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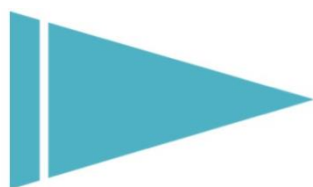
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on Audiovisual Translation



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Book of Abstracts



intermedia

INTERMEDIA 2017

International Conference on Audiovisual Translation

Faculty of English, Adam Mickiewicz University in Poznań, 25-26 September 2017

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KEYNOTE LECTURES

Elisa Perego

University of Trieste (Italy)

Understanding milestones in the history of subtitling empirical research

Research in the field of AVT has a long tradition. Throughout its history, it has reached several significant milestones. In the specific area of subtitling, its academic acknowledgement, its developments linked to the digital technologies and its role in language acquisition are just a few examples (Perego and Bruti 2015, Díaz Cintas 2004) along with the growing interest in user-centred and empirical research. This has been groundbreaking and has contributed to reshaping most theoretical beliefs in the field, in spite of an almost negligible impact on the professional world. The presentation will offer an annotated overview of the most relevant milestones in empirical research in the subtitling with an eye to its applied implications.

Pablo Romero Fresco

Universidade de Vigo (Spain)

University of Roehampton (London, UK)

Widening the scope of media accessibility

Internet and audiovisual media are transforming our world and media accessibility is playing an essential role to ensure that this transformation reaches as many people as possible. By being included as a sub-discipline within audiovisual translation that is concerned with access to audiovisual media for people with hearing and visual impairments, media accessibility has gained visibility and recognition within translation studies. However, it has not always managed to build solid bridges with other disciplines with which it has a great deal in common and it has often failed to account for the increasingly larger amount of sighted and hearing users that benefit from access services.

This presentation will focus on interlingual respeaking and accessible filmmaking as two modalities that illustrate the need to widen the scope of media accessibility. A logical evolution from intralingual live subtitling, interlingual respeaking addresses the increasing demand for access to live events conducted in a foreign language and edges media accessibility and audiovisual translation closer to simultaneous interpreting. A discussion will be offered on the challenges posed by this new modality from the point of view of training, research and professional practice, with special emphasis on its potential to benefit and bring together people with hearing loss and foreign viewers. The second part of the presentation will focus on accessible filmmaking, the integration of media accessibility and audiovisual translation as part of the filmmaking process through collaboration between filmmakers and translators. An overview of current developments in this area around the world will be followed by the presentation of the first accessible filmmaking guide, commissioned by the UK British Film Institute as a means to encourage filmmakers to embrace accessibility from production. Accessible filmmaking will be discussed here as a modality that can potentially widen the scope of media accessibility by bringing together foreign and visually/hearing-impaired audiences and by bridging the gap between film and translation, while emphasizing the creative nature of translation and media accessibility.

PRESENTATIONS

Lina Abraitienė

Vilnius University Kaunas Faculty

Surtitles as a multimodal tool for modern opera embodiment

As a form of art, opera has been recognised as being multimodal by its nature and has been described as the richest collection of semiotic facts produced by the staging. Opera considers all semiotic systems – verbal, non-verbal, visual, auditive – thus, within different socio-cultural domains the same meanings can be expressed using various semiotic modes. Communication, expressed by words, music, mime, dance, and costumes of the actors as well as through orchestra, setting and lighting on-stage, is considered to be prosperous when language and socio-cultural context are shared. In order to share it, subtitles are employed to overcome language barriers. Subtitles are created for the performance only and when read without it they lose their intended meaning. They are alive as the subtitling process follows the proceeding of the stage interpretation and changes in translation should follow any changes on stage from rhythm to details of the costumes. However, people do not come to opera to read subtitles but to enjoy the performance. Thus subtitling can become a device for various symbolic modes especially in case of contemporary opera where the performance is dynamic and the audience is unfamiliar with it. The research has revealed that the translation of Lithuanian contemporary operas for subtitling has been putting aside the libretto and trying to get as close as possible to the target group focusing on socio-cultural context and demonstrating not only verbal but visual, musical and dramatical literacy that provoke the audience to react more severely.

Paweł Aleksandrowicz

Maria Curie-Skłodowska University

Linguistic competences of the deaf in terms of the Polish language

There is an ongoing debate among researchers whether SDHH should be verbatim or adapted. The deaf and hard of hearing themselves tend to state that they prefer verbatim subtitles, though there is reasonable doubt whether they understand the technical implications related to this type of subtitling, namely the presentation speed which can greatly extend the reading speed. Another issue that might hamper the comprehension of verbatim subtitles is the linguistic competences of the DHH. It has been shown that children who are born deaf or lose hearing at an early stage of their lives acquire the sign language as their first language, and have severe problems learning their national language, which – in most cases – they do not master. The general proficiency in the national language also depends on the degree of the hearing loss, school environment, rehabilitation, and attitude.

The following presentation will demonstrate the results of a research investigating the linguistic competences of the deaf in terms of the Polish language. Since the results are to be applied in SDHH, the research focuses on the comprehension of written texts only. It makes use of Certificate Examinations in Polish as a Foreign Language on the three existing levels: B1, B2 and C2 (the remaining levels are currently in preparation by the State Certification Commission). Comprehension exercises from these tests were completed by 102 deaf people equally divided into three age categories: (1) high school pupils, (2) working adults in the productive age, and (3) elderly people drawing pension or retirement.

Verónica Arnáiz Uzquiza

University of Valladolid - Transmedia Catalonia

Music and SDH: Beyond lyrics

In the last years Subtitling for the Deaf and Hard-of-Hearing (SDH) is gaining ground, with an increasing number of guidelines, standards, and practitioners exchanging their experience and savoir faire worldwide in different fora. In this context, SDH should no longer be considered 'just' a technique used to transcribe the sounds contained in an audiovisual text, as that would be a simplistic approach if the nature of sound is to be analysed: the extraordinary range of sources of information this comprises makes of it a rich but sometimes complex 'verbal universe'. Linguistic and paralinguistic contents, speaker identification, non-linguistic sounds and music are among the sources to be conveyed.

Even though long ignored by many subtitling traditions, and by part of the Deaf community, music has proved to be not just a simple sound effect, but one of the most articulated and controversial components of audiovisual products when it comes to information conveyance. The considerable information load that it may transfer ranges from film continuity and narrative structure to a visual and textual marking tool if merged with dialogues and scenarios, turning its verbal representation in SDH a real challenge. The most evident –and subjective– component of music, lyrics, is frequently included in most public and private SDH standards and practices; other integrating components such as pitch, rhythm, volume, etc., and their effects in the reception of audiovisual products, are, however, barely addressed in these standards, and are often limited to brief comments and recommendations subject to subtitlers' SDH subjective practices. Nevertheless, current trends in SDH are changing and music conveyance is the most "visible" results in this process, but, how is this change affecting end viewers? This paper presents how music conveyance has evolved in different SDH traditions in the last years, and how it has the implications on end viewers reception.

