle in the 360° sphere. Then, the methodology followed in the test will be discussed, with a focus on the experimental design, the materials used, and the standardized questionnaires chosen. Finally, the results from the SUS questionnaire (Sauro and Lewis, 2016) and open preference questions will be discussed.

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Use of enacted audio description to improve film watching experience for visually impaired viewers

Ashay Sahasrabudhe, University of Mumbai (India)

Visual experience of the film is not limited to generating cognitive response but also evoking emotional stimuli. Film visuals are used effectively to elicit emotions in viewers (Gross & Levenson, 1995; Visch, Tan & Molenaar, 2010). Film visuals are also important to know the narrative and their inaccessibility can impact the understanding of the film (Sahasrabudhe, 2015).

For a blind or visually impaired (B/VI) person, audio description acts as substitute for visuals. Hence audio description should create emotional response in B/VI person apart from informing them about what's going on screen.

Film dialogues convey not just information but also the emotions to audiences. The verbal enactment of the dialogue i.e. *vaachik abhinaya* as mentioned in *Natyashastra* (an ancient Indian text on dramatics) plays very important role in conveying emotions and meaning of the dialogue (Mishra, 2015).

Several research studies have proved that human voiced AD is preferred over synthetic voiced AD (Walczak & Fryer, 2017). However plain (non-enacted) AD and enacted AD, both in human voice, are yet to be compared and studied. Hindi AD has also never been researched in India. Hence it is argued that to convey emotions which are elicited in sighted people by film visuals, verbal enactment of AD script can be a useful method.

A film clip from a Hindi film split into two parts with plain AD and other had enacted AD for two parts. A questionnaire over Google forms, prepared using Likert's scale, was given to 32 B/VI participants of this experiment to collect responses on their presence and emotional experience. Using Wilcoxon Signed Rank test, these responses were compared.

Based on statistical analysis, it was concluded that enacted AD improves film watching experience as well as level of enjoyment and level of understanding for B/VI viewers. It was also found that emotional experience and presence among the B/VI participants increased significantly when they watched film with enacted AD as compared plain AD.

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Afternoon session 16:30-17:30

Auditorium

The impact of translation on audiovisual reception survey instruments: A simulation study

Christopher Mellinger, University of North Carolina at Charlotte (USA)
Thomas Hanson, Butler University (USA)

Reception studies of audiovisual translation (AVT) and accessibility encompass a broad range of research, including examinations of audience preferences, comprehension, satisfaction with quality, and emotional

experience. The means by which these studies are conducted vary from qualitative interviews to empirical eye-tracking studies (Zanotti 2018). Methodological commentary on reception studies has argued that implicit, indirect questionnaires are often more useful and meaningful (Chmiel and Mazur 2012), while adjacent disciplines such as communication studies have developed numerous scales based on reception theory. Perego (2016) indicates some of the challenges that accompany empirical approaches to audiovisual translation, while also suggesting that these studies help deepen our understanding of the effectiveness of audiovisual materials. However, scale development and definition of latent constructs by means of factor analysis have not been primary concerns of the field. Concepts such as

motivation, satisfaction, emotional response, and other latent constructs are natural candidates for survey instrument development and could benefit from rigorously designed, valid, and reliable scales. Di Giovanni (2018) describes a psychology-based strand of AVT that could usefully employ survey methods to measure latent constructs. Once developed, these scales will require translation to enhance their utility and allow for replication, revision, extension, as well as the establishment of validity, including concurrent, discriminant, and predictive validity (e.g., Perego et al. 2016). However, the translation of scales introduces an additional source of potential uncertainty in the quantitative measurement.

This paper examines the effects of scale translation on measurement through the use of statistical simulations. Input parameters, including item means, volatilities, and correlation structure, are varied as plausible proxies for translation effects (including mistranslations) on survey responses. Results analyze the impact on factor structure (both exploratory and confirmatory) and reliability (Cronbach's alpha). Implications have potential impacts on scale translation practices, latent factor measurement, and quantitative reception studies.

Product perception in audiovisual and non-audiovisual translation: the role of expectations.

Mikołaj Deckert, University of Łódź (Poland)

This paper draws on research in a range of domains demonstrating that expectations linked to experiences or products can shape how these are perceived and judged. For instance, Nevid (1981) reported that subjects who were convinced they were tasting a higher or lower-status brand of water differently assessed the water's quality, while quality assessment was not significantly different without cues. Analogously, Klaaren et al. (1994) showed that affective expectations associated with a vacation or a film screening can influence how such events are evaluated.

The objective in this paper is to look into whether – or to what extent – such mechanisms are at play when subjects reason about translated products. I report two experimental studies – one dealing with written non-literary translation (a film review) and one focused on subtitling (of a TV show). The studies examine in what ways generating varied expectations about the authorship of the TT between two experimental conditions (amateur/inexperienced vs. professional/experienced translator) influences product perception across 5 dimensions: enjoyment, ST-TT proximity, omission rate, mistranslation rate, overall quality and monetary value of the translation assignment. Therefore, this work is aimed to answer the following two main questions. First, it is about the extent to which perception of the translated product can be shaped by triggering expectations about the product. Second, it is about whether the polysemiotic and constrained nature of subtitling, and by extension AVT, is conducive to greater or lower malleability of audience judgment compared to non-audiovisual translational contexts.

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The influence of multiple redundancies on subtitle reading: Evidence from eye movements

Sixin Liao, Macquarie University (Australia)

Jan-Louis Kruger, Macquarie University (Australia)

Subtitle reading is different from normal reading of static texts in many ways. Apart from having no control over the presentation pace of the text, viewers need to read subtitles while having to process other sources of information from different channels, including the image and on-screen dynamic texts (i.e., subtitles) from the visual channel, and spoken dialogue from the auditory channel. As these sources of information often convey similar or identical content, they are at times redundant to each other in varying degrees. These redundancies between the different modes could have a significant impact on the way viewers prioritize, organize and integrate information. Subtitle processing could be affected by whether or not the subtitles are in the same language as the dialogue and the degree to which the viewer understands the language in the subtitles or dialogue. For instance, there may be a difference between processing subtitles in the first

language when the dialogue is also in the first language than when the dialogue is in the second language.

This study therefore sets out to investigate how different degrees of redundancy generated by information in different modalities (audio vs. visual) and languages (native language/L1 vs. second language/L2) could impact on subtitle reading patterns. The study has the following research questions:

R1: What is the impact of the presence or absence of L1 audio on the processing of L1 or L2 subtitles?

R2: What is the impact of the presence or absence of L2 audio on the processing of L1 or L2 subtitles?

To address these questions, thirty Chinese native speakers who use English as their second language were recruited to participate in an eye tracking experiment. This is a 2 (Subtitle language: Chinese, English) by 3 (Audio type: Chinese, English, No Audio) experimental design, with the No Audio conditions being the baseline. In other words, each participant watched 6 videos while their eye movements were recorded: Chinese subtitles only, English subtitles only, Chinese subtitles and Chinese audio, Chinese subtitles and English audio, English subtitles and Chinese audio, and English subtitles and English audio. After watching each video, they were asked to complete a multiple-choice comprehension test. Linear Mixed Models (LMMs) were used to analyse research data. We looked at global sentence reading and local word-based measures such as reading times, fixation duration, forward saccade length, number of fixations, regressions, etc., as well as the word-frequency effect to examine the impact of language and mode on subtitle processing.

Bergsmann

The use of typography in films: towards a taxonomy of creative subtitles

Rocío Inés Varela Tarabal, Universidade de Vigo (Spain)

Written text has been part of films since the beginning — in movie titles, intertitles, subtitles, credits and other forms. The design of this text contributes not only to creating an identity of the film but also to convey emotions, sensations and gives extra meaning to the textual content. Although all written text was initially carefully designed and thought by the director and creative team as part of the filmmaking process, since the translation of the movies became part of the distribution stage, the design of subtitles has been neglected and standardised.

Recently, a new trend has arisen that seeks to entitle subtitles with the aesthetic importance of written text and to include them as a natural component in the filming process: integrated (sub)titles, also known as creative subtitles. This type of subtitles are not only included in the image composition as another visual element but are also integrated in the filmmaking process following the collaborative method proposed by the *Accessible Filmmaking* approach. Change of placement, typeface, colour and size and the use of temporal effects are some of the innovations they present.

Although several studies have been done in the field of creative subtitles, none has presented a taxonomy of its attributes nor a collection of examples for different case scenarios. In order to understand the possibilities of typographic design and generate a taxonomy of creative subtitles, it is essential to analyse the text elements present in films. The aim of this study is:

1. to analyse the use of typography in films and propose a new classification of text elements,
2. to introduce a thorough and systematic taxonomy of creative subtitles that can help directors and subtitlers to find a suitable solution for their films, and (3) to produce a set of examples of creative subtitles (including the use of kinetic typography to empower the meaning conveyed) that can be shown to filmmakers during their meetings with translators as per the accessible filmmaking approach.

From pre-production onwards: dubbing as a forethought in the filmmaking process

Sofía Sánchez-Mompeán, University of Murcia (Spain)

The notion of accessible filmmaking (Romero-Fresco, 2013) proposes a relatively new model of collaboration between translators and filmmakers that seeks to narrow the existing gap between audiovisual translation (AVT)

and filmmaking. Up until recently, this approach has been successfully applied to several modes of AVT in professional practice. Tested material reveals innovative findings that illustrate how the final version can really benefit from this approach and encourages filmmakers' participation in the distribution process in order to preserve the nature of their work without affecting viewers' perception. Their exclusion from this stage is unfortunately normal practice, either because they are not allowed to have a say in how their products will be distributed and made accessible to foreign audiences or because they are not informed about the changes their work will undergo, some of which might even compromise the creator's original intention. In dubbing, which still remains a virgin territory in terms of accessible filmmaking, the complete absence of the original track and other controversial issues such as synchronization, the use of dubbese, censorship or the presence of multiple languages and songs in the original version (Romero-Fresco, forthcoming) prompt a number of decisions that may be worth considering in conjunction with filmmakers. Understanding the problematic of such issues could indeed help find the most suitable solutions in every case.

To demonstrate how profitable the collaboration between translators and filmmakers can be and in how many ways the quality of the end product can be enhanced through this approach, dubbing will be integrated as part of the filmmaking process of Chaplin (Middleton and Spinney, 2019), a biopic documentary about the popular comedian Charles Chaplin. The idea is to work side by side with the production's directors and to coordinate the dubbing team with two main purposes: (a) to propose an evidence-based dubbed script that takes into account both verbal and nonverbal information after applying the notion of accessible filmmaking; and (b) to carry out a reception study that evaluates the viewing experience of the audience and the quality of the dubbed version. The results obtained expect to shed new light on the impact that accessible filmmaking can exert on dubbing and to pave the way for more empirical research in this direction.

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Within Sound and Image: Practice into theory or theory into practice?

Kate Dangerfield, University of Roehampton (UK)

Accessible filmmaking (AFM) aims to improve access to audiovisual content for marginalised viewers by providing an alternative model -- to the current industrial model adopted by the film industry -- where access services, such as subtitles, subtitles for the deaf and hard-of-hearing (SDH), audio description (AD) and British Sign Language (BSL) are integrated into the filmmaking process, rather than being provided during the distribution stage of production.

AFM has been recognised by the European Union and the United Nations. Furthermore, the initiative is increasingly being developed in terms of research, training and professional practice, which contributes to bridging the gap between the fields of audiovisual translation (AVT), media accessibility (MA) and film studies. However, accessible filmmaking focuses on film practice and the gap remains with regards to film theory.

This paper draws from the PhD thesis: *Within Sound and Image: The practice and theory of accessible filmmaking* to emphasise the value of practice-based research in light of the complexities and intersectionality of contemporary society. The paper also discusses the relationship between practice and theory in this context. Drawing from the fields of film philosophy and contemporary disability studies, the concepts of *rhizome* and *nonnormative positivisms* will be outlined, which relates to the interdisciplinary nature of the research and how the methodology has developed in collaboration with participants with dual/single sensory impairments over the course of three years. The research provides insights into the challenges of providing access to audiovisual content in the current media landscape, but also emphasises the importance of *access to creation* for people with sensory impairments. Both practice and theory influence each other, which develops the initiative of accessible filmmaking and brings the nature and future of film and access into question.

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Spelbomskan

Multilingualism, identities and translation: Call me by your name, a case in point

Micòl Beseghi, University of Parma (Italy)

In the last decades, cinema and TV have increasingly included multilingualism in their productions (Beseghi 2017, Bleichenbacher 2008, Diaz Cintas 2011). The coexistence of different national languages, varieties of language and accents highlights the fact that multilingualism has become a vehicle for narration and character portrayal (O'Sullivan 2011). The way characters speak always reveals aspects of their personality (Kozloff 2000): even more so, in multilingual films, the language (or language variety) used may reveal attitudes towards identity, culture, ethnicity, age and gender. In this paper, I will focus on the use of multilingualism and the representation of multilingual identities in the film *Call me by your name* (2017) by the Italian director Luca Guadagnino. Despite the Italian setting, the film displays the presence of multilingual characters and the use of different languages (English, Italian, French, German, Hebrew) as well as language variants (i.e. dialects). This film is a significant example of how multilingualism may be used to express the characters' identities and the complex dynamics and evolving relationships between them. After analysing the functions played by L1 and L3 in the original version of the film, I will focus on the Italian translated version, which interestingly, in spite of the recent tendency in Italian dubbing to at least partially preserve multilingualism (Parini 2015, De Bonis 2014), prefers neutralisation, thus impacting significantly on character portrayal.

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Translating third languages (L3) in audiovisual transmedia texts: the Wolf, the Ring and the Iron Throne

Miquel Pujol-Tubau, University of Vic – Central University of Catalonia (Spain)

Multilingualism has increased in audiovisual productions in the recent years. The notion of third language (L3) refers to a scope of phenomena ranging from any real or invented languages different from the source and target language of a text to the use of linguistic varieties in a significant, relevant way that can modify the final understanding of this text.

This paper presents the final results of a study focused on the presence and translation of L3 in audiovisual texts that belong to transmedia franchises.

This choice is based on a double hypothesis. On the one hand, many successful transmedia projects evolve in open fantasy worlds where multilingualism is a means to portray their cultural variety. On the other, as in transmedia storytelling each medium is expected to make a distinctive and valuable contribution to the story, we assume that the presence and types of L3 will vary depending on the audiovisual media involved.

To undertake this analysis, we selected films, video games and TV series from three successful transmedia sagas (*Song of Ice and Fire*, *The Lord of the Rings* and *The Witcher*) to detect L3 instances in the original English versions of the audiovisual texts and describe how they were rendered in the Spanish versions across different media. The corpus was based on film and TV series conversations from the Trafilm research project database (www.trafilm.net) and was complemented with video game L3 instances, not included in the database.

The analysis focused on whether the L3 units are understandable and/or meaningful in the source and target texts or whether the aural and visual codes aid in L3 comprehension across different media. This paper will comment on the patterns and tendencies observed in the rendering of L3 types present in films, videogames and TV series.

The project SubESPSkills: Subtitling tasks in the English for Specific Purposes class to improve written production skills

José Javier Ávila-Cabrera, Universidad Complutense de Madrid (Spain)

Pilar Rodríguez-Arancón, Universidad Nacional de Educación a Distancia (Spain)

Written production in English facilitates communication in different educational and professional contexts, and for non-English native undergraduate students it is paramount to have a focus on the improvement of this skill.

This paper presents the innovative teaching project (INNOVA-DOCENCIA) entitled SubESPSkills (Subtitling tasks in the English for Specific Purposes class to improve written production skills), from the Universidad Complutense de Madrid, conducted during the 2018-2019 university course. It aims to validate the potential of reverse subtitling as a tool for the improvement of written skills in the English for Specific Purposes (ESP) class and includes a number of activities which involve the subtitling of videos from Spanish or Chinese into English and is based on the predominant mother tongues of the participants.

This study involves students from the Degrees of Commerce and Tourism and has been conducted by seven lecturers from different Spanish universities, along with the collaboration of two students, both of whom are native speakers of Chinese. All the procedures which have taken place before, during and after the experiment are described and presented here. By following a mixed method (Robson and McCartan, 2016), quantitative data (in the form of written production tasks and the subtitling of videos) and qualitative data (a pre- and post-questionnaire) have allowed us to assess the benefits of this audiovisual translation (AVT) mode as a tool for foreign language (L2) learning (Díaz Cintas, 2012; Talaván and Rodríguez-Arancón, 2014; Talaván and Ávila-Cabrera, 2015).

The main goals of this project are to familiarise students with the active use of reverse subtitling as an L2 learning tool, and to enable them to gain a greater understanding of the importance of language and culture in the field of AVT. As expected, the results obtained upon completion of this project demonstrate that the participants' written production has improved and thus justifies the validity of reverse subtitling in the ESP class.

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Mimer

Do you second that emotion? An empirical study on the emotional impact of subtitling on the subtitler

Katerina Perdikaki, University of Surrey (UK)

This paper discusses the emotions experienced by subtitlers who subtitle sensitive audiovisual material. 'Sensitive audiovisual material' refers to audiovisual texts which deal with controversial and emotive topics, such as the abuse of animals and/or people, torture, and death. This topic has remained under-researched in the area of subtitling, despite having been sporadically explored in other fields of translation and interpreting (Hubscher Davidson 2017; Rojo and Ramos 2016; Tabakowska 2016).

The issue of emotional impact has been covered in literature related to interpreting and literary translation. Interpreters often face emotionally demanding situations and are affected when relaying traumatic experiences (Doherty et al. 2010; Hsieh and Nicodemus 2015). Literary translators experience various emotions as readers of the narrative and as mediators between the narrator and the fictitious characters, on the one hand, and the target readership, on the other (Tabakowska 2016).

For this study, we designed an online survey which was completed by 170 professional and amateur subtitlers from 29 countries. The research aim was to identify the emotions that subtitlers experience and, by extension, the aspects of the verbal and visual make-up of the audiovisual text that trigger these emotions. The paper firstly establishes some background information regarding the participants. It then introduces the meaning-making resources of the audiovisual texts through which an emotional effect is elicited. The discussion will focus on the types of emotions experienced by subtitlers and on their accounts of the effect of these emotions on their performance.

One of the most interesting findings is that 130 participants answered that they did not think that their subtitling performance is affected by their emotions; however, when asked for specific examples, 72 of them reported instances when their performance was indeed affected. This contrast demonstrates a nuanced picture of the findings which suggests that the subtitlers' emotions and their self-reporting are influenced by their perception of professionalism and the norms governing the field. This study offers significant insights into the little-explored effect of emotions on subtitler cognition and performance and can point to useful directions for subtitler training.

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Speaking Metaphor in Audio Description for Children

Monika Zabrocka, Jagiellonian University (Poland)

Audio description (hereafter: AD) is a narration track transferring the visual into the oral and in this way making the audiovisual products of culture fully accessible and pleasant to experience for the audiences with sight loss. But AD is also proved to be an effective tool in education and entertainment for

sighted and visually impaired children alike (Benecke 2015, Krejtz I. et al. 2012, Krejtz K. et al. 2012, Krejtz et al. 2014, Walczak and Rubaj 2014, Zabrocka 2014, 2017, 2018).

Two following issues are crucial for the considerations presented in my paper. First, audiovisual products are an attractive form of entertainment for children and adolescents, and as such they have a critical influence on the social activity and other aspects of young people's lives (e.g. Lemish 2007, Fisher-Keller 2002, Livingstone 2002). Children, in turn, are not passive receivers of various stimuli from the moving images but they take an active role as conscious spectators. The other thing is what Veliz (2017) claims, that learning new words and utterances (including those with figurative meaning) 'is by no means constrained to the number of encounters learners may have with an unknown word or the contextual affordances to guess or infer its meaning in context'. The author likewise remarks that 'learning metaphorical words requires an approach that enables learners to understand the systematicities behind the relationships between the different domains involved in the metaphor' and he emphasizes the fact that 'metaphor is not simply a stylistic or ornamental device of language' but rather 'something that permeates the ways in which individuals reason and conceptualize the world' (ibid.). Accordingly, the way people think and the language their

express emerge from their early experiences in the world, particularly from their physical interactions with the reality (Coccio & Fontana 2017, Veliz 2017). This is consistent with some authors' remarks (e.g. Meier & Robinson 2005, Ojha et al. 2017) that children's ability to think abstractly increases as they grow older, so it must be built on their prior sensorimotor and bodily experiences since the interpretation of some verbal metaphors requires the ability to produce mental images of perception-like experiences.

The study described here aimed at evaluating how the presence of metaphors in AD dedicated to children in early-school age influences their reception of animated films – that is the understanding of the plot and the level of amusement, which may be enhanced by the AD's figurative language. Above all, however, its goal was to establish whether the presence of metaphors in AD track encourages children to repeat them in their own statements and if children are able to learn the meaning of metaphors by the context introduced by the film's visual layer and/or by the audio tracks comprising dialogues, background sounds and AD itself. Finally, it wanted to find out if there are any differences (and, if so, what are they) between sighted and visually impaired children in the understanding and/or revealing the meaning of the figurative language of AD scripts heard.

Closing session 16:30-17:30

Auditorium

Complex Understandings: Closing session

Chair:

Jorge Díaz Cintas, University College London (UK)

Panel members:

Panayota Georgeakopoulou (Greece)

Allison Smith (USA)

Lindsay Bywood (UK)

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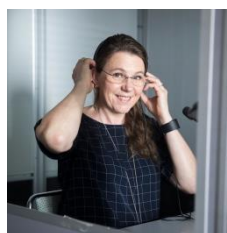
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Transmedia Research Group

Mary Carroll



Mary Carroll was Managing Director of Titelbild Subtitling and Translation GmbH, Berlin from 1991 until 2011. She has extensive experience as an audiovisual translator, consultant and trainer. She has lectured and published widely in the field and is co-author with Jan Ivarsson of *Subtitling* (Transedit, 1998) and co-editor of *Media for All 3*. AVT and Media Accessibility at the Crossroads (Rodopi, 2012). Mary Carroll is a member of ESIST, the European Association

for Studies in Screen Translation, the German Federal Association of Interpreters and Translators (BDÜ), the steering committee of the international conference Languages and the Media, and the Transmedia Research Group. She also holds an M.A. in Mediation and Conflict Management and from 2013 to 2017 was Managing Director of MiKK, an NGO specializing in Mediation in International Child Abduction and Custody Cases. Her current research interests focus on audiovisual translation as well as bilingual mediation and interpreting. In 2013 she co-launched the international InDialog conference series. In 2012, she was granted the Jan Ivarsson Award for invaluable services to the field of audiovisual translation.

Jorge Díaz Cintas



Jorge Díaz Cintas is Professor of Translation Studies and founder director of the Centre for Translation Studies (CenTraS) at University College London. Author of numerous articles, special issues and books on audiovisual translation, he serves as Chief Editor of the book series *New Trends in Translation Studies* and is a member of the EU LIND (Language Industry) Expert Group. He is the recipient of the Jan Ivarsson Award (2014) and the Xènia Martínez Award (2015) for

invaluable services to the field of audiovisual translation.

<https://iris.ucl.ac.uk/iris/browse/profile?upi=JDAAZ03>

Anna Matamala

Anna Matamala, BA in Translation (UAB) and PhD in Applied Linguistics (UPF), is an associate professor at UAB (Barcelona). She currently leads TransMedia Catalonia research group and is the main researcher of the European project EASIT, on easy-to-understand language. Anna Matamala has participated and led projects on audiovisual translation and media accessibility, and has taken an active role in the organisation of scientific events. She is currently involved in standardisation work at ISO.

More information: gent.uab.cat/amatamala

Josélia Neves

Josélia Neves is a Professor at Hamad bin Khalifa University, in Qatar, where she teaches Audiovisual Translation.

In her career as a University teacher and researcher, she has led a number of collaborative projects for the provision of subtitling, subtitling for deaf audiences and audio description, on television, the cinema, museums and cultural venues, the performing arts and education. She is a member of the TransMedia Research Group (transmediaresearchgroup.com)

Pilar Orero



(<http://gent.uab.cat/pilarorero>) PhD (UMIST, UK) works at Universitat Autònoma de Barcelona (Spain), member of the research group TransMedia Catalonia <http://grupsdrecerca.uab.cat/transmedia/> She works in standardisation and participates in the ITU IRG-AVA Intersector Rapporteur Group Audiovisual Media Accessibility <http://www.itu.int/en/irg/ava/Pages/default.aspx>; Member of the

working group ISO/IEC JTC 1/SC 35. Member of the Spanish UNE working group on accessibility. She is also a member of ANEC Accessibility working group (www.anec.eu). Leader and participant on numerous EU funded projects such as HBB4ALL <http://pagines.uab.cat/hbb4all/> ACT <http://pagines.uab.cat/act/> UMAQ (Understanding Quality Media

Accessibility) <http://pagines.uab.cat/umaq/> EasyTV (interaction to accessible TV) <https://easytvproject.eu:3001> and ImAc (Immersive Accessibility) <http://www.imac-project.eu>, REBUILD and HELIOS 2018-2021, and the three ERASMUS+ ADLAB PRO <http://www.adlabproject.eu> EASIT <http://pagines.uab.cat/easit/> and LTA <https://ltaproject.eu> Co-founder of the Media Accessibility Platform MAP <http://www.mapaccess.org>

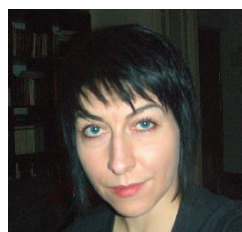
Aline Remael



Aline Remael is Emeritus Professor of Translation Theory, Interpreting and Audiovisual Translation / Media Accessibility at the Department of Applied Linguistics / Translators and Interpreters of the University of Antwerp. She is a member of TricS, the departmental research group, Translation, Interpreting and intercultural Studies and of OPEN – Expertise Centre for Accessible Media and Culture, of which she is the co-founder. Her main research

interests and publications are in multimodality and AVT / Media Accessibility, more specifically audio description (AD), audio-subtitling, audio-introductions and live subtitling with speech recognition. Her secondary research interests include hybrid forms of translation and interpreting, the convergences between these two sub-domains, and translation theory. Aline Remael has been a partner in numerous national and European projects in media accessibility such as ACT, on accessible culture and training, ADLAB and ADLAB PRO, on audio description, and ILSA, on interlingual live subtitling. She was the chief editor of WoS journal *Linguistica Antverpiensia NS-Themes in Translation Studies* from 2002 until 2012 and remains a member of its editorial board. She is on the advisory boards of *The Translator and Perspectives*, a former board member of ESIST and EST, member of the EST Young Scholar Prize Committee and a board member of the European Network of Public Service Interpreting (ENPSIT). On 21-22 November 2019 she will co-organise the ENPSIT InDialog3 conference, *Interpreter Practice, Research and Training: The Impact of Context*, at the University of Antwerp, in collaboration with the KU Leuven, Antwerp Campus. She received the ESIST Jan Ivarsson Award for invaluable services to the field of audiovisual translation in 2018.

Diana Sánchez



Diana Sánchez is Head of Business Development, Access Services for Red Bee Media. She is specialised in audiovisual and broadcast services, with extensive experience in translation and accessibility. Diana is an accessibility consultant at the Spanish Ministry of Social Welfare in the working group which draws up standards for access services in Spain and is also a founder member of the

TransMedia Research Group which organizes the biannual *Media For All* conference series.

Speakers, presenters and panel members

Belén Agulló



Belén Agulló is a predoctoral researcher in the Department of Translation, Interpreting and East Asian Studies at the Universitat Autònoma de Barcelona (UAB). The topic of her PhD is subtitling for the deaf and hard of hearing in virtual reality. She works in the EC-funded H2020 project Immersive Accessibility (ImAC). She is member of the research group Transmedia Catalonia (<http://grupsderecerca.uab.cat/transmedia/node/274>).

She is currently teaching the specialisation of game localisation in several master's degrees: Universidade de Vigo, Universitat Pompeu Fabra, ISTRAD and Université de Strasbourg. Before starting her career in the academic field, she worked in the game localisation industry (2011-2017). She worked as a Linguist, Project Manager, Consultant and Department Director (Translation and QA), and she also the co-founder of the company KiteTeam. She has been speaking about game localisation around the world, for example at the Game Localization Summit (GDC) in San Francisco or the Localization World Conference in Berlin and Barcelona.

Mia Ahlgren

Swedish Disability Federation, Policy officer at the Swedish Disability Federation.

Mia coordinates advocacy work on policies concerning human rights, sustainable developments goals, disability policy, universal design, accessibility and standardisation at the Swedish Disability Rights Federation. She has been active member of the network for ICT and media of the European Disability Forum since 2003, including work on directives for audiovisual media services, electronic communications, public procurement, the European Accessibility Act and standardisation mandates for accessibility and Design for All.

Elena Aleksandrova

Elena Aleksandrova, Associate Professor of Foreign Languages Department of Murmansk Arctic State University, is the head of Student's Translation laboratory which has been providing volunteer translation and interpreting for such major events held in Murmansk as the International Film Festival "Northern Character" (since 2013) and Ice Swimming Championship (since 2015) as well as media accessibility services (since 2017, within the project "Homer"). Elena Aleksandrova is the head of regional department of Union of Translators of Russia (UTR) and a member of the Russian Cognitive Linguists Association.

Paweł Aleksandrowicz

Paweł Aleksandrowicz, Ph.D., is an Assistant Professor at the Department of Applied Linguistics, Maria Curie-Skłodowska University in Lublin, Poland. His main interests include audiovisual translation, especially subtitling and subtitling for the deaf and hard of hearing (SDH), as well as film studies.

Eithar Alsallum

I'm a third-year PhD student in Translation Studies at the Department of Modern Languages and Cultures, University of Liverpool. I have started my doctoral research in January 2016 at the University of Manchester before transferring to the University of Liverpool, where my primary supervisor is now based. Prior to this, I earned a Bachelor of Arts in English Language and Literature from Shaqra University, Saudi Arabia and a Master of Arts in English/Arabic Translation and Interpreting from Durham University, the UK. I'm also a lecturer at the College of Science and Humanities in Shaqra University (Saudi Arabia), teaching a variety of linguistics-based modules to undergraduates that include English/Arabic translation courses. My PhD project is funded by both Shaqra University and the Saudi Cultural Bureau in London. My research interests revolve around the sociology of translation, agency of translators and web-based news translation.

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Alanoud Alsharhan

Alanoud Alsharhan is a second year PhD student at the Center for Translation Studies at University College London. Her current research is focused on subtitling taboo language in audiovisual material from English to Arabic. She is also focusing on audience reception and the emotional response of subtitled taboo language.

Zineb Atia



Zineb Atia is Lecturer in the Translation and Interpreting Department, of Annaba's University, Algeria since 2007 and currently a member of TRADIL (Laboratoire de Traduction et Didactiques des Langues), a Laboratory focusing on Translation and didactic studies of Arabic, English and French languages, her area of interest is mainly the impact of ideology on translating political, historical and religious texts formalised on her PhD subject. She has presented papers in conferences and published articles in various journals.

José Javier Ávila-Cabrera



José Javier Ávila-Cabrera, PhD works as a lecturer at the Universidad Complutense de Madrid (Spain), in the Department of English Studies. He holds a PhD in English Studies by the UNED, specialising in the field of the subtitling of offensive and taboo terms into Spanish. Among his academic interests are subtitling, AVT as an L2 learning tool and the use of technology in foreign language education.

Anastasia Beltramello

Anastasia Beltramello is a PhD candidate in Department of Italian at the National University of Ireland, Galway. Her research interests include audiovisual translation, dubbing, subtitling, and foreign language learning. In 2015, she was awarded the Irish Research Council Postgraduate Scholarship, which funds her research project "audiovisual translation and language learning: a comprehensive study on the effects of combined audiovisual practices and on learners' communicative performance". She holds a BA in Languages and Cultures for Publishing from Università degli Studi di Verona, and a MA in Translation Studies (Italian, English and Spanish) from the NUI Galway.

Henrik Bennetter

Henrik Bennetter has worked for SVT since 1996, or as some would say: "a good start". He began as a reporter/TV-show-host, then in 1998 transitioned into On-screen continuity presenter (Hallåman) during which he also started doing voice-acting, narration and translation of both animated childrens series and films plus non-fiction educational material aimed at middleschools. This line of work became his main when, in 2010, he took his current position of project manager in charge of the dubbing of series for SVT Barnkanalen. SVT's long tradition of questioning norms and stereo-types is something he enthusiastically carried on and developed further. He sometimes gets to take pride in being called "a tool for the feminist-liberal propagandamachine" by people who simply cannot understand the importance of swapping certain characters gender and he is a staunch advocate of proper language use and the integration of colour, creed and dialects.

Rocío Bernabé Caro

MA in Translation (UGR) and MA in Accessible Technologies (UNIR), is Deputy Head of the Professional College of Translation and Interpreting of the SDI München (Germany) and lecturer at the SDI University of Applied Languages. Rocío Bernabé is also an external collaborator of TransMedia Catalonia interdisciplinary research group (<http://www.transmediaresearchgroup.com/>). She has worked as a specialised staff translator for almost twenty years and over ten years as a lecturer at the university. She is currently leading the EU co-funded project Live Text Access (LTA) on real-time intralingual subtitling (2018-2021) and is a partner in the EU project EASIT on easy-to-understand language in audiovisual translation (2018-2021). Her research interests and publications focus on Easy-to-Read and easy to understand (E2U) in audiovisual translation and the reception. She is

currently collaborating in the ImAC project with the creation of E2U subtitles and is working on her PhD thesis in easy-to-understand subtitling.

Micòl Beseghi

Micòl Beseghi, PhD in Comparative Languages and Cultures (University of Modena and Reggio Emilia), currently teaches English Language and Translation at the University of Parma. Her main research interests and publications are in the fields of audiovisual translation (multilingualism in films, transposition of orality in subtitling, use of subtitles as a pedagogic tool in translation classes, fansubbing), the didactics of translation and foreign language education. She recently published *Multilingual Films in Translation* (2017, Peter Lang).