Jurgita Astrauskienė

*Vilnius University Kaunas Faculty***Dubbing in Lithuania: does theory and practice go hand in hand?**

Vilnius University is implementing Audiovisual translation (AVT) study programme on BA and MA levels aimed at training qualified AVT specialists with professional Lithuanian and English skills which would allow them to translate audiovisual material and adapt it to the target audience. AVT is a rapidly developing industry, thus, to keep up with the latest advances in translation technology and to be able to respond to the translation market needs we reached out to three local AVT companies. This idea was stimulated by the need to compare the theoretical implications related to dubbing in particular that are being lectured at the University with AVT practice, and examine if there is a strong correlation or, on the contrary, a significant gap between them. Thus, several meetings were held with AVT companies followed by our participation in an actual dubbing process of each company. The aim was to analyse their dubbing practice focusing on three main areas: technology, dubbing process and its agents. Several discrepancies were noticed when looking at dubbing practice up close and comparing it to the theoretical material. All three companies were using different AVT technologies in their practice; however, they all confirmed that occasionally an application of particular software is conditioned by the client's demand. In addition, all three companies arrange their dubbing process differently and a different number of agents is involved in their dubbing process which is much smaller in comparison to AVT theoretical assumptions. Interestingly, synchronization is also approached quite differently in each of the companies and is dealt with by a different agent. Hence, the study confirms that there is a considerable gap between dubbing theory and its practice; however meeting with social partners regularly is beneficial since it helps to bridge the gap between the academic world and translation industry and encourage mutual projects.

Rafaella Athanasiadi

Universitat Autònoma de Barcelona (UAB)

Mapping the area of subtitling technologies: a sociological perspective

During the late 20th century, subtitling started to be considered a valuable subject worth of academic study. Nevertheless, the linguistically and socio-culturally driven approaches that were employed to investigate it, bypassed one of the major factors that affects both its process and outcome; that is, technology. Subtitling, in contrast with translation, cannot be realised outside technology. However, the close-knit relationship that has always existed between technology, subtitlers and subtitling has not been researched in detail or in a systematic way. Even if there is research on the current technologies, in what we can refer to as the subtitling and translation technology field (for example, the work of Hanouille, Remael and Hoste (2015) or Oncins (2015)), there has been very little interest on how technology intertwines with subtitling and affects all the involved stakeholders. Hence, our understanding of the subtitling process remains partial, as well as outdated, as technologies keep advancing in an inconceivable manner.

In other words, this doctoral research will attempt to give a possible answer to the following question: considering that technology is a driving force in subtitling then, how can we capture the way it is operating and in what way is it changing the power balance between the involved agents?

Camilla Badstübner-Kizik

Institute of Applied Linguistics, Adam Mickiewicz University in Poznań

A Polish-German story told in English?
***The Zookeeper's Wife* in the thicket of AVT**

Directed by New Zealand's Niki Caro, *The Zookeeper's Wife* (2017) is based on US author Diane Ackerman's non-fiction book published in 2007 and translated into Polish (2009) and German (2016). The story follows the Żabinskis, zoo directors in German-occupied Warsaw, who in their two-story private house on the zoo's grounds and in the abandoned animal cages provided shelter for Jews trying to escape the Holocaust. They pursued their private rescue mission like a well-planned military operation, right under the noses of the Germans, who stationed an army unit in the zoo. The movie stars an American, German and international cast speaking in English. It is screened in both dubbed and subtitled versions in Poland and Germany, with the Polish dubbed version to be considered an exceptional solution, most probably designed to reduce the gap between the 'Polish plot' and its 'American realization'. *The Zookeeper's Wife* will doubtless be seen as another example of movies whose language choice seems highly illogical and almost entirely a function of legal and commercial decisions instead of arising naturally from the plot.

The authors examine linguistic logic in movies in general and describe the variety of 'linguistic replacement' solutions provided by *The Zookeeper's Wife*. They analyze significant film sequences and their dubbed and subtitled counterparts in German and Polish and explain how the movie regains some linguistic coherence at least in part by means of AVT. There is good reason to believe that culturally specific references and onomastics play a key role here.

Joshua Branson

University of Roehampton

Bringing media accessibility in from the cold: A comparative analysis of collaborative and standard approaches to AD and SDH

Despite recent developments in the film industry, AVT and media accessibility continue to remain on the sidelines. Relegated to the distribution stage, they are perceived as a mere footnote in the filmmaking process. Research has demonstrated that the film industry's current model can have negative effects on the reception and quality of accessible versions of films, as film directors' creative visions are excluded from the AVT process.

In an attempt to both explore and bridge the gap between those that create (directors) and those that translate (audio describers and subtitlers) audiovisual texts, this study will present the incorporation of a director's creative vision into accessible versions of a short film for sensory-impaired viewers. For each accessible version (AD and SDH) of the romantic comedy *The Progression of Love* (2010), directed by Luke Rodgers, two types of text will be created: standard versions, written by a professional audio describer and a professional subtitler; and collaborative ones, written together with the director. These two sets of texts will then be analysed from a comparative point of view, followed by a critical reflection on the collaborative process and the workflows involved.

Kate Dangerfield

University of Roehampton

The Accessible Film Project

A Dual Sensory Impairment (DSI) has been defined, in the Department of Health report Think Dual Sensory, as a combination of both sight and hearing loss that can cause difficulties with communication, access to information and mobility (DoH 1995). In the UK, Sense – the leading charity campaigning for people who are to some extent both deaf and blind -- has identified that many of the people they work with are actively pursuing opportunities to engage with audiovisual media and film production (Sense 2015). Furthermore, Ofcom – the independent regulator and competition authority for the UK communications industries – has emphasised that there is very limited research on how people with DSI can access audiovisual media to inform and update official guidelines. This is because up until now research and reception studies relating to media accessibility (Maszerowska et al. 2014) and accessible filmmaking, which promotes the integration of accessibility from the beginning of the film production process (Crow 2000, 2005, 2009; Romero-Fresco 2013, 2016), have focused on hearing or visually impaired audiences and although there are likely to be similarities, people with DSI have different needs (CeDR, 2010; DeafblindUK, 2015; Sense UK, 2015).

The present paper reports on a practice-based research project aiming to use accessible filmmaking in order to help people with DSI access, and engage with, audiovisual media as a means of communication and expression. Qualitative and quantitative data about film and access has been gathered from workshops funded by the BFI (British Film Institute), in which each participant has had the opportunity to experiment with different equipment, explore the theme Sense(s) of Self and make their own accessible film. These films have then been screened at different venues, which has provided invaluable insight into how to make audiovisual media more accessible to a wider audience than is currently being reached.