Lidia Best

European Federation of Hard of Hearing People

Vice President of the European Federation of Hard of Hearing People (EFHOH). She has extensive experience in regard to policy development, consulting, standardisation. Lidia is an editor of the ITU technical standard on remote captioning, which will serve as an international benchmark in minimum standards expected in remote captioning and eventually will benefit live subtitling quality expectations. As a member of EDF's ICT Experts Group she provided input in consultations on the European Accessibility Act (EAA) including latest round of the review of Audio-Visual Media Services Directive (AVMSD). In the UK, as the Chairman of the National Association of Deafened People (NADP), Lidia has a long-standing collaboration with key stakeholders in both verbatim speech to text reporting, subtitling and broadcasting. She is expert advisor in the Accessibility Work group of the Digital TV Group and the Consumer Forum for Communication at OFCOM. Recently, she joined the Deaf Access to Communication (DAC) Special Interest Group of UK Council on Deafness as an executive member, where she provides input into UK policy development in telephone relay services and quality of subtitling.

Sharon Black

Sharon Black is a Lecturer in Interpreting and Translation with Spanish at the University of East Anglia. Her principal research interests are in the area of audiovisual translation (AVT), in particular arts and media accessibility, the reception and cognitive processing of translated audiovisual content and AVT for children. In 2017-2018 she led the Queen's University Belfast team of the Erasmus+ project Accessible Culture and Training (ACT), collaborating with ACT partners to define the profile of an arts accessibility manager, to create training on making the arts accessible, and to strengthen links between people involved in arts accessibility locally and internationally. Her doctoral research investigated children's reception of subtitled media content using eye tracking, scene recognition tests, content comprehension tests, questionnaires, interviews and participatory workshops.

Maria Bleckur



Maria Bleckur, technical support of the Swedish AudioDescription education at Fellingsbro folkhighschool since the start in 2011. Visited ARSAD in 2015, 2017 and Intermedia in Poznan 2018.

Carla Botella



Carla Botella holds a PhD in Translation and Interpreting from the University of Alicante (2010) and her dissertation dealt with the translation of intertextuality in audiovisual texts. She also holds a MA in Information and Communication Technologies applied to Education. She worked at CIEE Alicante from 2005-2016, both as an instructor and as an Academic Director. In 2016 she became a full-time Lecturer at the Translation and Interpreting Department of the University of Alicante. Previously, she had taught at the Education Department of the same university, at the Audiovisual Communication one at Ciudad de la Luz Study Center (Elche, Spain) and at the International

Communication one of the Hogeschool Zuyd (Maastricht, The Netherlands). Carla teaches both at the BA and MA programs of the Translation Department and next year she will be the Academic Coordinator for the new Expert Course in Subtitling at the University of Alicante.

Joshua Branson



Joshua Branson is a PhD student at the University of Roehampton (UK), where his research focuses on accessible filmmaking and the role of director of accessibility and translation. He holds a BA in European Studies and Modern Languages (Spanish and Italian) from the University of Bath (UK), an MA in Audiovisual Translation from the University of Roehampton, and he is a member of the Galician Observatory for Media Accessibility. In 2018 he was awarded a special

commendation from the Institute of Translation and Interpreting in the Best Academic Research category for his MA dissertation on accessible filmmaking. He has presented papers on accessible filmmaking at conferences in Germany, Poland, Spain and the UK, and his research interests also include eye tracking and integrated (sub)titles. Alongside his academic research he also works as a subtitler, translating from Italian into English and creating intralingual subtitles for English-language films.

Sabine Braun

Dr Sabine Braun is Professor of Translation Studies and Director of the Centre for Translation Studies at the University of Surrey in the UK. Her research focuses on new methods, modalities and socio-technological practices of translation and interpreting. She is an international authority in video-mediated interpreting and led several international projects relating to the combined use of videoconferencing and interpreting in the justice sector (AVIDICUS 1-3). Her interest in audiovisual communication has also led her to researching audio description as a growing media access service and a new modality of intersemiotic translation. Sabine is currently a partner in a European project that combines computer vision technologies, human input and machine learning approaches to create semi-automatic descriptions of audiovisual content (MEMAD), where she is responsible for Workpackage 5 (Human processing in multimodal content description and translation).

Miroslava Brezovská



Graduated from Comenius University, Bratislava, Slovakia. Studied English, German and Slovak. Audiovisual translator, scriptwriter, lyricist. Member of the European Federation of Audiovisual Translators (AVTE): member of the Board. Member of the Slovak Literary Translators' Society (SSPUL): member of the Board. Translates and adapts films and series for Slovak TV networks and film distributors, her experience also covers translating musicals. Works with major Slovak, Czech and Central European film and TV productions as a translator, scriptwriter, and lyricist. Wrote an educational TV series focusing on language and communication, *User-friendly Slovak*, which was produced by the Slovak public broadcaster, RTVS (2014). Wrote a study about audiovisual translation in Slovakia (2017). Received an annual award of the Slovak Literary Fund for Dubbing/Translation and Adaptation of Dialogues (2016, 2018).

Dave Bryant



Dave has been at Dotsub for over six years and is currently its President and Product Owner. During his career, he has spent time in sales, software development and product management in High Tech before moving into Executive management. After visiting many countries, he became passionate about video and language and their ability to enable knowledge to be shared, both for commercial and socially impactful purposes. Dave helped build the growing team at Dotsub and was responsible for the conceptualization and development of Dotsub's next-generation Video Translation Management platform. Dave has a degree in Computer Science and a masters in Management. He lives in

Brooklyn, NY, where he attends music concerts, plays golf and is an attentive member of the NYC food scene.

Mara Campbell

Mara Campbell is an ATA certified translator from Buenos Aires, Argentina, who has been subtitling, translating subtitles and scripts for dubbing for the past 20 years. She worked as a translator, subtitler, trainer, and team leader in several of the most important companies of Argentina and the USA. She is currently COO of True Subtitles, the company she founded in 2005, that has clients in Argentina, Europe, and the USA. Her work has been seen on the screens of Netflix, Hulu, Amazon, HBO, Fox, BBC, Disney, and many more, as well as countless DVD editions of movies and shows. She teaches courses on subtitling, closed captioning, and Latin American Neutral Spanish –her field of expertise– and has spoken in conferences in Argentina, Uruguay, and Germany. She is currently compiling a Neutral Spanish dictionary, which will be part of the book she is writing on the subject.

Pedro Jesús Castillo Ortiz

Dr Pedro Jesús Castillo Ortiz completed his PhD on Interpreting in the Media and Liaison Interpreting in Radio Settings at Heriot-Watt University (2015). He also holds a MA in Translation and Interpreting (2003) from the University of Granada (UGR, Spain) and has a Professional MSc in Communication and Media (UGR, 2005). Castillo Ortiz currently works at the University of Granada teaching Translation and Interpreting and has previously worked at Heriot-Watt University and the Universidad Europea del Atlántico (Santander). He also organises Media interpreting workshops for interpreting students and practitioners in the University of Granada and elsewhere. Dr Castillo Ortiz also works as a freelance translator and interpreter, mostly in media and film festival settings.

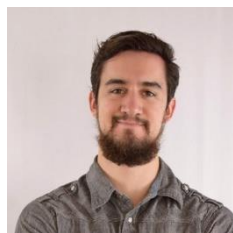
Antonio Javier Chica Núñez



Full-time Lecturer at the Department of Philology and Translation at the University Pablo de Olavide of Seville, Spain. PhD in Translation by the above-named university. His main research areas are Multimodality, AVT and AVT for Accessibility (AD and SDH). He is an expert on the analysis of motion images as source texts and co-texts in Audio-visual Translation, with a special interest in the multimodal translation process involved in audio description. He is a member of the 'HUM 770'

Andalusian research programme group and, as such, has contributed to the development of several R&D projects: TRACCE (SEJ2006-01829/PSIC), AMATRA (P07-SEJ-2660), PRA2 (FFI2010-16142) & OPERA (FFI2015-65934-R).

Alex Collot



Director of Production Collot Baca Subtitling
Alex Collot is the co-founder and Director of Production at Collot Baca Subtitling. He started as a freelancer and had the opportunity to work and train with some of the most prominent people in the audio-visual localization industry, after which he decided to co-found his own localization agency with his partner Alma Baca.

With the years, they have evolved to become world-known, serving high-profile clients

Kate Dangerfield

Kate Dangerfield is a PhD student in Translation Studies at the University of Roehampton and her research focuses on the initiative of accessible filmmaking. For the practice element of her research, Kate designed and delivered The Accessible Filmmaking Project in collaboration with Sense, the national charity that supports people with complex communication needs including those who are deafblind. The British Film Institute funded the project. A short film about the project was screened at the Victoria and Albert Museum in London as part of the Open Senses festival in 2017. Other accessible filmmaking projects have included collaborations with Sense 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. She was also part of the accessibility team for the award-winning documentary Notes on Blindness.

Elena Davitti



Elena Davitti is Senior Lecturer in Translation Studies at the Centre for Translation Studies, University of Surrey (UK). She holds a PhD in Translation and Intercultural Studies (University of Manchester) and an MA in Conference Interpreting (University of Bologna at Forlì). Her research has focused on multimodal analysis of (dialogic) interpreter-mediated interaction and it extends to technologies applied to interpreting and innovations in interpreter education, as shown by her involvement in several EU-funded projects (co-investigator on AVIDICUS 3 and EVIVA; partner in SHIFT In Orality). In 2018-Elena led phase I of the SMART project (Shaping Multilingual Resources with Respeaking Technology) on interlingual respeaking with UNINT and Vigo. Elena is co-founder of LARIM and member of AIM research groups on interpreter-mediated interaction. She has recently been invited to GALMA (Galician Observatory for Media Accessibility) and to the Advisory Board of the EU-funded ILSA project (Interlingual Live Subtitling for Access). She has published in several outlets, including Interpreting, Qualitative Research and the Journal of Pragmatics.

Hayley Dawson



University of Roehampton, London

Hayley holds a BA in Modern Languages (Spanish & French) from the University of Roehampton and an MA in Translation, Interpreting and Intercultural Studies from the *Universidad Autónoma de Barcelona*. Her PhD research focusses on interlingual live subtitles as a means of access for deaf and hard-of-hearing and foreign audiences. The project

involves training interlingual respeakers to determine the best-suited professional profile and to identify the task-specific skills required for interlingual respeaking. A training programme will form the main output of the project to shape the training of interlingual respeakers in the UK and abroad. Hayley currently teaches on translation and interpreting modules at Roehampton and on the online interlingual respeaking course at the *Universidade de Vigo*.

Mikołaj Deckert



Mikołaj Deckert is an assistant professor at the Institute of English Studies, University of Łódź. In his current research he uses experimental and corpus methods to look into language and cognition as well as interlingual translation. He authored a monograph ("Meaning in subtitling: toward a contrastive cognitive semantic model", 2013), and (co-)edited collections on translation and cognition, pragma-cognitive re-search in language, audiovisual translation, translation

didactics and discourse studies. He serves on the editorial board of JoSTrans: The Journal of Specialised Translation as peer-review editor, and is a founding member of the Intermedia AVT Research Group.

Volker Denkel



Volker Denkel, Head of Digital Media and Access Services at ZDF Digital Medienproduktion GmbH based in Mainz, Germany. ZDF Digital is an affiliate of public broadcaster ZDF, offering a wide range of products in the fields of content, technology, innovation, and access services. Volker Denkel has worked for different public broadcasters as an editor, project manager and team lead, in the context of digital transformation and cross-media projects.

Reglindis De Ridder



After obtaining a master in Translation Studies in her hometown Brussels, Reglindis De Ridder decided to specialise in subtitling and enrolled on a second master in Screen Translation in Sheffield. In the UK, she also grew fascinated with the status of national varieties in pluricentric language areas and the role of translators in minority and smaller or 'minoritised' language areas. Subsequently, in

2011, she embarked on a PhD in Ireland to delve more deeply into this matter. Currently, she is pursuing a postdoc at Stockholm University investigating audiovisual translation for Belgian children.

Hadjer Dib



Hadjer Dib is a Lecturer at the University of Annaba (Algeria), where she has been a member of the Department of Translation and Interpretation since 2008. Her Ph.D in Translation Studies was completed at the University of Constantine 1 (Algeria 2019). In 2015, she received a PhD scholarship from the Algerian and French Governments for twelve months period of study at the Institut de Recherche en Etudes Théâtrales (IRET - Paris 3 – Sorbonne

Nouvelle). Her research focuses mainly on theatre translation and its approaches. She is a member of the TRADIL (Laboratoire de Traduction et Didactiques des Langues – Université d'Annaba) research group financed by Annaba University.

Ella Diels



Ella Diels completed her Master degree in Interpreting last year. She wrote her master dissertation on the training and practice of intralingual and interlingual live subtitling. She is now working as a PhD student at the Department of Applied Linguistics, Translation and Interpreting at the University of Antwerp (Belgium). Her research is on English translation trainees' sensitivity to stylistic appropriateness

and to English formality. She also continues to work on media accessibility and intralingual and interlingual live subtitling.

Elena Di Giovanni



Elena Di Giovanni is Associate Professor of English Translation at the University of Macerata, Italy, and Fulbright Distinguished Lecturer at the University of Pittsburgh, Pennsylvania, USA. She has been invited to give lectures and workshops on audiovisual translation and media accessibility at several universities and institutions in Italy (Bergamo, Trieste, Milano, Roma, Palermo, Bari, Bologna, Napoli) and around the world (Valencia, Sevilla, Barcelona, Leeds, Belfast, Berlin, Cairo,

Nitra, New York, Shanghai). From 2008 to 2016, she was Visiting Lecturer at Roehampton University, London, MA course in audiovisual translation. From 2014 to 2016, she was Guest Lecturer at Montclair State University, New Jersey, USA. Since 2013, she lectures on cinema accessibility at the Venice International Film Festival, within the European Parliament-funded LUX Prize for cinema. In 2012-2013, she was Director of the international MA in Accessibility to Media, Arts and Culture of the University of Macerata. Since November, 2016, she is President of ESIST, European association of studies in screen translation (www.esist.org). She has published extensively on audiovisual translation and other areas of translation studies. Her publications are here: <http://docenti.unimc.it/elena.digiovanni-content=publications>.

Margherita Dore



Margherita Dore is Adjunct Lecturer at the Department of European, American and Intercultural Studies at the University of Rome 'La Sapienza', and the University of Rome "Tor Vergata". She holds a PhD in Linguistics from Lancaster University, UK (2008), an MSc in Translation and Intercultural Studies from UMIST, UK (2002) and a BA in English and Latin American Studies from the University of Sassari, Italy (2001). In 2009-2010, she was Visiting

Scholar at the University of Athens (Greece). Her interests include: Humour Studies, Translation Studies, Audiovisual Translation and Cognitive Stylistics. She has (co)authored over fifteen papers and edited one essay collection on translation practice (*Achieving Consilience. Translation Theories and Practice*, Cambridge Scholars Publisher, 2016). She is co-editor of a special issue of *InTRAlinea* on dialect and multimedia (forthcoming) and the editor of a special issue of *Status Quaetionis* on Audiovisual Retranslation (2018) and a special issue of the *European Journal of Humour Research* on multilingual humour and translation (2019). She has worked on the analysis of humour in translated audiovisual texts and in a range of other contexts, including stand-up comedy.

Łukasz Stanisław Dutka

University of Warsaw

Łukasz Dutka is an researcher, interpreter, audiovisual translator and accessibility consultant. As a practitioner of subtitling and a pioneer of respeaking in Poland, he currently works at the Institute of Applied Linguistics training interpreters, subtitlers and respeakers. He participates in the European ILSA project, focused on interlingual respeaking and a member of Dostepni.eu team, a leading accessibility provider in Poland. His main research interests include respeaking competences and quality in live subtitling. A member of Audiovisual Translation Lab, Polish Association of Audiovisual Translators (STAW), European Society for Translation Studies (EST) and European Society for Studies in Screen Translations (ESIST).

Mercedes Enríquez-Aranda



Dr Mercedes Enríquez-Aranda is a Senior Lecturer in Translation and Interpreting at the University of Malaga (Spain). She holds a PhD in Translation and Interpreting from the University of Malaga (Extraordinary Award), being her main fields of research reception studies in translation (literary and audiovisual translation), research on Translation Studies and translator training. She has many pieces of research published nationally and internationally in these fields derived from regional,

national and European research projects and international research stays. She has also disseminated her research in various papers and conferences in national and international forums. For all these reasons, she has been awarded a six-year research merit. She is a member of the research group Translation, Literature and Society (HUM-623) and a Sworn Translator of the English language by the Spanish Ministry of Foreign Affairs. Her working languages are Spanish, English, French and Italian.

Anthony Esteban

I am a third year PhD. researcher at the University of Nottingham, in the UK, and a former translation manager for the science-fiction and fantasy publishing company Black Library. My research focusses on the specificities of the translation of Imaginary Fiction genres and on the impact of dubbing in character perception by audiences. The theoretical aspect of my work utilizes the concept of the Uncanny, Schema Theory, and Conceptual Metaphor Theory (CMT), whereas the practical side of my research focusses on the ways emerging technologies such as deep learning, artificial intelligence, as well as real-time image manipulation can be used to better maintain character identity in audiovisual translation.

Anita Fidyka

Anita Fidyka is a PhD candidate at in the Department of Translation, Interpreting and East Asian Studies at the Universitat Autònoma de Barcelona. She is working on AD in immersive media, thanks to a scholarship linked to the ImAc project. She participated in research projects which aimed

at developing mobile apps for accessible cinemas (Audio Movie: Cinema For All) and museums (Open Art: Modern Art For All). She collaborates with Fundacja Siódmy Zmysł (Seventh Sense Foundation), which provides audio description and subtitles for the deaf and hard of hearing.

Berrak Firat



Berrak Firat is an accessibility expert and sign language interpreter with a Turkish-Turkish Sign Language (TİD), British Sign Language (BSL) and International Sign language combination. In addition to working as a sign language interpreter for films, TV series, cartoons for children, documentaries, she practices her profession at conferences, educational & university settings and also serves as an interpreter in the Turkish Grand National Assembly. She has also

served as an interpreter for Deaf sports for several years. With 8 years of experience in AVT, she is an advisory member of the Radio and Television Supreme Council meetings for the implementation of media accessibility practices. She is a member of the Turkish Translator and Interpreter National Proficiencies and Standard Coordination Group and continues to work on drafting proficiencies for audiovisual translators. She is working in cooperation with government organs for a training programme for sign language interpreters working in the AVT sector.

Christoffer Forssell

Christoffer Forssell is Head of Translation and Accessibility services at the Finnish public broadcasting company Yle. He has been working within broadcast media for the past 15 years, after having founded and managed a recording studio. During the past year, Christoffer has made significant improvements to Yle's accessibility services. He is the chairman and founder of Yle's Accessibility Experts Group and the more recently founded "Yle Council", consisting of Yle customers with disabilities. He is also involved in projects researching how to utilize speech technology and automated audiovisual analysis in different segments of the media industry. Christoffer is skilled in broadcasting and VOD process development, agile methods as well as leadership through coaching. "Keep the link between translator and viewer short. Automate everything, except for the stuff that we humans do better."

Amalie Foss

Amalie Foss earned her B.Sc. in paper conservation after reading art history, but has worked in subtitling since 1989, for subtitling companies as well as national broadcasters, currently working mainly for Danish public service broadcaster TV2 and Swedish subtitler-owned Svensk Medietext. She is co-founder of a subtitler cooperative in which SMT also holds a share. She conceived and co-arranged the first Nordic Media Translators' Conference held in Stockholm in September 2013 and subsequently in Turku in 2015. A European conference is the current goal. In 2010, she conceived the all-disciplines St. Jerome's Day held in Copenhagen since 2011, at which translators of all descriptions meet to listen to talks, network, take part in workshops, and debate. She has been a board member of FBO, the media translators' section of the Danish Union of Journalists, since 2003 and its chairman since 2009. She co-founded and heads up the international media translators' association, AudioVisual Translators Europe. AVT-E currently has 14 member countries, with two more ready to become members at AVT-E's General Assembly in Stockholm in June.

Johan Franzon

Johan Franzon teaches Swedish Translation and Scandinavian Languages at the University of Helsinki. He wrote his Ph.D. thesis on musical theatre translation (My Fair Lady in three Scandinavian versions) in 2009 and has since published articles on the translation of song lyrics and popular music.

Nazaret Fresno

Nazaret Fresno holds a PhD in Translation and Cross-cultural Studies, as well as a MA in Audiovisual Translation and another in Comparative Literature and Literary Translation. She is Assistant Professor of Translation and Interpreting at The University of Texas Rio Grande Valley, and her research interests include audiovisual translation and media accessibility (closed captioning, subtitling for the deaf and hard of hearing, and audio description for the blind

and visually impaired). She is a research associate of GALMA (Galician Observatory of Media Accessibility) and a member of ATISA (American Translation and Interpreting Studies Association).

Louise Fryer

Dr Louise Fryer has described at the UK's National Theatre since it started offering AD in 1993. She works with VocalEyes as a describer and trainer. She was the accessibility advisor for the BAFTA-nominated film *Notes on Blindness* (2016) and has co-authored *The Accessible Filmmaking Guide* (BFI, 2018) with Pablo Romero Fresco. She helps companies interested in integrated approaches and has participated in R&D workshops with the company *Vital Xposure* and the project *Empowering Shakespeare*. She is a Senior Teaching Fellow at University College, London (UCL) and her company Utopian Voices Ltd. is a partner in the Erasmus+ funded research project ADLAB PRO. Louise is the author of *An Introduction to Audio Description: A Practical Guide* (Routledge 2016). Her next book, *Integrated Access in Live Performance*, is based on research carried out for Extant, the UK's leading theatre company of visually impaired people. It is due for publication next year.

Adrián Fuentes-Luque

Adrián Fuentes-Luque is Associate professor in Translation at the Universidad Pablo de Olavide (Seville, Spain), where he has also been the Director of the Master in International Communication, Translation and Interpreting. He has previously taught at the Universidad de Cádiz and the Universidad de Granada (Spain), the University of Portsmouth (UK) and the University of Puerto Rico, among others. His main fields of interest include audiovisual translation, the history of translation, tourism translation, translation of humour, advertising translation and institutional translation. As a professional translator, he served as Senior Translator at the Australian Embassy in Spain and has worked for several institutions (SDI Media, International Maritime Organization, Cambridge University Press, Museo Nacional del Prado, British Council, etc.).

Peng Gao

Peng Gao is a second year PhD student at the Department of Translation and Language Sciences, Universitat Pompeu Fabra of Barcelona, Spain. She received her M.A. in Translation and Intercultural Studies in the Universitat Autònoma de Barcelona, Spain, in 2015. Her doctoral thesis is about how cultural references from the Spanish TV series *El Ministerio del Tiempo* (MdT) are rendered in the Chinese fansubbing. Her research interests include mainly the areas of professional subtitling and fansubbing, specially the intercultural communication issues in these two areas. Recently, she carried out a study about techniques used by Chinese fansubbers in the translation of idioms from the TV series MdT.

Francisca García Luque

Francisca García Luque is currently working at the University of Málaga at the department of Translation and Interpreting. Her main research focus is AVT since 2002, when she obtained her PhD degree with a research about the intersemiotic translation of the novel by Umberto Eco *The name of the rose*. Since then, she has published several articles about film adaptation, subtitling and dubbing, studying the combination English-Spanish and also French-Spanish. Since 2004 she teaches AVT translation in several master degrees at the Universities of Valladolid and Málaga. A second research interest is interpreting. She has taught conference interpreting (consecutive, simultaneous and community) from 2003 until 2012. She has worked as a free-lance translator and interpreter since 1995.

Elisa Ghia

Elisa Ghia is a lecturer in English Language and Translation at the University for Foreigners of Siena. She received a Ph.D. in Linguistics from the University of Pavia in 2011, defending a thesis on the acquisition of English as a foreign language through audiovisual input. Her research interests are Second Language Acquisition, Audiovisual Translation, Corpus Linguistics and the study of spoken English. She was a visiting scholar at the University of Turku, the Katholieke Universiteit Leuven, the University of Melbourne and Michigan State University. She has published in the field of audiovisual translation (with a focus on subtitling and dubbing) and Second Language Acquisition.

Valeria Giordano



Valeria Giordano is a professional audiovisual translator and she is carrying out a PhD at the University of Rome Tor Vergata, not yet completed because of severe health issues. Her research project in AVT is about manipulation of swearwords and taboo elements in a process-oriented approach. She has presented several talks on the topic in international conferences and published some papers about it. Becoming a

disabled herself she started an independent research in media accessibility and teaching AVT online by modular distance learning. Her current research interest focuses on the elaboration criteria of the "rough" translation for dubbing and AVT training by professionals in an academic environment. She currently holds online courses at the first-level Professional Master's Program in AVT and Adaptation for dubbing and subtitling at the University of Tor Vergata and was hired to plan some parts of the course and for students' progress, grading and training.

Pabsi Livmar González Irizarry

Pabsi Livmar González Irizarry is a doctoral student at Universidad Pablo de Olavide (Seville, Spain). She teaches English, AVT, and Translation at the University of Puerto Rico (UPR) and the Pontifical Catholic University of Puerto Rico (PUCPR). She specializes on AVT and court translation. Her employment history as a translator includes Netflix, Santander Bank, and the Supreme Court of Puerto Rico. González-Irizarry holds a B.A. in Modern Languages and an M.A. in Translation, both from the University of Puerto Rico. In 2017, she received the Dr. Samuel R. Quiñones Award, granted by the Academia Puertorriqueña de la Lengua Española and the Graduate Program in Translation of the UPR, for completing the best translation thesis of the year. Furthermore, in 2018, she received the 10th Children's Literature Award El Barco de Vapor, granted by Ediciones SM, for her first book, *El visitante de las estrellas*.

Gian Maria Greco



Gian Maria Greco is an MSCA Individual Fellow at the TransMedia Catalonia research group of the Autonomous University of Barcelona and Research Associate at the GALMA research group of the University of Vigo. His research focuses on foundational and applied issues in accessibility studies. He held various positions as a post-doc, research fellow, and honorary fellow. Most notably, from 2003-2007 he was JRA at the University of Oxford.

He has over a decade of experience as an accessibility consultant for public institutions and private organisations regarding policies, live events, and cultural heritage. From 2013-15, he designed and directed the pilot course *Expert on accessibility, health and safety of live events and venues* (600 hours) funded through the European Social Fund. Among his publications, the book (in Italian): *Accessibility, Health and Safety of Live Events and Venues* (2015). Since 2015, he is accessibility coordinator of the ECS "Porta d'Oriente" (Italy), a large-scale project dealing with accessibility of cultural heritage and tourism, where he contributed to establish the Experimental Centre on Accessibility.

Marie-Noëlle Guillot

Marie-Noëlle Guillot is a Professor of Intercultural Communication and Translation Studies at the University of East Anglia (UEA), Norwich, in the UK. The focus of her research has shifted from applied linguistics to cross-cultural pragmatics, and latterly to audio-visual translation from a cross-cultural pragmatics perspective. She has a particular interest in cross-cultural representation, and has explored the question in museum translation and in film subtitling. It is the main theme of this 2016-17 AHRC-funded international network project for which she was the Principal Investigator - Tapping the Power of Foreign Language Films: Audiovisual Translation as Cross-cultural Mediation (AHRC Grant AH/N007026/1; <http://www.filmsintranslation.org/>). She has published on the question in a range of research journals (*Target* Special Issue 2016; *Meta* 2016, 2007; *The Translator* 2010; *Perspectives: Studies in Translation* 2012) and edited volumes (*Pragmatics of Fiction* 2017, Eds Locher and Jucker; *The Routledge Handbook of Audiovisual Translation Studies* 2018 Ed. Pérez-González). <https://people.uea.ac.uk/en/persons/m->

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Taniya Gupta

Taniya Gupta is a PhD student at Jaume I University in Castellón, Valencia, where she is researching cultural transfer in the Spanish subtitling and dubbing of Indian films distributed in Spain, under the supervision of Dr. Frederic Chaume Varela. She possesses an M.A. in Spanish Philology from Jawaharlal Nehru University, India and a postgraduate research degree in Translation Studies from the University of Granada. Her doctoral research is of an interdisciplinary nature, integrating Audiovisual Translation, Cultural Studies and Film Studies. She is a member and the former Secretary of the Spanish Association for Interdisciplinary India Studies (AEI). Her research interests involve translation studies, Indian cinema and audiovisual translation.

Silke Gutermuth



Silke Gutermuth holds a M.A. in „Language, Culture and Translation“ and works as lecturer and researcher at the Faculty of Translation Studies, Linguistics, and Cultural Studies at Johannes Gutenberg University of Mainz. Her main research interests include eye tracking studies in the area of Applied Linguistics and Translation Studies. She is currently pursuing her PhD project within this area focusing on easy-to-read and plain language reception.

Silke is responsible for the project management as well as the experimental setup and coordination in the eye tracking lab at the TRA&CO Center.

Riku Haapaniemi

Riku Haapaniemi is a doctoral researcher at Tampere University, Finland and holds a Master's degree in multicultural communication and translation studies. His current research concerns the concept of materiality and its application in translation theory and practical case analysis, especially in the study of audiovisual translation. His previous research efforts in translation theory have focussed on the different structural and formal constraints that are imposed on the target text, the adaptation of cultural content, and the interplay of these two forces. His other areas of interest include the translation of metric poetry and song lyrics, the formal aspects of digital translation environments, and the re-evaluation of concepts of equivalence from the point of view of materiality. He lives in Helsinki, Finland and currently works as an English translator for Finnish governmental institutions.

Miriam Hagmann-Schlatterbeck



Miriam Hagmann-Schlatterbeck has worked for ZDF Digital as project coordinator of European and international projects since 2017. She manages projects funded by the EU, such as CompAS (Computer Assisted subtitling) and LTA (Life Text Access). Previously, she worked for the University of Strasbourg as a German-speaking communication officer and content manager and for a trinational Interreg project promoting a network for climate and energy in the Upper Rhine.

Jing Han



Dr Jing Han is senior lecturer and associate dean for international in School of Humanities and Communication Arts, Western Sydney University, and head of Subtitling Department of SBS TV Australia. She received her PhD in English literature from the University of Sydney in 1995 and joined the public broadcaster SBS in 1996. She leads the in-house subtitling department in subtitling films and TV programs in over 100 languages into English. The content acquired and shown on SBS is from all continents around the world. Over the last 23 years, Dr Han herself has subtitled over 300 Chinese programs and over 400 episodes of the most popular Chinese TV show *If You Are The One*. Dr Han joined Western Sydney University in 2006 and has taught a range of translation and interpreting courses including Audiovisual Translation and Literary Translation for postgraduates. She is also a PhD

supervisor, currently supervising three PhD students. Dr Han has gained recognition as a leading expert in subtitling and intercultural communications through her significant and original contributions to the practice and teaching in the field. She is the English translator of a modern Chinese classic *Educated Youth* by multi-award winning author Ye Xin.

Thomas A. Hanson

Thomas A. Hanson holds a Ph.D. in Finance and teaches in the Lacy School of Business at Butler University. He is co-author of *Quantitative Research Methods in Translation and Interpreting Studies* (Routledge). His research interests include quantitative methodology and the effects of translation and globalization on financial markets.

Ester Hedberg

The Swedish National Association of Dyslexia

Ester manage a project on Easy to read and understand, in which persons with diverse cognitive abilities gives the opportunity to share their own knowledge and experiences about what makes a text accessible. Behind the project there are four disability organizations. Ester also works with other projects, standardisation and politics.

Jana Holsanova



Jana Holsanova, PhD., is Associate Professor in Cognitive Science at Lund University, Sweden, and Senior Researcher in Linnaeus environment "Cognition, Communication and Learning". Her research focuses on multimodality, discourse, cognition and visual communication. She has used a variety of methods (eye movement measurement, verbal protocols, experiments, interviews) to study image perception and image description, the interplay between language and

images, the role of images for learning, thinking and users' interaction with various media. Her current research is on audio description, i.e. verbal description of visual scenes and events for people with visual impairment and blindness. She is the author of *Discourse, Vision and Cognition* (2008 Benjamins), *Myths and Truths About Reading* (Myter och sanningar om läsning, 2010 Norstedts), *Image description for accessibility* (Bildbeskrivning för tillgänglighet, 2019 MTM) and editor of *Methodologies for Multimodal Research* (2012 Sage) and *Audio description - Research and Practices* (Syntolkning - forskning och praktik, 2016 MTM).

Agata Hołobut

Agata Hołobut is an Assistant Professor at the Institute of English Studies, Jagiellonian University in Kraków, and cooperates with the Academy of Fine Arts in Kraków. Her main areas of interest include literary and audiovisual translation, as well as visual arts and cognitive semiotics. She has published several articles on literary, audiovisual, and intersemiotic translation, and co-authored, together with Monika Woźniak, a monograph *Historia na ekranie: Gatunek filmowy a przekład* ('History on Screen: Film Genre in Translation') (2017, Wydawnictwo Uniwersytetu Jagiellońskiego). In the years 2014-2017 she coordinated an interdisciplinary research project *Film Genre and Audiovisual Translation Strategies: A Case Study in Historical Film*, supported by Poland's National Science Centre.

Chris Hughes



Dr Chris Hughes is a Lecturer in the School of Computer Science at Salford University, UK. He holds a PhD in Computer Science from Bangor University which he was awarded in 2008. His doctoral work involved the implementation of a novel approach to markerless head tracking for both Augmented and Virtual environments. Since then he has worked as a researcher in the fields of Data Visualisation and Simulation, High

Performance Distributed Computing, Immersive media and Broadcast Engineering. Previously he worked for the UX group within BBC R&D where he was responsible for developing new concepts for rendering subtitles and demonstrated several methods for automatically recovering and phonetically realigning subtitles. He has a particular interest in accessible services and is currently focused on developing new methods for providing

accessibility services within an immersive context, such as Virtual Reality and 360 degree video as part of the EU funded ImAc project.