Francisco Javier Díaz-Pérez

University of Jaén (Spain)

From Olivier to Almereyda. Playing on words in four film adaptations of Hamlet and in their Spanish subtitles

The 179 puns identified in Shakespeare's *Hamlet* are represented to different degrees in the screenplays of the films based on that play which constitute the corpus of this study: Olivier (1948), Branagh (1996), Zeffereilli (1990), and Almereyda (2000). The main purpose of this paper is to analyse the translation of wordplay in the Spanish subtitles of those four films from a cognitive-pragmatic perspective. Due to the lack of symmetry in the relation between signifier and signified across languages, more often than not the translator will have to decide whether prevalence should be given to semantic content or to the cognitive effects produced by a pun. Of the 403 puns in our corpus, 199 – representing 49.4% – have been translated by means of textual fragments which also contain a pun. In some of these cases, the TT puns reflect the same meanings as their ST counterparts and are based on the same linguistic device (20.8%), although more frequently a new pun has been created in the TT (28.5%). In any case, in both solutions the pragmatic scenario has been preserved, with regard to the quantity and quality of the inferential strategies as well as to the balance between cognitive effects and processing effort. Those cases in which the pun has been translated by a non-punning fragment (40.2%) could be explained by the translator's decision that the processing effort demanded from the viewer would not be compensated by the yielding of additional cognitive effects. However, other intervening factors should not be disregarded, such as the translator's unawareness of the existence of a pun or personal attitude towards punning in general. The specific constraints of subtitling may also have an effect on the translation of puns. Moreover, the type of pun and translation solution variables have been proved to be interdependent.

Perceptual disfluency and trainee subtitling performance

This paper examines the effect of fluency (Oppenheimer 2008) on trainee translator performance. I use the dual-process framework (cf. e.g. Evans 2003) to see how perceptual disfluency influences translation decisions with respect to ST structures that tend to trigger non-optimal automatic renditions (cf. Deckert 2016). For that purpose a study was conducted with AVT trainees whose task was to produce subtitles for a short clip. Subjects were tested in the “fluent” and “disfluent” condition. In both the conditions the trainees inserted the Polish TT into a subtitling template with the English ST already segmented into captions. The difference between the “fluent” and “disfluent” groups was that in the case of the latter font clarity was manipulated to make it more processing-intensive. As disfluent stimuli have been argued to beneficially engage deeper processing (cf. e.g. Song & Schwartz 2008), the hypothesis was that subjects in the disfluent condition would be more likely to identify the structures that have the potential to trigger non-optimal automatic translation, which would result in higher-quality output. An important premise here is that in contexts of translatorial automaticity the challenge is in recognising the triggers of automatic translator behaviour, and not in the nature of translation problems themselves.

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Louise Fryer

University College London (UCL)

Audio description in education: Time to put our house in order?

Since the Audetel Project in the mid 1990's, academics have embraced the need to make AV media accessible to people with a visual impairment and taught the required skills in audio description (AD) often via masters courses in Audiovisual translation (AVT). AD is increasingly a topic of papers presented at international conferences. Yet, those papers are still largely presented with a strong visual element that is inaccessible to blind or partially sighted audiences, namely PowerPoint. Many conferences send speakers tips on making their content accessible, while a few, such as "AD: The Art of Access?" (The Young Vic., London Oct 2016) have gone so far as to effectively ban the use of slides by having no projection facilities available. This paper outlines the potential advantages of incorporating AD into lectures and argues that AD should be an integral part of all lectures not just those devoted to accessibility.

Olivia Gerber-Morón¹ and Agnieszka Szarkowska²

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²*University College London*

One, two, three? An eye tracking study on the readability of two- vs. three-line subtitles

Three-line subtitles can be used to include as much text from fast dialogues as possible, which would not be possible to display over two-liners at an adequate pace. Moreover, they allow more time for people to read the subtitles (Ofcom 2017). Different organisations, such as the Office of Communications (Ofcom 2017) and the BBC British Broadcasting Corporation (BBC 2016), have established in their guidelines a maximum subtitle length of three lines, although both of them recommend to fit subtitle text on one or two lines. However, to the best of our knowledge, no empirical studies have been carried out to determine viewer's preferences and difficulties in reading three-line subtitles.

The aim of this paper is to compare the readability of two- and three-line subtitles using eye tracking technology and to examine viewers' preferences on the number of lines. In this within-subject study, participants with different profiles (English, Spanish and Polish native speakers) watched two short randomized video excerpts with two and three-line intralingual subtitles (English to English). After viewing each subtitled video excerpt, they then answered comprehension and appreciation questions. At the end, in an interview, they discussed their preferences related to two or three-line subtitles and their overall impressions.

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Valeria Giordano¹ and Daniela Altomonte²

¹*University of Rome Tor Vergata*

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Between theory and practice: training audiovisual translators for dubbing, from the "rough" translation to lip-synch adaptation

Audiovisual translation is one of the most common forms of translation in people's everyday life. Italy imports a huge number of AV products that require high-quality translation services, especially since the source text is far more available for the audience than in the past. Officially, the transposition of a dubbing product is carried out by dialogue writers alone. However most of them hire another professional for the "rough" (or literal) translation, in order to compensate possible language defections or to shorten the timeframe required to meet the tight deadlines. Unfortunately, the national contract for dubbing not only ignores the translator's professional profile, but also forbids the translator from receiving the video, a cause of many misunderstandings and adaptations based on unclear translations, often full of misleading mistakes. Therefore a difficulty in defining the criteria necessary to elaborate the "prototext" destined to adaptation emerges. The majority of university training courses is held by academics and focuses on theories in translation studies and on descriptive studies of translated products, whereas similar courses held by professionals are mainly focused on practice, thus neglecting the theory in translation studies as something unnecessary. The presented contribution is based on the professional experience of both the authors in dubbing translation and dialogue writing and focuses on the challenges of educating trainees interested in translation for dubbing in an academic environment and establishing some quality standards in dubbing for the Italian audience. The theory behind the didactic method proposed is Krashen's comprehensible input hypothesis for second language acquisition applied to the didactics of AVT as a product of a conscious process derived from formal instruction as well as the result of a subconscious production of a creative process. Its aim is to produce a dialogue which is actually well balanced between planned and spontaneous speech.

Gian Maria Greco

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From information quality to media accessibility quality

For a long time, policies involving Media Accessibility (MA) have been concerned with quantity, that is, setting quotas for inducing the widespread adoption of MA solutions. Now that quotas are being met in some countries, attention is shifting over to quality. Taking a closer look at the issue of Media Accessibility Quality (MAQ), the resulting picture conveys both a lively yet scattered scene. Lively precisely because both policy-makers and researchers have increasingly started to focus on quality. Scattered because research and policies about quality so far have been mainly focusing on very practical issues, mostly narrowed down to a single modality.