Anna Jankowska



Anna Jankowska, PhD, is a researcher at the Chair for Translation Studies and Intercultural Communication (Jagiellonian University in Kraków). Currently (2016-2019) postdoc at TransMedia Catalonia Research Group at Universitat Autònoma de Barcelona within the Mobility Plus fellowship from the Polish Ministry of Science and Higher Education. She is the co-founder and president of the Seventh Sense Foundation that provides accessibility services for cinemas, broadcasters, film festivals and theatres. She is also the Editor-in-chief of the Journal of Audiovisual Translation.

Catalina Jimenez Hurtado

Prof. Catalina Jiménez Hurtado is full professor of Translation Studies at the University of Granada (Spain). Her main research area is that of Accessible audio visual translation, but also includes Linguistics applied to translation, with a special focus on access to knowledge. She has edited three books both at national and international level (Peter Lang). She is the Head Researcher of the multimedia research group *HUM 770, Translation and Accessibility* founded by the Andalusian Government research programme, and of the following national research projects founded by the Ministry of Research (Spain): TRACCE (SEJ2006-01829/PSIC), AMATRA (P2007-SEJ-2660), PRA2 (FFI2010-16142), and OPERA. *Leisure and culture accessibility. Online portal for the dissemination and evaluation of accessible audiovisual resources* (FFI2015-65934-R). All of them focus on the innovation in multimodal research methods and evaluation.

Aleksandra Kalata-Zawłocka



Dr Aleksandra Kalata-Zawłocka is Assistant Professor at the Institute of Applied Linguistics, a founder and the President of the Association of Polish Sign Language Interpreters (STPJM). She has been actively involved in development and professionalisation of sign language interpreting in Poland, promoting recognition of the concepts of ethical norms and professional standards as well as "team interpreting" and "Deaf interpreters" among Polish Sign Language interpreters. A researcher, author of several publications in the field of sign language interpreting, trainer of sign language interpreters.

Ismini Karantzi

Ismini Karantzi is a PhD student at the Department of Foreign Languages, Translation and Interpreting, having acquired both her BA and MA in Translation Studies at the same department. She has studied for one semester at Dublin City University (Faculty of Humanities and Social Sciences) and she has attended many seminars and conferences regarding translation tools, translation, subtitling, post-editing and audiovisual translation. She is working a freelance translator, subtitlist and editor, while she has presented results of her research to the Advanced Research Seminar on Audio Description (ARSAD) in Barcelona (2019), the 4th International Conference on Itineraries in Translation History in Tartu (2018), Languages & The Media in Berlin (2018), the International Conference on Audiovisual Translation in Poznan (Intermedia 2017) and the International Symposium "Spielräume der Translation" in Rome (2016), while her paper „Audiovisuelle Übersetzung und ihre Grenzen: Richtlinien, Normen und praktische Anwendungen“ was recently issued at *Spielräume der Translation* (Waxmann Verlag, 2018).

Mária Koscelníková



Mgr. Mária Koscelníková studied Translation Studies (English Language and Culture and Spanish Language and Culture) at the Department of English and American Studies, Faculty of Arts, Matej Bel University in Banská Bystrica. She is a PhD student at the Department of Translation Studies of Constantine the Philosopher University in Nitra since September 2018. The topic of her dissertation is Specifics of

multimodal contents localisation in Slovak media, while she will focus on video game localisation into Slovak regarding video games for children. She mostly researches theory of video game localisation, general and Slovak, video game criticism of Slovak localisations of video games and she strives for putting localisation of video games into Slovak into academic as well as practical attention. She has translated and proofread more than 4 books for children, as well as books about video games.

Krzysztof Krejtz

Krzysztof Krejtz, PhD, is a social and cognitive psychologist. He is an Assistant Professor at the Department of Psychology of SWPS University in Warsaw. His research interests include visual attention, eye tracking, human-computer interaction, psychological and social aspects of the internet, and social science methodology. He is the author of many publications concerning different aspects of human social life on the internet and in the context of new media.

Jan-Louis Kruger



Jan-Louis Kruger is a Professor and Head of the Department of Linguistics at Macquarie University in Australia. His main research interests are the reception and processing of language in multimodal contexts, including investigations on the impact of audiovisual translation products on cognitive load and psychological immersion combining eye-tracking and subjective measures.

Alexander Künzli



Alexander Künzli is Professor of translation studies at the Faculty of Translation and Interpreting of the University of Geneva. He is also Head of the German Unit and President of the Faculty's Ethics Committee. He teaches translation theory, research methodology, and audiovisual translation. Künzli holds an MA in translation and psychology from the University of Geneva, and a PhD in French Linguistics from the University of Stockholm. His research interests are as

diverse as subtitling, translation revision and the collaboration between the Swedish writer August Strindberg and his translators and language revisers. Künzli publishes in four different languages (English, German, French and Swedish) and is Editor-in-Chief of the translation studies journal *Parallèles*. Among his most recent publications is a monograph that investigates professional subtitling culture, the status of subtitlers, the workflow of subtitling projects, and the collaboration between the different actors involved in such projects.

Simon Labate

Simon Labate studied Germanic philology (Dutch and English) at the University of Namur and the University of Leuven (Belgium). He wrote an MA thesis that dealt with the French-dubbed versions of the cartoon series *Family Guy* and *The Simpsons*, focusing on the translation of intertextual references and wordplay. Next to teaching Dutch and English at the University of Namur, he is currently working on a PhD project which investigates the use and representation of languages in a corpus of American and/or British World War II films and their French-dubbed versions. He is also interested in the sociology of French voice actors and creative uses of dubbing.

Lotta Lagerman

Lotta Lagerman is an AudioDescriptor since 2001 and head of the course AudioDescription education at Fellingsbro folkhögskola in Örebro (Sweden) since 2011. She's graduated Dramateacher since 1982 and Sign language interpreter since 1979. Lotta coordinate the college of the one and only education for Audiodescription in Sweden.

It is the college's work that's represented at Media4all 2019 by notably Eli Tistelö together with Nico Psilander, Amica Sundström and Maria Bleckur.

Animmarn Leksawat



Animmarn Leksawat is a PhD student in Translation and Language Sciences, Universitat Pompeu Fabra, Spain. Her doctoral research focuses on the phenomenon of fansubbing Thai TV series into Spanish by Spanish-speaking fans. Her research interests include subtitling, especially non-professional subtitling and cultural aspects in translation. Her previous research includes a study of how Thai cultural references are rendered in

English subtitles. She has professional experience in subtitling, consecutive and liaison interpreting, and translating between English, Spanish and Thai.

Sixin Liao

Sixin Liao is a PhD student in the Department of Linguistics at Macquarie University in Australia. Her main research interests include interpreting studies and audiovisual translation with a focus on the visual and cognitive processing of subtitled products.

Katrien Lievois



Dr. Katrien Lievois is a lecturer of French language and culture and Translation Theory at the Department of Applied Linguistics/ Translators and Interpreters at the University of Antwerp. She is a member of TricS, the departmental research group, *Translation, Interpreting and Intercultural Studies*. Her main research interests are the translation of irony and intertextuality and the (Dutch) translations

of the Francophone novel. She was the chief editor of WoS journal *Linguistica Antverpiensia NS-Themes in Translation Studies* from 2013 until 2019 and remains a member of its editorial board.

<https://www.uantwerpen.be/nl/personneel/katrien-lievois/site-personnel/>

Alf Lindberg

Swedish Association of Hard of Hearing People, Policy officer at the Swedish Association of Hard of Hearing People (HRF) since 2015

Specializing in accessibility for the hard of hearing. Earlier career in journalism and communication. BA, BSc. Hard of hearing, hearing aid user for more than ten years.

Chun Liu

Chun Liu is a full-time doctoral researcher at the University of Leeds, UK. Her research interests include (im)politeness, multimodality and audiovisual translation. Her PhD project has brought together all these three areas, with the main focus on exploring 1) the role of different modes at play in Modern Family and their co-deployment in the construction of (im)politeness meaning as well as 2) the implications of such interplay, interaction and integration among modes for English-Chinese subtitling.

Sijing Lu



I am currently a second-year PhD candidate at University of Liverpool and my current research project is on the investigation of Chinese fansubbing's motivations and make-ups from a sociological perspective. I achieved a BA in Communications and English at the University of Liverpool from 2013 to 2015. Following on from this, I was awarded a MSc in Specialised Translation (Audiovisual Translation) at University

College London. Apart of research, I am also working as a language exchange

teacher in Chinese and a freelance translator subtitling films and TV series between English and Chinese. My recent translated works include *Narcos: Mexico*, *Midnight Texas*, and *You Are The Worst*. I am a member of British Association of Chinese Studies (BACS). My research interests have been focused on the field of audiovisual translation, especially amateur subtitling such as user-generated subtitling and fansubbing.

Siwen Lu



Siwen Lu is a second year PhD student in the University of Liverpool. She was awarded with a BA in English and Communication from the University of Liverpool. Then she moved to study at University College London, where she completed her MSc in Specialised Translation (Audiovisual). Siwen Lu's current research project is on the subtitling of American films in China from a Systemic Functional Linguistics (SFL)-

based multimodal perspective. Several translation issues such as swearing, neologism and humour are examined under the SFL-based multimodal framework. With a focus on audiovisual translation, her research interests also include multimodality, linguistics and film studies. Siwen Lu is also a freelance translator from English into Chinese. She is a member of the British Association of Chinese Studies.

Maria Olalla Luque Colmenero



Maria Olalla Luque Colmenero is a freelance translator and audio describer, and a PhD associate in the TRACCE research group at the University of Granada, Spain.

She holds a PhD in Translation and Interpreting from the University of Granada. In addition, she completed a yearlong research stay at the Imperial College of London to study the access programmes of some of the most important museums in the United Kingdom.

Her research focuses on the role of deliberate metaphor as a tool for accessing knowledge in audio descriptive guides for people with visual impairment in art museums. In her research, she has collaborated with several museums in both United Kingdom and the United States. She has participated in a number of international conferences and seminars on accessibility and linguistics and her research has appeared in *Peterlang*, *Linguistica Antverpiensia*, *E-AESLA* (Instituto Cervantes), as well as a number of edited books and conference proceedings. María Olalla Luque Colmenero and Silvia Soler Gallego are co-founders of Kaleidoscope Access, a non-for-profit organization based in Granada, Spain. As such, they have designed and implemented multisensory guided tours for people with a visual impairment at several museums and monuments in Spain, including the Alhambra monument and its temporary art exhibitions, the CajaGRANADA Museum, and the Sorolla Museum.

Mercedes Martínez-Lorenzo



Mercedes Martínez-Lorenzo works in subtitling for the deaf and the hard of hearing (SDH) in a minoritised language. Her thesis focuses on improving quantity and quality of SDH and promoting small languages through the creation of new SDH standards in Galician, a minority and minoritised language spoken in the north-west of Spain (Galicia). She is enrolled in the PhD programme in Communication from the University of Vigo

(Universidade de Vigo, UVigo); her research is supported by a pre-doctorate scholarship from the Galician government (Xunta de Galicia, *axudas predoctorais*) and by the GALMA research group, of which she is one of the main members, alongside her supervisors Ana Pereira-Rodríguez and Pablo Romero-Fresco. She is a lecturer in young-adult literature translation (English-Spanish) at her home institution (UVigo). She is a graduate in Translation and Interpreting (UVigo) and holds a MSc in Language Teaching from the University of Santiago de Compostela (USC).

Serenella Massidda

Dr Serenella Massidda is a Lecturer in Audiovisual Translation at Roehampton University and Honorary Research Associate at CenTraS, University College

London. She holds a European Doctorate in Audiovisual Translation and an MSc in Scientific and Medical Translation with Translation Technology (Imperial College London). She is the author of *Audiovisual Translation in the Digital Age – The Italian Fansubbing Phenomenon* published by Palgrave MacMillan in 2015. She is a professional translator and subtitler, member of ESIST (European Association for Studies in Screen Translation), and OONATA Tools Instructor (<https://oonatools.tv>) and has been running professional courses on AVT Technology (Cloud-based Workflows for Subtitlers) and on Open Source Tools for Subtitlers since 2015. Her main research interests are: AVT and Subtitling Technology, Localisation Workflows and VoD Streaming Systems, Professional skills and AVT Quality, and Fansubbing Practices.

Anna Matamala

Anna Matamala, BA in Translation (UAB) and PhD in Applied Linguistics (UPF), is an associate professor at UAB (Barcelona). She currently leads TransMedia Catalonia research group and is the main researcher of the European project EASIT, on easy-to-understand language. Anna Matamala has participated and led projects on audiovisual translation and media accessibility, and has taken an active role in the organisation of scientific events. She is currently involved in standardisation work at ISO.

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Iwona Mazur



Iwona Mazur is an assistant professor at the Department of Translation Studies, Faculty of English, Adam Mickiewicz University in Poznan, Poland, where she teaches translation and audio description at both undergraduate and graduate level. Her research focuses on translation theory and audio description. She has participated in a number of Polish and international research projects, the most recent one being 'ADLAB PRO: A Laboratory for the Development of a New Professional Profile' (2016-2019). She serves as Executive Board member at the European Association for Studies in Screen Translation ESIST. More information: http://wa.amu.edu.pl/wa/Mazur_Iwona

Nicky McBride



VP Business Development
SDI Media

Nicky McBride joined SDI Media in March 2017, bringing with her extensive experience across media and broadcast, in business development, marketing and operational roles. Nicky spent ten years as VP of International Client Operations for Sony; responsible for distribution, media localization, mastering and

client deliverables across EMEA and Latin America.

Prior to that she was Senior Marketing Manager for Turner Broadcasting, launching channels in EMEA. More recently she worked at an entrepreneurial startup, launching niche digital TV channels in the UK and internationally. She has a BA (Hons) in Business Administration and Marketing from University of Strathclyde Business School.

Laura Incalcaterra McLoughlin



Laura Incalcaterra McLoughlin, PhD, is Senior Lecturer in the School of Languages, Literature and Cultures at the National University of Ireland, Galway, co-director of the del Master in Advanced Language Skills and Director of the Diploma in Italian Online. Her research interests include Applied Linguistics, Audiovisual Translation, e-learning and language technologies. She has published widely in these fields. <https://www.nuigalway.ie/our-research/people/languages-literatures-and-cultures/lauramcloughlin/>

Christopher D. Mellinger

Christopher D. Mellinger holds a Ph.D. in Translation Studies from Kent State University and is Assistant Professor of Spanish Interpreting and Translation Studies at the University of North Carolina at Charlotte. He is the managing editor of the academic journal *Translation and Interpreting Studies* and is a

board member of the American Translation and Interpreting Studies Association. He is co-author of *Quantitative Research Methods in Translation and Interpreting Studies* (Routledge). His research interests are translation and interpreting process research, research methods in TI, and TI technologies.

Pierre-Alexis Mével

Dr Pierre-Alexis Mével is assistant professor in Translation Studies at the University of Nottingham. He is head of the Translation section, and is the creator and director of the MA in Translation Studies. He teaches Translation Theory and Audiovisual Translation at both undergraduate and postgraduate level. In 2017, he published a book entitled 'Can We Do the Right Thing? Subtitling African American English into French' (Peter Lang, 2017), and also authored many articles. He has a particular interest in the representations of non-standard varieties in films, and on the theoretical underpinnings of juxtaposing two linguistic varieties on screen. He was recently awarded funding by the Arts and Humanities Research Council (AHRC)-and the Engineering and Physical Sciences Research Council (EPSRC) to work towards developing immersive, inclusive captions for small-to-medium-scale theatrical productions. <https://www.nottingham.ac.uk/cls/people/pierre-alexis.mevel>

David Millar



Director of Communications MESA Europe
David joined MESA Europe as Director of Communications in June 2013, following a near 30 year career in research and consulting within the technology sector. David was previously with Futuresource Consulting where he steered much of the group's work across the storage media, electronics and entertainment content sectors. Prior to that he was with the technology

consulting group BIS. David has spoken at numerous events around the world and has been a regular contributor to the activities of a number of industry associations in the technology space. His role within MESA Europe is to expand the membership services and support what the association can offer across Europe, at regional and national level. David has language skills in French, German and Italian. David holds a BA (Hons) degree in European Studies (German/Italian) from the University of Bath.

Vincenza Minutella

Vincenza Minutella holds a PhD in Translation Studies from the University of Warwick. She is a researcher in English Language and Translation at the University of Torino, Italy. She teaches English language and translation. She has conducted research in theatre translation, film adaptation, Shakespeare translation and audiovisual translation. Her current research focuses on the dubbing of animated films, on multilingual films, on the translation of humour, on the influence of the English language on dubbed Italian and on audio description. Her publications include the monograph *Reclaiming Romeo and Juliet: Italian translations for page, stage and screen* (Rodopi, 2013) and the articles "British dialects in animated films: the case of *Gnomeo & Juliet* and its creative Italian dubbing" (2016), "Globalising Bollywood: *My Name is Khan* from India to Italy through Hollywood" (2017), "Translating non-native varieties of English in animated films: the Italian dubbing of *Madagascar 3: Europe's most wanted*" (2018).