The talk will serve as the first official kick-off presentation of the project “Understanding Quality in Media Accessibility” (H2020 MSCA IF 2016 - 752659 UMAQ). In the talk I will present the core of the UMAQ project. I will argue that the main problem for understanding quality in media accessibility is mainly due to the absence of a unified theoretical framework. Under the hypothesis that the core of MA solutions is to manage, transform and transfer data and information, I will present how the project intend to draw on research on data and information quality – a mature field with three decades of research since first being launched by the MIT Information Quality group - and investigate how the models developed in the field on information quality may help to successfully deal with the definition of a unified theory of MAQ.

Aleksandra Hasior

Akademia Techniczno-Humanistyczna w Bielsku-Białej

Challenges of marked speech in translation. Case study

The paper analyses key difficulties in the translation of the TV series *6 Hermanas* into Polish. As the series is set in the beginning of the 20th century in Madrid, the source language is marked with characteristics which may prove to be challenging for the translator: culture-bound terms, differences in register between the characters, their specific style or idiolect, emotionally-charged expressions. These are all related to the social position of the characters and the reality in which the series is set, which suggests that a strategy of deliberate archaicising in translation has been employed. The paper examines examples on the level of micro analysis, presents the strategies employed in order to deal with them and the extent to which these features are retained.

Methodological approaches to multimodality in AVT research

When it comes to audiovisual translation, the essential characteristic, that sticks out most because it distinguishes this type of translation so clearly from other kinds of translation, is the multimodality of the material. Whereas no textbook on AVT (cf. Jüngst, 2010; Chaume, 2012; Díaz Cintas & Remael 2014) falls short of raising future AVT translators' awareness in this respect and of stressing the importance of dealing with a multitude of interacting communicative channels, there are still complaints about a lack of multimodality in AVT research in rather recent publications of distinguished experts in the field. As Gambier & Ramos Pinto put it "the vast majority of the studies [...] are still restricted to an examination of the language content and form, frequently in almost complete isolation from its audio and visual context" (Gambier & Ramos Pinto, 2016, p. 187). The authors point to possible reasons for that, among others the great challenges involved in dealing with multimodality and the lack of technologies and methods. In this presentation, I shall first give an overview on methodological approaches as described in publications that explicitly promise to tackle multimodality on a methodological level. The corpus will include publications like Balirano (2013), Jiménez and Seibel (2012), Jimenez Hurtado and Soler Gallego (2013), Mubenga (2009), Pérez González (2007), Taylor (2016). I shall thereby compare the presented approaches on a meta-level (research paradigm, research design, type of methodology), and then report on their applicability for the description of selected AVT material and discuss methodological implications of my observations.

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How intercultural references are rendered in audio description?

Translation of culture elements also known as cultural references is a topic widely covered in Translation Studies and audiovisual translation. In the area of audiovisual translation Pedersen (2011: 43) calls them Extralinguistic Cultural References (ECR) and defines them as "a reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process".

Intercultural references are not a central issue in audio description 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 (Chmiel and Mazur 2014; Jankowska and Szarkowska 2016; Maszerowska and Mangiron 2014; Szarkowska 2012; Szarkowska and Jankowska 2015; Walczak and Figiel 2013). The classifications of extralinguistic cultural references types for audio description purposes and strategies of dealing with them in audio description proposed up to this date were 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.

In my presentation I would like to present preliminary results of the ADDit! project whose overall aim is to research the transfer of Extralinguistic Cultural References in audio description. In particular I will present the results of a corpus study carried out on over 30 Polish, Spanish and English AD scripts that enabled me to propose an exhaustive classification of ECRs and of ECR strategies for AD.

Ismini Karantzi and Evangelia Liakou

Ionian University, Department of Foreign Languages, Translation and Interpreting

"Feel" the AD: How to describe Greek films and foreign animation for Greek audience

Could foreign AD guidelines be applied in Greek cinema or are there different needs that call for a personalized approach? How can a foreign animated film be described for a Greek audience and does the audio description influence the experience of the user? Audio description (AD) may be gaining ground over the years, however the audiovisual material in Greece is still not accessible to the blind community, except for selected plays and films. The goal of this research is bifold: to set ground rules of Greek film AD strategies and to approach Greek AD in foreign animated films. Different as they might seem, these two genres can provide a variety of conclusions, since these very differentiation leads the researchers to assay more aspects of AD.

The research consists of the description and projection of Greek movies and foreign animated short films, followed by the distribution of questionnaires in order to gather comments and reviews by the blind and visually impaired participants. For the Greek movies, the questionnaires focused on the function and importance of audio introduction (Remael & Reviers, 2013), the description of characters and landscapes and the importance of sound (Remael, 2012a). On the other hand, animation is a highly creative film category. This fact along with the change of visual elements, the absence or existence of dialogues as well as the concurrent secret messages may expand the film experience of the audience. This part of the research focuses on the challenges arising from the audio description of such a genre due to their imaginary features as well as the non-conventional perception of time and space, placing emphasis on the sensory experience of people who are blind or visually impaired (e.g. creative audio description). Possible comparisons among results could also offer fruitful inferences.

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<http://www.adlabproject.eu/>

Lotta Lagerman and Maria Bleckur

Fellingsbro folkhögskola, Sweden

AD education at Fellingsbro folkhighschool, Sweden

We will present the development of the first education of AD (in Swedish; sightinterpreter) since 2011 and further on. Its a folkhighschool course with both distance and obligatory presence. Students and teacher meet 8 weekends and have 10 hours a week for submissions in different genre.

Zoe Moores

University of Roehampton

Respeaking profiles: What makes a 'good' respeaker? Does a particular profile exist?

Respeakers first began subtitling live programmes in the early 2000s in the UK, yet, in 2017, respeaking remains a career that is not known of or understood by many. Despite the large number of professional respeakers, this is not a career with regulated training and formal codes of practice or professional standards. Nevertheless, high expectations are placed on respeakers and their output is closely monitored, be it through the internal scrutiny of a company, external regulation through bodies such as Ofcom or feedback from the viewers themselves. Further, respeaking is a practice which continues to expand, as it is introduced in new countries and used more frequently in live and interlingual settings. Respeakers are in demand!

The question of which professional groups might make 'good' respeakers has been the subject of much research. Due to similarities in skill-sets, it has been suggested that interpreters and subtitlers could make suitable candidates. However, whilst both groups have shown an aptitude for respeaking, coming from these professions has not been shown to give these candidates a clear advantage in performance over others. It could be that the time taken for such an advantage to show is outside the testing timeframe or that, in addition to linguistic proficiency, wider-ranging skills are also required to make a successful respeaker, which subtitlers and interpreters do not necessarily have.