Mario Montagud



Mario Montagud was born in Montixelvo (Spain). He received a BSc in Telecommunications Engineering in 2011, an MSc degree in "Telecommunication Technologies, Systems and Networks" in 2012 and a PhD degree in Telecommunications (Cum Laude Distinction) in 2015, all of them at the Polytechnic University of Valencia (UPV). During his PhD degree and after completing it, he did 3 research stays (accumulating 18 months) at CWI (The National Research Institute for

Mathematics and Computer Science in the Netherlands). He also has experience as a postdoc researcher at UPV. He is currently Part-Time Professor at the University of Valencia (UV) and Senior Researcher at i2CAT Foundation (Barcelona). His topics of interest include Computer Networks, Synchronization, Interactive and Immersive Media, HCI (Human-Computer

Interaction) and QoE (Quality of Experience). Mario is (co-) author of over 80 scientific and teaching publications and has contributed to standardization. He is and has been member of the Technical and Organizing Committee of many international conferences and workshops, as well as member of the Editorial Board of international journals, including the ACM SIGMM Records. He is lead editor of "MediaSync: Handbook on Multimedia Synchronization" (Springer, 2018) and Communication Ambassador of ACM SIGCHI. He is currently involved in three EU H2020 projects, being WP leader in two of them (ImAc and VR-Together).

Zoe Moores



Zoe Moores studied Classics and Modern Languages at Oxford, followed MAs in Linguistics at Manchester and, later, in Audiovisual Translation at Roehampton. Her PhD research explores how respeaking can be used to provide accurate subtitles at live events for the d/Deaf and hard of hearing audience and speakers of English as an additional language. The research is funded by AHRC TECHNE and Zoe has worked closely with the charity Stagetext to co-ordinate the project. Zoe's interest in media accessibility stems from her years as a teacher and her passion for effective communication and equality for all. She is part of the GALMA (Galician Observatory for Media Access) research group and is involved in a number of accessibility-related projects. Zoe worked professionally as a respeaker and subtitler at Ericsson and now translates and subtitles on a freelance basis.

Vittorio Napoli



My name is Vittorio Napoli and I am attending the third and final year of the PhD program in Linguistics at the University of Pavia (Italy). Graduated in Specialized Translation from the University of Forlì – Bologna, in 2014, my research interests broadened to include (im)politeness. My PhD thesis tackles the unexplored relationship between the (im)politeness inherent in the speech act of requests and Audiovisual Translation, using both quantitative and qualitative approaches. By comparing request realization strategies in English films, their counterpart dubbed into Italian and original Italian films, the study sheds light on the impact that the multimodality of film dialog has on the translator's pragmatic decisions and reveals whether (im)politeness in requests is subject to interference from the source language or orients to the norms of the target language. Aspects of my research were presented at the "Sympol 11" conference of 2018 (Valencia) and "ICLLS" conference of 2018 (Hong Kong) and will be presented at the "Translation: Theory, Descriptions, Applications" conference (Bari) and "IPRA" conference (Hong Kong) of the current year.

Per Naoclér



Head of Business Development Nordisk Undertext
Pelle Naoclér is the founder and Head of Business development at Nordisk Undertext. He has spent his career in media localization and is a veteran subtitler and project manager. More recently, he is the visionary behind Plint, a media localization ecosystem, set to revolutionize how content get localized and

distributed.

Marga Navarrete



Marga Navarrete is a language coordinator at UCL, where she also teaches Spanish, translation and localisation for undergraduate and postgraduate students. Her PhD focuses on the impact of active audiodescription tasks on language learners' oral skills. She is currently working on SUBFILM (Subtitling to improve writing and translation skills: making short films accessible) an audiovisual

translation (AVT) research project. Previous to this, she has taken part in a number of audiovisual research projects for Foreign Language Education (FLE); CREATE, SONAR and VICTOR all of these research projects were run by UNED (Spanish Distance University). She also worked on the EU funded ClipFlair project, designing, piloting and publishing translation audiovisual tasks for language learning and disseminating the lessons learnt.

Kristijan Nikolić

Kristijan Nikolić took a university degree in English Language and Literature in the English Department of the Faculty of Humanities, Zagreb University. Between 2000 and 2009 he worked as a Lecturer in the same Department and since 2009 he has been working as a Senior Lecturer. In 2013 he was also appointed Research Associate in the English Department. In 2007 he became a doctoral student at the University of Vienna. Under the supervision of Professor Mary Snell-Hornby, in 2012 he defended his doctoral thesis entitled *The Perception of Culture Through Subtitles*. He was a Visiting Lecturer at the Centre for Translation Studies (CenTraS), University College London, in the academic year 2015/16 and in August 2016 he was appointed Honorary Research Associate at CenTraS. In 2018 he taught Croatian Literature in the School of Slavonic and East European Studies at University College London. Since 2017 he teaches translation technology, localization and audiovisual translation at Middlesex University in London. In 2013 he organized *Media for All 5* in Croatia. Kristijan was the member of the Executive Board of ESIST for 10 years and he was the founding president of the Croatian Association of Audiovisual Translators.

Ulf Norberg



Ulf Norberg holds a PhD in German linguistics from Uppsala University, Sweden. He now lectures in translation theory and practice at the Institute for Interpretation and Translation Studies, Department of Swedish and Multilingualism, Stockholm University. He is also a supervisor for students at both BA and MA levels. His research interests include speech-to-text interpreting, cognitive aspects of translation, and translation of children's literature.

Şirin Okyayuz



Assoc. Prof. Dr. Aşşe Şirin Okyayuz, is a trainer-researcher at Bilkent University, Department of T&I in Turkey. She has, articles on audiovisual, literary translation and AVT training in national/international journals, contributes to international book chapters on the same subjects; is the author of a book on subtitling practices; a co-author of a book on AVT history, practice and training; a co-author of a book about remakes. In addition to working as an audiovisual

translator, she has translated children's books, novels, short stories, drama, books on politics and philosophy. She is an advisory member of the Radio and Television Supreme Council meetings for the implementation of media accessibility practices; a member of the Turkish Translator and Interpreter National Proficiencies and Standard Coordination Group and continues to work on drafting proficiencies for audiovisual translators. She is working in cooperation with government organs for a training programme for sign language interpreters working in the AVT sector.

Pilar Orero



(<http://gent.uab.cat/pilarorero>) PhD (UMIST, UK) works at Universitat Autònoma de Barcelona (Spain), member of the research group TransMedia Catalonia <http://grupsderecerca.uab.cat/transmedia/> She works in standardisation and participates in the ITU IRG-AVA Intersector Rapporteur Group Audiovisual Media Accessibility <http://www.itu.int/en/irg/ava/Pages/default.aspx>; Member of the working group ISO/IEC JTC 1/SC 35. Member of the Spanish UNE working group on accessibility. She is also a member of ANEC Accessibility working group (www.anec.eu). Leader and participant on numerous EU funded projects such as HBB4ALL <http://pagines.uab.cat/hbb4all/> ACT <http://pagines.uab.cat/act/> UMAQ (Understanding Quality Media

Accessibility) <http://pagines.uab.cat/umaq/> EasyTV (interaction to accessible TV) <https://easytvproject.eu:3001> and ImAc (Immersive Accessibility) <http://www.imac-project.eu>, REBUILD and HELIOS 2018-2021, and the three ERASMUS+ ADLAB PRO <http://www.adlabproject.eu> EASIT <http://pagines.uab.cat/easit/> and LTA <https://ltaproject.eu> Co-founder of the Media Accessibility Platform MAP <http://www.mapaccess.org>

Gabriela Ortiz



Gabriela Ortiz is an ATA Certified Translator (English into Spanish) based in Buenos Aires with more than 20 years of experience as freelance English, German, and Latin into Spanish translator, editor, and proofreader. She started her translator practice as in-house translator at one of the top intellectual property law firms in the City of Buenos Aires. Five years later she opened her own office, where she

translates full time. In 2017, she finished the Postgraduate Diploma in Audiovisual Translation and Accessibility at the Lengua Viva Spangenberg School, with the theoretical analysis and a comparative reception study on the audio description of silence. In 2016, she co-created PERCEPCIONES TEXTUALES, a company providing audiovisual accessibility services that has offered the first accessible screenings at the 2017 and 2018 Buenos Aires International Independent Film Festival, BAFICI, among many others. She has authored several papers on translation, Language Politics, and translation technology.

Aleksandra Ożarowska

Aleksandra Ożarowska is a translator, lecturer in English at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw and PhD candidate at the University of Warsaw where she teaches translation; her research focuses on audiovisual translation and contemporary approaches to translation studies. Translating not only from English and Polish, but also German and Italian, she cooperates with major Polish publishing houses, opera houses and other artistic institutions. She also takes part in numerous translation conferences around the world, and her recent publications include *“O Flower of Scotland, When Will We See Your Like Again... Modern Productions of Scottish-Themed Operas Based on Literary Works”* and *“Translating Operatic Libretti as an Interdisciplinary Area of Translation Studies”*.

Carol O'Sullivan

Carol O'Sullivan is Director of Translation Studies in the School of Modern Languages at the University of Bristol where she convenes the postgraduate translation programmes. Her research interests include audiovisual translation, translation history and literary translation. She is the author of *Translating Popular Film* (Palgrave Macmillan, 2011) which considers multilingualism in film and the many ways in which film and translation engage with each other. The collection *The Translation of Films 1900-1950*, co-edited with Dr Jean-François Cornu, which deals with film translation in the silent era and in the early decades of sound, was published by OUP in 2019. She is a past Board member of the European Society for Translation Studies, and is currently Editor-in-Chief of the journal *Translation Studies*.

Guillermo Parra



Guillermo Parra is a professional Spanish subtitler and PhD student in the Translation and Language Sciences Department of the Pompeu Fabra University (UPF), in Barcelona. In recent years, he has taught graduate and postgraduate courses on translation, for which he received the UPF Social Council Award for Teaching Quality in 2015. Guillermo holds a Bachelor's Degree in Translation and Interpreting and a Master's Degree in Translation Studies. He is currently finishing his PhD on

the effects of alcohol and drugs on fictional dialogue and their representation in audiovisual translation under the supervision of Patrick Zabalbeascoa and Eduard Bartoll. Guillermo regularly works for several clients from the audiovisual industry, including Netflix and Barcelona's Americana Film Festival, and tries to make the most of this experience for his research in the field of audiovisual translation.

Emmanouela Patiniotaki



Emmanouela Patiniotaki has been involved in the language industry since 2004. She has worked with a substantial number of vendors in translation, localization and audiovisual services. She teaches Specialised Translation and Technology-related modules at the UCL Centre for Translation Studies (CenTraS), where she also developed and runs the first online course in Cloud-based Translation Tools and the Intensive Summer Course in Translation Technology, while she is also an independent provider in Audiovisual and Specialised Translation, and Access Services. She is currently the co-ordinator of all professional translation courses at CenTraS. Her research focuses on the design of holistically accessible environments, with a variety of combinations of fields, including Disability Studies, Audiovisual Translation, Web Accessibility, and Online Learning. Other research interests involve Crisis Translation and Machine Translation. Emmanouela is a member of the Movement of Disabled Artists and the Movement for the Emancipation of Disabled People.

John Paton

John Paton is an Innovation and Technology Officer at RNIB and works with UK government, manufacturers, regulators and industry bodies to improve the accessibility of television, radio and video on demand services. John has a wealth of experience of accessibility issues for those with sensory disabilities as he has previously worked for Action on Hearing Loss and Sense (a charity for deafblind people). He also has a Master's Degree in Computer Systems Engineering.

Katerina Perdikaki



Centre for Translation Studies, School of Literature and Languages, University of Surrey

Katerina Perdikaki is an Associate Teaching Fellow at the University of Surrey, where she teaches audiovisual translation, specialised translation from English into Greek, and the use of semiotics in advertising. In the past, she has also taught on interpreting and translation theory. Katerina completed her PhD entitled "Adaptation as Translation: Examining Film

Adaptation as a Recontextualised Act of Communication" at the University of Surrey in 2016. Her research interests lie in the area of audiovisual translation and practice, with an emphasis on quality assurance processes and the experiential effect of subtitling on the subtitler, film semiotics, as used in the analysis of multimodal and multimedial texts, and intersemiotic acts of communication, as those involved in the film adaptation process. She also works as a freelance subtitler and dubbing translator.

<https://surrey.academia.edu/KaterinaPerdikaki>

Emília Perez



Emília Perez is Head of the Department of Translation Studies, Constantine the Philosopher University in Nitra, Slovakia, where she also initiated systematic specialized training in the field of audiovisual translation. She is responsible for practice-oriented courses on AVT at her home university and she also provides courses on dubbing translation at Comenius University in Bratislava. In her research she focuses on the professional and pragmatic aspects of AVT, in recent years mainly in the area of subtitling for the deaf and hard of hearing. She is the editor of the recent publication *Media Accessibility and Audiovisual Translation in the Slovak Context* (Nitra, 2019), editor of the monographic publication *Audiovisual Translation and the Deaf and Hard of Hearing Audience: Subtitling for the Deaf and Hard of Hearing* (Nitra, 2016), and the leader of the national research project *Subtitling for the Deaf and Hard of Hearing: Standards and Recommendations (1/0547/14)*. Besides her academic activities, she has also cooperated with several film festivals, organizations and dubbing studios as a translator and project coordinator.

Wichaya Pidchamook



Wichaya Pidchamook is a PhD student at the School of Applied Language and Intercultural Studies (SALIS), Dublin City University, Ireland. She has experience teaching translation at the undergraduate level at Thammasat University and working as a part-time freelance translator in Bangkok, Thailand. Her research interests include audiovisual translation (particularly subtitling), network theories in Translation Studies and professional practice in the translation industry.

Tiina Põllu

Tiina Põllu (b. 1981) is a PhD student at the University of Tartu, Estonia, Department of Semiotics, and at INALCO (Institut National des Langues et Cultures Orientales) in Paris writing her PhD about audiovisual translation and censorship of French films in post-Stalinist Soviet Estonia. She is a lecturer at Tallinn University of audiovisual translation. Her main research topics include semiotics of audiovisual translation, audiovisual translation history in Estonia and inter- and transmedial translation analysis.

Nico Psilander



Teacher at the Swedish AudioDescription education at Fellingsbro fohighschool, Örebro, Sweden since the start in 2011. AudioDescriptor since 1995, working mostly with Live Audio Description at cinemas and theatres, in Stockholm and Uppsala.

Miquel Pujol-Tubau

Miquel Pujol-Tubau is currently a lecturer in Translation Studies at the University of Vic – Central University of Catalonia, where he teaches translation theory and audiovisual translation both at undergraduate and postgraduate level. In 2015, he completed his PhD thesis, which deals with the use of dubbing in the representation of characters in films and videogames belonging to a transmedia storytelling project. His research interests include audiovisual translation, multilingualism, intertextuality, localization and media studies.

Franz Pöchhacker



Franz Pöchhacker is Professor of Interpreting Studies in the Center for Translation Studies at the University of Vienna. Trained as a conference interpreter at the University of Vienna and the Monterey Institute of International Studies, he worked as a freelance conference and media interpreter for some 30 years. He has conducted research on simultaneous conference interpreting as well as media interpreting and community-based interpreting in healthcare and asylum settings, and published on general issues of interpreting studies as a discipline. He has lectured and published widely and is the author of the textbook *Introducing Interpreting Studies* (2004/2016), editor of the *Routledge Encyclopedia of Interpreting Studies* (2015), and co-editor of the journal *Interpreting*. In a team with colleagues from the universities of Antwerp, Vigo and Warsaw he is currently involved in an Erasmus+ project on *Interlingual Live Subtitling for Access (ILSA)*.

Valentina Ragni



Dr Ragni is a postdoctoral fellow currently based at the University of Leeds, where she is working on projects in the fields of Translation Studies and Audiovisual Translation (AVT). Her core work explores the potential of AVT inside and outside the foreign language (FL) classroom, through both the use and the creation of subtitles. Her research interests include SLA (Second Language Acquisition), psycholinguistics, FL teaching, translation, statistical methods and experimental technologies, such as eye tracking. She graduated *cum laude* from the School of Interpreters and Translators of the University

of Trieste before moving to Leeds, where she completed a MA in Screen Translation Studies and a PhD in experimental AVT with an eye-tracking study on the effects of reverse subtitles (L1 audio, L2 subtitles) on processing and memory. She also currently teaches a number of courses at MA and BA levels and works as a freelance translator and proofreader.

Irene Ranzato



Irene Ranzato teaches English language and translation at Rome Sapienza University. She holds a PhD in Translation Studies (Imperial College London). Her research lies at the intersection of linguistic and cultural issues and focuses on the linguistic analysis of film and television dialogue. She is also interested in English dialects and sociolects and in topics related to adaptation studies and to film and television studies.