In this presentation, I will revisit the question of what the profile of a respeaker is, comparing the role of the respeaker (as currently outlined in professional terms) to the experience of professional respeakers. The evidence presented will be based on focus group work and professional training conducted within my research on how professional TV respeakers can transfer their skills to the live event setting. The aim is to offer new insights into expectations and requirements of respeakers.

Laura Niedzviegienė

Vilnius University

Audio description in Lithuania

This report discusses the development of the audio description (hereafter AD) methodology and the prevalence of audio-described audiovisual products in Lithuania. Special attention will be paid to the review of emerging tradition in methodology of AD of theatrical performances in Lithuania, since this area of AD is more developed in comparison to other types of AD in our country.

According to the statistics, in 2008 there were 9000 visually impaired people in Lithuania, out of whom 1000 were totally blind, and 2000 had severe visual disability. As reported by the Statistics Lithuania there were about 15000 people with visual disabilities in Lithuania in 2015, and, as stated on 1st January 2016, Lithuanian Association of the Blind and Visually Handicapped included 6081 member.

In Lithuania AD methodology is a fairly new phenomenon as it has been in use only since 2012. However, its usefulness is undeniable since it serves as a compensatory tool which provides the visually impaired audiences a better access of cultural content and other kinds of information. So far there are only several audio-described audiovisual products; therefore visually impaired people not only still face numerous physical challenges, but also have poor access to the audiovisual content in Lithuanian. This year we are planning to release the first audio-described television product in Lithuania (i.e. a Lithuanian classic film) which will be produced by specialists in audiovisual translation at Vilnius University Kaunas Faculty. This will undoubtedly facilitate dissemination of the audiovisual production and will possibly help in accelerating the prevalence of the AD methodology in general.

Scouting 'marginal' types of AVT: Transcreative AVT in Turkey

Considering the variety of AVT practices in different countries, several factors mold each society's 'notion of what AVT entails': the major types of AVT produced (i.e. subtitling, dubbing); socioeconomic-political developments governing the entrée of new AVT (i.e. instigation of audio description; new medium for transmission of AVT products); the societal perception management of the ruling elite, both in government and various media and filtering (i.e. censoring; choice of product to be transferred); and last but not least, the relative success of both the audiovisual production industry and the choice of translational activity instigated (i.e. if a product has higher viewer rates when dubbed/subtitled/remade; the technical and financial capabilities of production companies). These factors in turn are effected on the micro level (i.e. language, censoring) and on the macro level (i.e. choice of travelling story; norms of translation/transcreation) by the linguistic, social, political, and economic realities of each new era in the society in question. Thus, each society's notion of what AVT entails, how it is practiced, and how to train translators is sometimes marginally, sometimes radically different and changes through time.

In Turkey, the most widespread examples of AVT are dubbing and subtitling; but, Turkey also serves as a very good case study of the more marginal types of AVT prevalent in translational practices throughout certain geographies. With a rich history of adaptation-like-translations for the Westernization of the remnant of an essentially Eastern empire, even in Turkey today, for example, remakes are a major type of AVT practiced by professional translators exhibiting transcreational skills.

The study we propose to present entails interconnected facets which are: an overview of the history of transcreational practices in the establishment of both the AVT and the cinema sectors in Turkey; and the focal point of the study, which is a translation-grounded sociological take on the transcreational processes in the production of current day remakes and most importantly the instigation of new courses in Turkish translation and interpreting departments to train 'creative

translators' in line with these AVT trends.

Under this final point, the study also aims to map systematic 'shift patterns' in modern day Turkish remakes, which in turn are analyzed as being factors affecting the way remakes travel across cultures and appropriation strategies. The aim of the study is to scout the borders of AVT in Turkey in an effort to provide insight into translational practices prevalent in a geography where AVT is defined with a broader perspective.

Training and certification of professionals in media accessibility

In response to the EU directive AVMSD and the European Accessibility Act regarding quality in media access a EU project was requested and granted funding. At present mechanisms for certifying competence on media accessibility in many EU Member States are inadequate or non-existent. At the time of writing this abstract the fragmented training on experts on media accessibility show the market reality: some countries include training at MA level while others opt for vocational courses. Never mind the level of training all need certification, and since we are within a EU context a EU wide certification. This would work towards the Digital Single Market (DSM). EU DSM promotes the free movement of persons, services and capital is ensured and where the individuals and businesses can seamlessly access and exercise online activities under conditions of fair competition, and a high level of consumer and personal data protection, irrespective of their nationality or place of residence. An inclusive DSM offers opportunities for citizens also, provided they are equipped with the right digital skills. Enhanced use of digital technologies can improve citizens' access to information and culture, improve their job opportunities. Within the three pillars - EU Directive, EU Act and DSM - the project ACT is working towards a EU certification and this will be the focus of the presentation.

Guillermo Parra

Pompeu Fabra University

DIS Database: a tool for studying the effects of alcohol and drugs in cinema and their translation

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, such as slurring, loquacity and flight of ideas, each of them resulting from specific substances of abuse. In cinema, disorderly speech (Parra, 2014, 2016) follows its own rules: substances may have many effects on abusers, be they fictional or real, linguistic or paralinguistic, enabling or disabling, etc., depending on the style of the director or scriptwriter and the function of disorderly speech (DIS) in the film or sequence.

As part of 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), co-occurrence with other translation problems, etc. Categories are flexible and can be updated depending on the researcher's needs and findings. Instances can also be rated according to their singularity, the aesthetic of the excerpt, the performance of the actors, and the relevance of DIS to the plot, which favors the selection and extraction of examples. Other factors, such as familiarity, comprehensibility, or informativeness 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 500 instances in about 160 films so far.

Marta Pérez Pereiro

*University of Santiago de Compostela***Subtitling in a kingdom of dubbing.****Policies and practices of subtitling in Galician language**

Galician audiovisual system is highly dependent on dubbing due to the tradition attached to this practice inherited from the Spanish cinema exhibition and media. Subtitling cinema in Galician is still an occasional practice as it is subtitling in Spanish, the language in which cinema is mostly exhibited in the nation. Galician has the status of minority language and therefore is protected with linguistic policies in which subtitling is mentioned but not fully developed as a normalized practice. The practical absence of theatres that project films in subtitled OV in the nation provoke that other strategies come into play. In this paper I analyse the few policies and institutional initiatives devoted to the promotion of subtitling in Galician and the fan and collaborative subtitling that try to fill the void of cinema and television in original version. For this purpose I compiled the legal and institutional framework for the conservation and promotion of Galician language and held semi-structured interviews with professionals and amateurs who create and share subtitles in the Internet.

At the moment only a small cinema and distribution company, Numax, subtitles a few films in Galician with funding of the regional government. But in the fansubbing sphere, there are around 400 Galician subtitles of classical and independent films, mostly uploaded by film clubs in subtitle websites. My proposal for the improvement of this situation is the creation of a public online archive of subtitles created with quality standards and the collaboration with Spanish distribution companies to include Galician subtitles in their DCPs and DVD editions. This research is part of the project Intangible Cultural Heritage. For a European Programme for Subtitling in Non-Hegemonic Languages (Reference CSO2016-76014-R).

Anna Rędzioch-Korkuz

University of Warsaw

Subtitling vs. voice-over: Censorship of expletives

The paper will be devoted to the problem of translating expletives in popular films. The starting point for the discussion will be the difference between the spoken and written variety of a natural language, with the latter being believed to be more restrictive as regards the usage of swear words. Hence, it may be argued that translating film dialogues either by means of subtitles or by means of voice-overs can produce considerably different target texts.

The analysis of selected films with both Polish voice-over and Polish subtitles will help to test this hypothesis. Moreover, the paper will attempt to address the question of the role of expletives (e.g. highlighting certain emotions or features of characters), the potential reasons for censorship (e.g. written vs. spoken language, the translator's sense of self-censorship) and the problem of translation loss in the case of omitting or "softening" such taboo phrases.

Juan-Pedro Rica-Peromingo
 Universidad Complutense de Madrid

Technical and linguistic accesibility: teaching and training audiovisual translators at a university level

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 AVT can be observed with the inclusion of 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.

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.wordpress.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. Preliminary results will be presented with respect to those aspects, difficulties and deficiencies in the SDH and AD included in the corpus. Some changes and improvements in the quality of the SDH and AD analyzed will also be suggested. In the end, a demand for the teaching and learning of linguistic accesibility at a university level will be suggested.

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The language of audio description – the user preferences of selected strategies

Audio description, alongside with subtitling for the deaf and hard-of-hearing and sign language, is a service directed to the audience with sensory impairments. Specifically, it makes the (audio)visual media and (audio)visual cultural products accessible to people who are blind and partially sighted. Audio description is prepared according to certain rules, also referred to as standards or guidelines. They have been widely debated, frequently leading to many disagreements among theoreticians and practitioners. They evolve, develop, change their focus and scope, and new solutions constantly appear. It seems, however, that the final criterion of making audio description should be the audience's needs, expectations and opinions. This presentation shows the findings of the research carried out in 2016 on the reception of audio description solutions among the group of thirty one visually impaired viewers. During the period of seven months they watched seven films with audio description, followed by the viewing of selected scenes with alternative description. Then they answered questions related to certain solutions employed in the description. The issues investigated in the study covered the topics, such as the description of non-verbal communication, the description of logos, the provision of audio description over music, cinematic dismembering of characters and the type of audio description and scene changes. This presentation will focus specifically on the viewers' preferences regarding the language used in audio description and will discuss the use of colloquial language in audio description, the use of semantically simple vs. semantically complex words, the use of metaphors, similes and idioms, as well as the type of audio description. The aim of this study was to compare the expectations of the visually impaired audience with the existing standards of audio description with the view of improving the common practice.

Dubbing and subtitling Thai soap operas featuring kathoey characters into Chinese: How are their voices conveyed to a Chinese audience

Thailand, acclaimed as one of the friendliest gay paradises by the international tourist public, has established firm bilateral economic and cultural relations with China, whose authorities embody one of the most sexually conservative mentalities in the world. Thai transsexual women, aka kathoey, are widely present in the public eye, making appearances in Thailand's audiovisual media such as TV shows and soap operas. On the other hand, China, by reiterating its harsher broadcast guidelines entitled General Regulations on Television Content Production earlier this year, has just tightened up control over production and distribution of LGBT audiovisual content. Interestingly, China has brought in numerous Thai audiovisual products, especially soap operas, in recent years as a result of the two nations' amicable relationship. Against the backdrop of China's limited freedom of expression regarding the visibility of LGBT populations and Thailand's prevalent media representation of said gender identity, the question of this study thus arises as to how, through the practices of dubbing and subtitling, the voices of the Thai kathoey are conveyed to a Chinese audience. This study aims to unravel possible linguistic and extra-linguistic changes made in the Thai soap operas after their relocation to the starkly different ideological and cultural setting represented by China.

John D. Sanderson
University of Alicante, Spain

Screen translation and linguistic expectations in film genre: the western dubbese

This presentation analyses the hypothetical linguistic expectations of viewers of dubbed films ascribed to a specific genre which is alien to their culture. As a corpus of analysis, I have brought together a large number of Spanish translations for dubbing of American westerns from different periods in order to develop a translation memory that can result in a glossary of terms and phraseological units that are specific to this genre. I have also conducted a survey among screen translation students, playing fragments from this corpus in English so that they would supply their translations, compare them with the officially dubbed version, and finally fill in a questionnaire on their choices and expectations.

The diachronic development of what could be called a canonical Spanish dubbese (Chiaro, 2005; Romero-Fresco, 2006) for specific film genres obviously began with the advent of sound in films. As far as the western is concerned, in the 1930s the lexicon was made up originally of conventional Spanish terms, which eventually gave way to loanwords and collocations which were not held within the norms of usage of the target language. These became so deeply rooted that, when in the 1960s Spain started producing its own films ascribed to the sub-genre spaghetti-western, local scriptwriters composed their creative work making use of this artificially made up language in order to satisfy the expectations of their target audience. The conclusion is that dubbese, characterized by a self-referentiality (Minutella, 2015) based on translations for previously dubbed films, can take a giant leap into the usage of the target language even though it has not been generated by the common needs of society.

Maryna Sauko
Belarusian State University

Audio description of foreign films: shaping the new visual reality

The majority of studies carried out deal with monolingual films and represent audio description (AD) from an intralingual and intracultural perspective.

The present paper is aimed at investigating the strategies in rendering visual content in verbal description of films in different languages (interlingual approach) and presents a case study of the audio descriptions of the French film *Intouchables* (2011) in French, German, Polish and Russian languages.

The film language has a complex nature combining time, sound and images. For the blind and visually impaired spectators the visual content of the film is seized by the audio describer who can categorize it in different ways depending on the applied approach.

The film language communicates meaning denotatively and connotatively. For the case of describing the denotative image, where the visual image corresponds to its meaning, descriptions presented in above mentioned languages are relatively homogeneous. However, in the case where a visual element functions as a meaning-making one the analysed descriptions display significant differences in the presentation of connotative images due to different reading and interpreting of the images by audio describers as well as to the target languages and cultures.