She has translated films, books, articles and essays and she has written extensively on the themes of her research. Among her most recent publications are the books *Translating Culture Specific References - The Case of Dubbing* (Routledge 2016) and *Queen's English?: Gli accenti dell'Inghilterra* (Bulzoni 2017). She also co-edited *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge 2018) and *Audiovisual Translation: Intersections* (Perspectives 2019).

Aïda Regel Poulsen



EFHOH secretary

Danish Mrs. Aida Regel Poulsen was elected Secretary of European Federation of Hard of Hearing - EFHOH - in 2015. www.efhoh.org. Along with enjoying the duties on the board as the EFHOH secretary, she has given a number of speeches on:

- use of hearing aids/Cochlear Implants and assistive listening systems (ALS)
- use and needs of speech to text (STT) in different situations
- how to build up and strengthen working memory when dealing with hearing loss
- communication repair strategies for people with hearing loss
- importance of accessibility to maintain your cognitive functions
- hearing across the life span

Since the beginning of her career as a teacher in 1983, Mrs Regel Poulsen's portfolio include those of teaching in ordinary schools, teaching deaf and HoH pupils language and reading skills as well as working as speech and hearing therapist with deaf and HoH students working on auditory-verbal skills. She has taught Educational Audiology at the University of Southern Denmark and worked for a number of years at the audiological clinic in Vejle in the paediatrics. Hearing loss runs in Mrs Regel Poulsen's family, and when she recognised the onset of hearing loss herself, she became a volunteer in the Danish Association of Hard of Hearing. Workwise she has built up the department of ambulant consultancy at the Center for Hearing Loss in Denmark and now works nationwide as a hearing consultant for pupils with hearing loss age 6-18.

Mrs. Regel Poulsen is concerned, that knowledge on the importance of use of writing and text in communication with deaf and HoH still lacks scientific documentation – in praxis we know it works and how it supports what we hear. Because of this, she has a great interest in what it takes to implement legislation on subtitling and STT in general as well as having subtitling and STT introduced to school children – to implement in the upbringing of HoH kids to expect and know how to apply for accessibility in social life throughout the life span.

Aline Remael



Aline Remael is Emeritus Professor of Translation Theory, Interpreting and Audiovisual Translation / Media Accessibility at the Department of Applied Linguistics / Translators and Interpreters of the University of Antwerp. She is a member of TricS, the departmental research group, Translation, Interpreting and intercultural Studies and of OPEN – Expertise Centre for Accessible Media and Culture, of which she is the co-founder. Her main research interests and publications are in multimodality and AVT / Media Accessibility,

more specifically audio description (AD), audio-subtitling, audio-introductions and live subtitling with speech recognition. Her secondary research interests include hybrid forms of translation and interpreting, the convergences between these two sub-domains, and translation theory. Aline Remael has been a partner in numerous national and European projects in media accessibility such as ACT, on accessible culture and training, ADLAB and ADLAB PRO, on audio description, and ILSA, on interlingual live subtitling. She was the chief editor of WoS journal *Linguistica Antverpiensia NS-Themes in Translation Studies* from 2002 until 2012 and remains a member of its editorial board. She is on the advisory boards of *The Translator and Perspectives*, a former board member of ESIST and EST, member of the EST Young Scholar Prize Committee and a board member of the European Network of Public Service Interpreting (ENPSIT). On 21-22 November 2019 she will co-organise the ENPSIT InDialog3 conference, *Interpreter Practice, Research and Training: The Impact of Context*, at the University of Antwerp, in collaboration with the KU Leuven, Antwerp Campus. She received the ESIST Jan Ivarsson Award for invaluable services to the field of audiovisual translation in 2018.

Estelle Renard

Estelle Renard has been a professional audiovisual translator for 18 years in dubbing, subtitling and voice-over. She is co-founder and vice-president of ATAA, the French national organization of audiovisual translators, and secretary of AVTE.

Nina Reviere



Nina Reviere is a practitioner and researcher in the domain of Audiovisual Translation, with a specific interest in Media Accessibility. Nina obtained her degree in translation and interpreting for Dutch, English, French and Arabic as a third language at the Artesis University College in Antwerp in 2010. In 2018, she successfully defended a PhD in Translation Studies at the University of Antwerp, in which she studied language use and multimodal cohesion in a corpus of Dutch audio-described texts. Her research interests include AD for live performances, integrated access, AD teaching, Linguistic aspects of AD, Multimodality and Corpus Studies. Currently, she works as coordinator for the Expertise Centre for Accessible Media and Culture OPEN of the University of Antwerp. She is an Editorial Board Member of JAT, the Journal of Audiovisual Translation and Steering Committee member for the Languages and the Media conference series.

Juan Pedro Rica Peromingo



Juan Pedro Rica Peromingo is an English-Spanish Translation and English Language and Linguistics teacher at the Universidad Complutense de Madrid (Spain). His recent research focuses on phraseology and corpus linguistics, together with academic writing, oral register and the didactics of the English language. His academic interests also include audiovisual translation, specifically the field of linguistic accessibility and subtitling, both for hearing and deaf and hard-of-hearing population, and the use of corpus linguistics for teaching and learning audiovisual translation in its different modes. He has also been a teacher in the Master's degree on Audiovisual Translation (METAV) at the Universitat Autònoma de Barcelona and is currently teaching in the Master's degree on English Language and Linguistics at the Universidad Complutense de Madrid, where he has also been the Director and the Academic Coordinator until recent. He is the main researcher in several research projects, both national and international, related to corpus linguistics, translation studies and audiovisual translation and linguistic accessibility. https://www.ucm.es/filologia_inglesa_i/juan-pedro-rica-peromingo

and the use of corpus linguistics for teaching and learning audiovisual translation in its different modes. He has also been a teacher in the Master's degree on Audiovisual Translation (METAV) at the Universitat Autònoma de Barcelona and is currently teaching in the Master's degree on English Language and Linguistics at the Universidad Complutense de Madrid, where he has also been the Director and the Academic Coordinator until recent. He is the main researcher in several research projects, both national and international, related to corpus linguistics, translation studies and audiovisual translation and linguistic accessibility. https://www.ucm.es/filologia_inglesa_i/juan-pedro-rica-peromingo

Alessandra Rizzo



Alessandra Rizzo is Senior Lecturer in English language and translation in the Department of Humanities at the University of Palermo, and a Member of the Centre for Research in Translation and Transcultural Studies at the University of Roehampton. She has a research background in Translation Studies and Comparative Literature resulting from her MA in Literary Translation and PhD in Literature and Translation awarded by the

University of Essex. Her main areas of research include migration from the perspective of the arts, and audiovisual translation primarily related to issues in audiodescription, museum and stage translation. She has published numerous articles in the field of audiovisual translation, migration, ELF and the visual arts. She is currently working on a monograph entitled *New Perspectives on Translation. Migratory Aesthetics in Documentaries and on the Stage* (Peter Lang). She is part of the teaching staff for the training course in "Subtitling for the Deaf and Audio Description for the Blind" (University of Palermo), and she has been the secretary for the Journal of Specialised Translation (JoSTrans) since 2018.

Pilar Rodríguez-Arancón

Pilar Rodríguez-Arancón PhD works at the Universidad Nacional de Educación a Distancia (UNED) in Madrid (Spain), in the Department of English Studies. Her research specialises in the influence of culture in the translation and teaching of English, AVT and the application of technology to the teaching of languages.

Pablo Romero Fresco



Pablo Romero Fresco is a Ramón y Cajal researcher at Universidade de Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the books *Subtitling through Speech Recognition: Respeaking* (Routledge) and *Accessible Filmmaking: Integrating translation and accessibility into the filmmaking process* (Routledge). He is on the editorial board of the Journal of Audiovisual Translation (JAT)

and is the leader of the international research centre GALMA (Galician Observatory for Media Access), for which he is currently coordinating several international projects on media accessibility and accessible filmmaking, including "ILSA: Interlingual Live Subtitling for Access", funded by the EU Commission. Pablo is also a filmmaker. His first documentary, *Joining the Dots* (2012), was screened during the 69th Venice Film Festival and was used by Netflix as well as film schools around Europe to raise awareness about audiodescription.

Ashay Sahasrabuddhe



Ashay Sahasrabuddhe is an AVT researcher from Mumbai, India and an aspiring entrepreneur. In 2016, Ashay founded KINTEL - India's first Inclusive Communication Agency and since then he has been part of two very important projects in AVT in India. Ashay worked as Director of Accessibility for Marathi film 'Chaurya' which is India's first accessible film to release along with main film. The other 'first-of-its-kind' project was 'Accessible Videos for Learning Science' in which

approx. 500 minutes content has been created covering various concepts of physics and do-it-yourself kind of experiments. This project has enabled inclusive education in schools in India. Ashay is also a film maker and he has directed several public service TV ads and shorts on developmental issues. He also works as communication consultant. Ashay intends to continue research in AVT and Indian communication design and wants to make all Indian films accessible for PWDs.

Sofía Sánchez-Mompeán



University of Murcia, Spain

Sofía Sánchez Mompeán is an assistant professor at the University of Murcia and a member of the research groups GALMA (Galician Observatory for Media Accessibility) and TECTRAD (Technology and Translation). She holds a PhD and MA in Audiovisual Translation (University of Murcia and University of

Roehampton) and a BA in Translation and Interpreting (University of Murcia, Spain). She has been awarded several recognitions for her research on the rendition of English intonation in Spanish dubbing and has enjoyed several academic stays in a number of universities worldwide. She has also worked as a dubbing actress, lending her voice to adverts and animated short films, and as a freelance translator, subtitler and proofreader. Her main research interests include the dubbing-prosody interface, the translation of non-verbal information in dubbed and subtitled texts and the integration of dubbing into the filmmaking process.

Alicia Sanchez-Requena



Alicia Sánchez Requena is currently working as Lecturer in Spanish at Sheffield Hallam University (UK). She completed her PhD in December 2017 at Manchester Metropolitan University (MMU). She did her research on Audiovisual Translation in Foreign Language Education, and more specifically, the use of Intralingual Dubbing to Improve Speed, Intonation and Pronunciation in Spontaneous

Conversations. While doing her thesis, she also worked as a visiting lecturer at the University of Chester and language tutor at MMU. Previously, she worked for five years as Spanish teacher at the Royal Grammar School Guildford (UK). She read Translation and Interpreting at the University of Granada (Spain) and a Masters Degree in Linguistics Applied to Teaching Spanish as a Foreign Language at the University Antonio de Nebrija in Madrid.

Lisa Sanders

Lisa Sanders is a student of Audiovisual Translation who completed her MA in Applied Language Studies on the topic of semiotic analysis and translation of Japanese animation at the University of Pretoria in October 2018. Her research interests lie in subtitling and fansubbing, and the use of a semiotic approach to film translation. She studies Japanese and draws inspiration from the creativity required to translate between Japanese and English, as well as the constantly-evolving subtitling methods she observes while watching anime.

Helena Santiago Vigata



Helena Santiago Vigata graduated in Translation and Interpreting at the Universitat Autònoma de Barcelona, where she also attended to the first edition of the Audiovisual Translation Master course. She has worked as a freelance subtitler and, since 2011, she is a lecturer of the Bachelor's Degree in Applied Foreign Languages at the Foreign Languages and Translation Department of University of Brasilia, Brazil. In 2016, she finished her PhD on Social Communication by the University of

Brasilia. Her thesis was about artistic experience and accessibility to cinemas, museums and theatres. She is a member of the research groups Acesso Livre and Neseacom. Her main research interests are audiovisual translation and accessibility.

Gabriela Scandura

Gabriela Scandura holds a Master's degree in Audiovisual Translation (Universidad Autònoma de Barcelona) and is currently a PhD candidate at Universidad Jaume I. She is an AVT lecturer at Universidad de Buenos Aires and has worked in the AVT field for 20 years. Her main research interests are dubbing and subtitling into Latin American Spanish, censorship, Cognitive Studies, and humor in translation, with an emphasis on children's shows.

Katarzyna Sepielak

Katarzyna Sepielak holds a PhD in Translation and Cross-cultural Studies from the Autonomous University of Barcelona, Spain. She earned a master's degree in Sociology, a master's degree in Spanish, and a master's degree in Translation, Interpreting and Cross-cultural Studies. Her research focuses on cross-cultural communication, emergency communication, accessibility, and audiovisual translation. She is currently a Lecturer at the Sociology and Anthropology Department at The University of Texas Rio Grande Valley, USA.

Karin Sibul



Karin Sibul (Ph.D., University of Tartu, Estonia) is a conference and diplomatic interpreter, and has also been a moderator at ten national conferences focusing on different aspects of interpreting. She has taught courses on diplomatic interpreting and history of interpreting as well as on translation of economic and financial texts at the University of Tartu and Tallinn City University, Estonia. Her research focuses on the analysis of symbolic capital in the diachronic development of interpreting in Estonia.

Joel Snyder



As one of the world's first audio describers and having trained audio describers in three dozen states and over 50 nations, Dr. Snyder will share his 37 years of experience with audio description. He is the author of the recent American Council of the Blind publication *The Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications of Audio Description* (with an associated website) published by the American Council of the Blind. It is

available as an audio book (voiced by Dr. Snyder), in screen-reader accessible format and in print in English, Portuguese, Polish and Russian. A Spanish edition is under development.

Stavroula Sokoli



Stavroula Sokoli, PhD, is a researcher in Audiovisual Translation and Language Learning with more than 25 publications on the subject. She has initiated and coordinated the EU-funded projects "Learning via Subtitling" and "ClipFlair - Foreign Language Learning through Interactive Revoicing and Captioning of Clips" (www.clipflair.net). She has collaborated in numerous national and EU-funded projects,

including the "Academic and Research Excellence Initiative in Greece" (<http://excellence.minedu.gov.gr>), "The Translation of Multilingual Films in Spain" (www.trafilm.net) and "MOVEME - MOOCs for University Students on the Move in Europe" (<http://movemeproject.eu>). Stavroula teaches at the undergraduate programme "Spanish Language and Civilization" at the Hellenic Open University and at the postgraduate programme "Literary and Audiovisual Translation" at the Universitat Pompeu Fabra, Spain. She has designed the online subtitling course offered by Μεταφραση School of Translation in Athens. She collaborates with Deluxe Entertainment Services as a Quality Assurance expert for Greek. <http://independent.academia.edu/StavroulaSokoli> <http://www.linkedin.com/in/sokoli>

Silvia Soler Gallego

Silvia Soler Gallego is an Assistant Professor of Translation at the Department of Languages, Literatures and Cultures of Colorado State University. She is also a member of the TRACCE research team of the University of Granada. Before working for CSU, she was a doctoral and postdoctoral research and teaching fellow at the University of Cordoba, Spain. She has completed research stays at Rutgers University (2011 and 2013) and the ISIT in Paris (2015). Her research focuses on audio descriptive guides for people with visual impairment of art museums in Spain, France, the United Kingdom and the United States. Her research has appeared in *Perspectives: Studies in Translatology*, *JoSTrans: Journal of Specialized Translation*, *MonTI*, *Linguistica Antverpiensia*, *Translation and Interpreting Studies*, as well as a number of edited books and conference proceedings. María Olalla Luque Colmenero

and Silvia Soler Gallego are co-founders of Kaleidoscope Access, a non-profit organization based in Granada, Spain. As such, they have designed and implemented multisensory guided tours for people with a visual impairment at several museums and monuments in Spain, including the Alhambra monument and its temporary art exhibitions, the CajaGRANADA Museum, and the Sorolla Museum.

Ursula Stachl-Peier

Ursula Stachl-Peier holds a PhD in Translation Studies from the University of Graz. She teaches translation and interpreting at the School of Translation Studies at Graz University, and supervises research in Translation Studies at MA level. Her research interests include genre analysis, translation and interpreting teaching and curriculum design, speech-to-text interpreting, and ethnology.

Valentina Stagnaro

Valentina Stagnaro is a professional subtitler and audiovisual translator. Graduated in Foreign Languages at the University of Rome La Sapienza, with a thesis about translation infidelities in Disney's movies, she became an independent researcher in translation studies. She is exploring new strategies in translation with regard to the logistics of information and computer-assisted translation applied to dubbing and subtitling. She holds a teaching module in Subtitling at the first-level Professional Master's Program in AVT and Adaptation for dubbing and subtitling at the University of Rome Tor Vergata. Her current experimental research focuses on the use of CAT tools in AVT, the creation of term-bases and Mts and their application to AVT for subtitling, especially in the medical field. She is investigating a paradigm shift in the methodological-practical aspects of translation that is not only restricted to the professional use of translating, but also influences the areas of teaching and researching.

Kim Starr



Kim is a Research Fellow at the Centre for Translation Studies, University of Surrey. She has previously worked in the finance and broadcast television sectors, finding time along the way to pursue degrees in politics and law, journalism and audiovisual translation. In 2014, she was awarded a doctoral scholarship by the AHRC/TECHNE and recently completed her PhD in audio description for cognitive diversity, focusing on the provision of bespoke services to young autistic audiences experiencing emotion recognition difficulties. She currently works on the EU funded 'MeMAD' (Methods for Managing Audiovisual Data: Combining Automatic Efficiency with Human Accuracy) Project, researching human processing in the context of multimodal content description.