Reading or dubbing my lips? Examining prosodic delivery in Spanish dubbed dialogue

Although promising paths have been followed in the field of dubbing in recent years, little attention has been paid to the prosodic features typifying dubbed language. The aim of this paper is to reveal the presence of specific patterns that have proved recurrent in the oral rendition of dubbing actors in a Spanish dubbed sitcom. Due consideration is given to the prosodic cues involved in the actors' delivery insofar as they can have an impact on the character's intention. The focus is placed on three characteristics of speech that, alongside intonation, have been found to perform a pivotal role in the (un)naturalness of dubbed dialogue, namely rhythm, speech tension and tempo. This trio of prosodic systems, which complements and fine-tunes the pragmatic and semantic content added by intonational contours, exhibits certain patterns that correlate with some of the features identified in reading aloud: cases of elongation of sounds, fluctuations in pitch, tense and precise articulation and variations in tempo. The data obtained suggest that the interplay between dubbing and reading in terms of prosody can be seen as a reflection of the several constraints put on dubbing actors, who do not have enough time to learn their lines by heart and end up reading the script aloud, thus adopting a number of features present in reading performances. During the analysis, the impression was gained that the regular use of these oral patterns together with the recourse to particular intonational contours might reduce the naturalness of the final outcome and give rise to a melody characteristic of dubbed speech, which differs greatly from the prosodic cues typifying spontaneous conversations.

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Where to break up? An eyetracking study on line breaks in subtitling

One of the fundamental rules of subtitling is that text in the subtitles should be divided following meaningful chunks, such as semantic and syntactic linguistic units (Karamitroglou, 2000). According to the Code of Good Subtitling Practice, "subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units" (Carroll and Ivarsson, 1998, p.1). Luyken (1991, p. 47) states that "the division of a sentence into two lines should respect the natural sentence structure". Good subtitle segmentation is supposed to foster readability and facilitate the process of reading subtitles.

Empirical research which could support or reject these long-standing assertions is very limited. A study by Perego, Del Missier, Porta, and Mosconi (2010) showed that "syntactically incoherent" (p. 243) subtitles do not negatively impact on the understanding of the film content or word and scene recognition. Rajendran, Duchowski, Orero, Martínez, and Romero-Fresco (2013) found that subtitles segmented by phrase or by sentences were the easiest to process (p. 14), implying that syntactic segmentation is important in subtitling.

In this study, we wanted to find whether viewers can recognize good subtitle segmentation and what type of line breaks they prefer. In this eye tracking experiment, we showed 30 pairs of screenshots with subtitles from Sherlock (BBC) to over 50 participants (English, Spanish and Polish speakers). In each pair, one subtitle was segmented following the established subtitling principles, and the other violated them. Participants had to choose which subtitle in each pair is better. In the poor line breaks condition, the lines were broken splitting meaningful semantic and syntactic phrases such as an article and noun, subject and predicate, or verb phrase. At the end, participants expressed their opinions in a short interview.

In our talk, we will present the results of the study and discuss their implications for subtitling training and professional practice.

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How to implement live subtitling on TV in 3 days? A case study from Poland

March 10, 2017, was a historic moment for TV accessibility in Poland as for the first time in the country an entertainment show was broadcast with live subtitling. Polsat, one of the two main commercial broadcasters in Poland, took a bold step to implement live subtitling in prime time using respeaking, a technique involving speech recognition.

The decision was taken by the station in reaction to a petition from its viewers who wanted to watch a show which had a Deaf participant. The Deaf community, unable to watch the show without an access service, started a petition to Polsat, requesting live subtitling. The broadcaster was quick to respond, and despite a long-held belief in the sector that live subtitling for Polish is not technically feasible (as the public television failed to implement such service), took a risk and decided to air the series with live subtitles. The Board approved the decision three days before the show, allowing little time to create the technological environment, configure the software and testing the service.

Polsat partnered with Dostępni.eu team, which, since 2013, has been providing live transcription services during conferences as well as live subtitling for online streaming of social and political events. Our team uses Polish speech recognition software Magic Scribe developed by Radcomp Integral. Subtitles are originated with respeaking and undergo human correction before being presented on the TV screen. Throughout the project we consulted the development of the service with its Deaf and HoH users and we tested a number of workflows, settings and display modes. We are going to discuss the process of implementing live TV subtitling in a new language and report on the results of latency and text reduction analysis as well as quality assessment of live subtitling (NER value).

Pluricentric dubbing in French and Spanish: translating fictional orality and linguistic variation in films

The present study aims to examine the differences found in dubbese produced by countries sharing the same language. Various nations adopt measures promoting the national dubbing industry, whether for economic, cultural or identity motives, occasionally leading to double or triple dubbing varieties. A key issue, therefore, is in what ways these dubbed versions differ and what are the motives behind the translational solutions of dubbing professionals.

The purpose of this research is to examine what are the main differences between dubbese made in Quebec and France, using Quentin Tarantino's *Death Proof* as a case study. This movie was selected for its high level of linguistic variation and the importance of Tarantino's dialogues in the storyline. A reason evoked for producing its own audiovisual translation in the Quebec French variety is the sociocultural context. Thus, one could assume that the dialect rendered in Quebec-dubbed movies is similar to the one heard in original productions of Quebec filmmakers. However, previous research addressing the issue showed that a variety free of linguistic variation, called International French (Reinke & Ostiguy, 2012; Von Flotow, 2009) was used in Quebec, not unlike the *Español Neutro* known in the Hispanic dubbing industry. The reason for this is alleged to be twofold: the francophone market and linguistic insecurity.

Using Baños-Piñero & Chaume's (2009) analytical model and the perceptions of native speakers, we will examine key aspects of these dubbese. We hope to find out whether there are any significant differences between them and, if so, to what extent they are a reflection of their respective local dialects and a result of differing local traditions in the creation of fictive orality. These findings shall later be compared to the Spanish-speaking world, where Spain, Mexico, and Argentina sometimes produce different dubbed versions of the same movie.

Loreta Ulvydiene, Danguole Satkauskaite and Adas Viliušis
Vilnius University, Kaunas Faculty

Lithuanian and German translations of English songs in selected dubbed films: A comparative analysis

Every audiovisual product is of polysemiotic nature since it is made up of the visual codes which include a wide range of elements like actors' movements, facial expressions, body language, costumes, use of lighting, colours, etc. (Chiaro 2009) The visual codes sometimes may comprise verbal information in written form as in signposts, street signs, banners, newspapers, letters, notes, etc. In films, visual codes are sometimes combined with the acoustic codes. The latter consist of the dialogues and of a series of non-verbal sounds such as background noises, sound effects and music.

The study gives a brief overview of a polysemiotic structure of a film, dubbing history in Germany and in Lithuania, music-linked translation and visual synchrony. This study aims to reveal specificities of the Lithuanian and the German translations of English songs in selected dubbed films.

The analysis is grounded on the ideas of Peter Low, Peter Newmark, Frederic Chaume, Thomas Herbst, and Heike Elisabeth Jüngst and a descriptive and empirical methodology is followed in this study.