Michael Stormbom

Michael Stormbom is a Key Account Manager at Lingsoft, Inc. With more than 15 years of experience in language technology development, Michael has seen the ins and outs of applied NLP and is more than happy to share his insight!

Elin Svahn

Elin Svahn is a PhD student in Translation Studies at the Institute of Interpreting and Translation Studies at Stockholm University, and a literary translator from English and French into Swedish. As a picture book translator, she has translated titles by internationally renowned picture book creators such as Isabelle Arsenault, Beatrice Alemagna, and Marc Martin. Her doctoral research concerns Swedish translators from different translation sociological perspectives.

Agnieszka Szarkowska



Agnieszka Szarkowska is Associate Professor in the Institute of Applied Linguistics, University of Warsaw. She is the head of AVT Lab, one of the first research groups on audiovisual translation. Agnieszka is a researcher, academic teacher, ex-translator, translator trainer, and media accessibility consultant. Her research projects include eye tracking studies on subtitling, audio description in education, text-to-speech audio

description, multilingualism in subtitling for the deaf and the hard of hearing, respoken, and modern art for all.

Monika Szczygielska

Dostepni.eu

Specialist in legal and practical aspects of accessibility, communication specialist; Deputy-Chairman of the Board of Widzialni Foundation - NGO specializing in websites and live events accessibility; co-operates with the Culture without Barriers Foundation; co-organizes Culture without Barriers Week; member of Wide Coalition in Aid of Digital Skills. Owner of Dostepni.eu - professional creators team specializing in media accessibility, an industry partner of the ILSA project; 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 respoken during conferences and cultural events and implement subtitling in live on-line streaming.

Noa Talaván



Noa Talaván is an associate professor of English Studies and Translation at the Foreign Languages Department of the Universidad Nacional de Educación a Distancia (UNED), Spain. Her main field of research is audiovisual translation applied to foreign language education. She has been running teaching innovation projects on this area for more than a decade and is the coordinator of the teaching innovation research group ARENA

(Accessibility, audiovisual translation and language learning) based at the UNED.

Anke Tardel



Anke Tardel is a PhD student, research assistant, and lecturer at the Faculty of Translation Studies, Linguistics, and Cultural Studies at Johannes Gutenberg University Mainz in Germany as of October 2017. She completed her B.A. and M.A. degree in Translation at the same institution and, besides her studies, she has been a student research assistant since 2012, supporting various eye tracking studies and research projects. She is part of the Translation & Cognition (TRACO) Center in Germersheim where her research interests include translation process research with a focus on translation revision, post-editing, and subtitling as well as translation technologies and cognitive translation studies.

Patrícia Tavares da Mata

Undergraduate student of Applied Foreign Languages to Multilingualism and the Information Society at the University of Brasilia.

Leticia Tian Zhang



Leticia Tian Zhang is a PhD candidate in Translation and Language Sciences at Universitat Pompeu Fabra in Barcelona, Spain. Her thesis consists of publications on *danmu*, a collaborative video annotation system used in Japan and China. She has also published on fansubbing in Spain and China (focusing on language learning) and is interested in fandubbing and multimodality. She is a member of the research group Gr@el (Learning and Teaching Languages) and worked

in two projects: Defandom (Fandom in the Spanish Youth) and ICUDEL15 (Digital Identities and Cultures in Language Education).

More: <https://leticiatianzhang.wordpress.com>

Eli Tistelö



Eli Tistelö is an audio describer since 2012 and one of the teachers in the college at the audio description education at Fellingsbro folkhögskola in Örebro, Sweden since 2015.

She's works mainly with writing audio description scripts for films and tv programs, but she also gives live AD at theatre, opera, dance and visual art exhibitions. She gives audio described guiding's at museums and creates described audio guides. 2015-2017 Eli taught

AD script writing for film at the film school at Gothenburg university.

Tiina Tuominen

Tiina Tuominen works as a Lecturer and Convenor of the MSc programme in Translation Studies in the School of Modern Languages and Cultures at the University of Glasgow. She has previously worked in various roles at the University of Tampere, Finland, where she also received her PhD in Translation Studies. Her PhD thesis was a focus group study on the reception of a subtitled film. Her current research interests focus on audiovisual translation and subtitling, particularly reception and audience studies, usability and user-centered translation, and translators' workplace studies, including subtitlers' working conditions in Finland and elsewhere. She has also worked as a translator and subtitler for several years.

Lotta Ulfung



Lotta Ulfung joined the team at SVT's Barnkanalen before the launch in 2002 after a decade of working in various children's and drama productions. She's held several positions during her time at the Children's Channel, handling planning and scheduling and as an Acquisition Executive, acquiring children's programs from around the world. In 2012 as Project Manager Lotta turned her focus towards dubbing, working on making the

content more geared towards a Swedish audience. Also finding a language and tone less harsh and more suitable for the young and easily influenced viewers. She believes that working towards a way to better reflect Sweden of today and finding new ways of being more inclusive in the choice of words, voices and translators have become an important part of today's dubbing.

Cristina Valdés

Full-time lecturer of English Studies and Translation in the University of Oviedo (Spain). My main research has been carried out in the field of advertising translation, website translation/localization, intercultural communication and the reception of the 18th-century English translations of *Don Quixote*. I have participated in several European projects on intercultural communication, language learning, the multilingual web, screen translation, reception of Don Quijote translations and translation and cosmopolitanism, as it places emphasis on the negotiation of difference and global interdependence when creating meaning. Besides, I have published *La traducción publicitaria: comunicación y cultura*. (2004) and co-edited with Beverly Adab *Key Debates in the Translation of Advertising Material. The Translator*, as well as different papers on advertising and promotional translation, reception and translation, and language learning and intercultural communication, and contributions to the *Handbook of Translation Studies* and *The Routledge Handbook of Translation Studies*. I have experience in translation practice and as a lecturer in Master and Doctoral programs in several universities.

Luca Valleriani

Luca Valleriani is a PhD student in English Language at Sapienza University of Rome. His main research interests are sociolinguistics and the analysis of film and television dialogue, and upperclass English in both fiction and real-life dialogues is the topic of his PhD research. Other research interests include audiovisual and inter-semiotic translation, history of English and the didactics of English. He is part of the editorial team of *Status Quaestionis*, journal of the department of European, American and Intercultural Studies at Sapienza University, and a contributor to the website *Dialects in Audiovisuals*, a project coordinated by Irene Ranzato.

Sara Van Meerbergen



Sara Van Meerbergen is a senior lecturer in Dutch at Stockholm University. She received her doctoral degree in 2010 after completing a dissertation about multimodal translation analysis of Dutch picture books in Swedish translation. Currently, she is working on two smaller projects which both focus on 'glocal' aspects related to the translation of child images in picture books and audiovisual media for children.

She is also involved in a project on airport semiotics together with researchers from Örebro University. Her research interests include multimodal studies, social semiotics, systemic functional linguistics, spatial discourse analysis, translation studies and media for children.

María-José Varela Salinas

Dr María-José Varela Salinas is a Senior Lecturer in Translation and Interpreting at the University of Malaga (Spain). Her main fields of research are translation pedagogy, translation of specialized texts, new technologies and accessibility. She is the head of the research group e-dint (HUM-855, Studying and teaching specialized discourses and new technologies) and the director of the journal Redit, that focuses on didactics of translation and interpreting. She has many pieces of research published nationally and internationally, and she has been awarded three six-year research merits. Her most recent publications include "La terminología en la comunicación sobre trastornos del lenguaje. Terminografía aplicada a la interpretación" (2019), and, together with Elias, L. J. "Evaluating Satisfaction with Subtitles for People with Hearing Impairment in Spanish Audiovisual Media" (2018).

Rocío Inés Varela Tarabal



Rocío Inés Varela Tarabal is a PhD student in Communication at the Universidade de Vigo (Spain) and works as a freelance multimedia designer. Her research focuses on typographic elements in films, specially creative subtitles. She completed two bachelor degrees, one in Audiovisual Engineering at the Universidad Católica del Uruguay and the other in Psychology at the Universidad de la República, Uruguay, both in 2015. Afterwards, she studied a Master in Digital Media at the University of Bremen and a Master in Multimedia Translation at the Universidade de Vigo. Currently, she is a member of GALMA (Galician Observatory for Media Accessibility). Throughout her career she has received academic support and awards from several institutions, such as the Universidad Católica del Uruguay, the German Federal Ministry of Education and Research and the Universidade de Vigo. In addition to creative subtitles, Rocío is interested in accessible filmmaking, eye tracking and cognitive film studies.

María Rico Vázquez

María Rico Vázquez is a PhD student in Communication at the Universidade de Vigo (Galicia, Spain) and her research focuses on intralingual respeaking in Spain. Currently, she is a member of GALMA (Galician Observatory for Media Accessibility). She holds a degree in Translation and Interpreting (2013-2017) and a Master's degree in Multimedia Translation (2017-2018), both from the aforementioned university. Her studies have allowed her to work as part of the UVigo team for ILSA (Interlingual Live Subtitling for Access), a European Union funded project focused on interlingual respeaking. She has received two Academic Excellence awards, one granted by the Universidade de Vigo and the other one by the Galician Government (Xunta de Galicia). In addition, she has previous experience in teaching English as a foreign language, both for children and adults. Thus, she has been able to combine her interest and passion for languages, audiovisual translation and media accessibility.

Sami Virtanen

MBA (Master of Business Administration, user-centred design)
Special Advisor on Accessibility, Finnish Federation of Hard of Hearing
Sami Virtanen is accessibility- Design for All - service design driven keen professional. He is recognized as a networking connector person which challenges current momentum via debates and giving the true faces for

diversification of accessibility. He has worked many years with Finnish and international accessibility experts, authorities, public and private service providers and NGOs, including different disability experts and voluntary persons. He has highlighted importance of multimodal communications and subtitling is the one of key element for accessibility and participation based society. He has been worked for Finnish Federation of Hard of Hearing as Special Advisor on Accessibility since 2001. He has given influence work inputs in general accessibility and focused on accessible e-communication, digital services and services. The one of most important e-communication lobby work has been Finnish tv subtitling legislation in Finland. Sami Virtanen wrote dissertation "Design for All kaleidoscope" in his MBA studies. Dissertation was dealt with Design for All planning and how disability user groups have engaged in design processes. He interviewed Finnish experts in the field of design, urban planning, government and experts from Finnish NGOs. A part of dissertation study, it was developed simulation mode of service design how to collect datas from "extreme users" easily on accessibility customer experiences in services paths.

Kaisa Vitikainen

Kaisa Vitikainen (M.A.) is a doctoral student in the Doctoral Programme of Language Studies at the University of Helsinki. She studies intralingual subtitling, with a focus on live subtitling and respeaking. She has been a professional subtitler for more than 20 years, and currently works for the Finnish Broadcasting Company Yle, primarily subtitling the news. She is in a rare and lucky position, being able to both participate in bringing respeaking to Finland as a subtitler and studying it as a researcher.

Henrik Walter-Johnsen



Mr Walter-Johnsen is the current Vice President of the European Federation of Translators (FIT Europe). He is also a board member of AVTE and Vice President and International Liaison of NAViO, Norway. He was the project manager for the development of the Norwegian standards for quality subtitling, he's on the FIT task force on Audiovisual Translation, and the AVTE task force on European Expansion. Has a Masters Degree in Linguistics and has worked as an audiovisual translator for 12 years.

Xi Wang



Xi Wang is working at Queen's University Belfast as a Marie-Curie Early Stage Researcher, and at the same time, is doing a PhD in trans-lation studies at School of Arts, English and languages. Her research interest is in media accessibility and audio description for museums. She currently works with world leading tourist attraction - Titanic Belfast and RNIB to investigate novel access options that employ new technologies including EEG-based emotion recognition, touch tour design and AI-based interactive app design.

Project website: <http://go.qub.ac.uk/SPARKQUB>

Actual project: <https://www.qub.ac.uk/Study/PostgraduateStudy/FundingandScholarships/Doctoral-Training-Centres/spark/MuseumswithoutWallsAccessforAll/>

Dawid Wladyka

Dr. Dawid Wladyka is an Assistant Professor in the Department of Sociology and Anthropology at the University of Texas Rio Grande Valley. He is a core faculty member in the Disaster Studies program. Dr. Wladyka is a geographer and sociologist, an expert in rural and urban sustainability, resilience and migration. He holds a PhD in Geography (Autonomous University of Barcelona, 2013), an MA in Interdisciplinary Studies at the Behavioral Sciences Department (University of Texas at Brownsville, 2013) and MA in Sociology (University of Silesia, 2007). His other interests include Geographic Information Systems, environmental sociology, as well as diversity and integration. His publications and funded projects focus on locations with high population diversity, including rural areas and small towns. He currently teaches courses like Mitigation and Preparedness, Disaster Vulnerability, Environmental Sociology and Research Methods.

Monika Wozniak

Monika Wozniak is Associate Professor of Polish Language and Literature at the University of Rome "La Sapienza". Her research has addressed several topics in Literary Translation, Children's Literature and Translation as well as Audiovisual Translation. She has co-authored a monography of Italian-Polish translations of children's literature (*Przekłady w systemie małych literatury*, Toruń, 2014), has co-edited a volume on Cinderella Cenerentola come testo culturale. *Interpretazioni, indagini, itinerari critici* (Rome, 2016) and another one *Cinderella across Cultures* (Wayne University Press 2016). She is a translator herself, and has translated Moravia, Eco, Camilleri in Polish and Polish classics for children, such as Jan Brzechwa, Julian Tuwim and Kornel Makuszyński in Italian.

Monika Zabrocka

In November 2018 I have obtained my PhD in linguistics (thesis title: *Efficacy of Audio Description Dedicated to Children within the Functionalist Approach to Translation*). My academic interests focus on the topic of audiovisual translation with a particular reference to the domain of media accessibility (both audio description and subtitles for the deaf and hard of hearing). I am also interested in the literary translation, especially the translation of the poetry. I was awarded with the Kosciuszko Foundation Grant for a four-month research stay at New York University in academic year 2018/2019. The project (concerning the possibility of using AD as a tool enhancing the emotions processing by sighted children with intellectual and psycho-emotional handicaps, such as Down Syndrome or Autism Spectrum Disorders) was supervised by Professor Christina Reuterskiöld, a specialist in the field of developmental language disorders in children.

Serenella Zanotti



Serenella Zanotti is Associate Professor of English Language and Translation at Roma Tre University, Italy. She has published widely in the fields of audiovisual translation, cross-cultural pragmatics, translator manuscript genetics and translanguaging. Her most recent work focuses on Stanley Kubrick and translation. She is the author of *Italian Joyce. A Journey through Language and Translation* (Bononia University Press, 2013) and

co-editor of numerous volumes, most recently *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge, 2018), *James Joyce's Silences* (Bloomsbury, 2018), *Donne in traduzione* (Bompiani, 2018), *Mediating Lingua-cultural Scenarios in AVT (Cultus: The Journal of Intercultural Mediation and Communication, 2018)*, *Intersections: Audiovisual Translation at the crossroads of disciplines* (Thematic Issue of *Perspectives*, 2019), and *Reassessing Dubbing: Historical Approaches and Current Trends* (Benjamins, forthcoming). In 2019, she was awarded a Helm Fellowship to support research at the Lilly Library, Indiana University and a Harry Ransom Center Research Fellowship in the Humanities to research at the Ransom Center, University of Texas at Austin.

Soledad Zarate



I am a teaching fellow at UCL, where I convene and teach the module *Subtitling for the Deaf and Hard of Hearing* as part of the MSc in Specialised Translation. I completed a PhD on subtitling for deaf children at University College London in September 2014.

I launched a captioning service at the Puppet Theatre Barge (London) in 2016 and am currently in charge of providing captions for their productions, aimed at children and adults, throughout the year. The peculiarity

of this puppet theatre is that the sound is recorded. Having trained as a puppeteer and worked in most of their productions allows me to work closely with the theatre makers in the captioning process, which is not necessarily common practice in the industry.

I am currently in the process of writing a textbook on *Captioning and Subtitling for the Deaf and the Hard of Hearing* for UCL Press.

Yingyi Zhuang



Yingyi Zhuang, PhD in Translation Studies from City University of Hong Kong, Lecturer in the Chinese University of Hong Kong, Shenzhen. Her research interests include news translation, audiovisual translation and discourse analysis.

Serena Zuccheri

Serena Zuccheri is Associate Professor of Chinese Language and Translation at the Department of Interpreting and Translation of the University of Bologna (Italy), where she teaches Chinese Language, Translation from Chinese into Italian and Chinese Culture and Literature. She is member of AISC (Associazione Italiana Studi Cinesi / Italian Association of Chinese Studies), CASLAR (Chinese as Second Language Research), and AILC (Associazione Italiana di Linguistica Cinese / Italian Association of Chinese Linguistics). Her research activity has focused on Cultural Studies, Sociolinguistics, Corpus-based Translation Studies between Chinese and Italian, Fansubbing, and Teaching and Translation Studies.