Cognitive load and narration speed in AD: Exploring and preparing the field

In her 2008 article on the state of the art in audio description research, Braun mentions cognitive research as one of the fields that could further the development of AD. However, up until today, cognitive research in AD has received little attention, despite the fact that it is highly relevant. One of the aims of an audio description is to make sure the visually impaired audience can understand and enjoy the described product (in this case a film or TV series), but if the cognitive load imposed on the target audience is too high, understanding and/or enjoyment may be compromised. The cognitive load created by any audiovisual product, is partly determined by its creator, but in the case of an audio described film or episode of a TV series, it is also determined by the describer: choice of words, sentence structure and amount of AD are only a few parameters that can influence the cognitive load induced by the AD.

Starting from a literature review on existing research in cognitive load and narration speed in general and in AD in particular, the presentation wants to set out the preparations of a larger project that wants to study whether a preferred AD narration speed can be determined. These preparations focus on two specific yet interrelated aspects. First of all, the only existing research on narration speed in AD (by Cabeza-Cáceres) uses a short clip to study what speech rate yields the best results in terms of comprehension and enjoyment, but this experimental set-up does not reflect real-life conditions, in that audiovisual programmes usually last between 50 minutes and more than two hours. Therefore, in a first step, it will be determined what programme can be used in the rest of the study. Second, and already mentioned before, there is a potentially large number of variables that can influence cognitive load and therefore have to be taken duly in account when designing an experiment to study whether a preferred AD narration speed can be determined. In the second step of the preparations, these parameters will be determined.

The presentation will have a threefold structure: first, the current state of the art will be presented, second the new research and its results will be set forth and finally the following steps of the project will be explained.

David Vialard
Texas Tech University

Making audio description agile: A pilot study using Lean UX principles for AD

Audio describers are increasingly incorporating reception studies and user feedback into audio description design. While this is a positive step to providing equality of access and shared agency, issues still remain. Key among these issues are the ability for describers to receive this information in a manner of time that allows them to effectively use this data to qualitatively change description product and process. Similar issues occur in other areas of usability and user experience such as software design, app development, and product experience. Lean user experience has become the preferred approach to interaction design. This presentation focuses on a pilot study that brings Agile Lean UX process to designing AD. Working with short expository videos on Brainpop.com this study works to incorporate design, experimentation, iteration, and continuous learning from real users into their Agile process. The focus of the study seeks to examine if Agile Lean UX design is a viable means to gather feedback early and often in iterative cycles that help assess what works best for the describer and the user.

The construct of naturalness in subtitling: a viewer perspective

In my paper I focus on the concept of naturalness and its role in subtitling and translational choices. Naturalness is a phenomenon that still lacks a precise definition; for that reason I attempt to define it in the context of audiovisual translation and discuss its potential significance for the viewing experience. Analogously to the concept of "Spanish dubbing language" (Fresco, 2006), my hypothesis is that there exists a similar "Polish subtitling language" which includes the usage of phrases and sentences that are judged to be natural only in the audiovisual context, but not in spoken or written language. I conducted short study to test whether the phenomenon of "Polish subtitling language" actually exists, and if so – to talk about the motivation behind its occurrence in subtitling, as well as to find out which phrases in the target language might be perceived as "unnatural" by the potential viewers. The research method that I used was a questionnaire presented to the focus group; it included both open questions and the closed ones requesting assessment on a Likert-type scale. The viewers were asked to answer questions about the viewing experience of a given fragment of film.

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BIOGRAPHICAL NOTES

Lina Abraitienė

Lina Abraitienė is a PhD student (translation) and a lecturer of surtitling at Vilnius University Kaunas Faculty where she received MA in English Linguistics. Her main research interests are in the area of AVT, copyright of audiovisual media, intellectual property.

Paweł Aleksandrowicz

Paweł Aleksandrowicz received his Ph.D. in 2014 at Maria Curie-Skłodowska University, where he is now an Assistant Professor at the Department of Applied Linguistics. His main interests include audiovisual translation, especially subtitling and subtitling for the deaf and hard of hearing, as well as film studies. He is the author of the book *The Cinematography of Roger Corman: Exploitation Filmmaker or Auteur?*

Daniela Altomonte

Daniela Altomonte has been an Italian dialogue writer for dubbing since 1982. She is fluent in English, French, German, and Spanish and mainly works with international lip synchronization products for dubbing. During her career she specialised in the transposition of serial products, but she adapted all different genres of audiovisuals. Among her most remarkable works of adaptation are to be mentioned: Films: Luc Besson's *The Lady*, *Kangaroo Jack*, *The Human Resources Manager*, *Winter's Tale*, *Dolphin Tale*, *Flypaper*, *Hot Pursuit*; Mini series: *The Night Manager*; Disney's musical television films and Tv movies: *Lovestruck*; TV series: *E.R.*, *Cold Case*, *Without a Trace*, *Samantha Oups*, *The Same Sky*, *Para Vestir Santos*, *Prison Break*, *Breaking Bad*, *Mr. Robot*, *NCIS*, *Supergirl*; Cartoons: *Little Pollon*, *Duck Dodgers*. She is also a screenwriter wrote some episodes of Italian TV series and soap operas.

Verónica Arnáiz-Uzquiza

Verónica Arnáiz-Uzquiza, PhD, is an assistant professor at the Faculty of Translation and Interpreting at the University of Valladolid (Spain), and the MAs in Professional and Institutional Translation (UVa) and the Postgraduate Course in Audiovisual Translation at the Universitat Pompeu Fabra UPF (Barcelona). Her research interests include Audiovisual Translation and Accessibility, especially Subtitling for the Deaf and Hard of hearing, and has participated in many national and international-funded projects on both fields. She has published a number of articles and reviews in different magazines and volumes and has presented a number of papers at international conferences. She is a member of the research groups ITNT and CAIAC-Transmedia Catalonia, and ESIST.

Jurgita Astrauskienė

Jurgita Astrauskienė is a lecturer and PhD student at Vilnius University Kaunas Faculty in Lithuania. She teaches dubbing and cultural translation. Her main research interests are in the area of literary and audiovisual translation, culture and translation, gender and translation, censorship, and audiovisual translation as a tool for social accessibility.

Rafaella Athanasiadi

After finishing my bachelor with distinctions in English language and literature at University of Cyprus in 2014, I opted for a translation-oriented career. I got the chance to study at University College London in UK and after submitting my MSc dissertation I was offered by a publishing house to publish it as a book (The applications of MT and TM tools in subtitling: A new era?). I had also the opportunity to present part of my dissertation at the Intermedia AVT conference in Poland last April. At the moment, I am part of Universitat Autònoma de Barcelona (UAB) as a Ph.D student and working in the area of subtitling technologies with both UAB and University of Cyprus. I am also working as a part-time translation project manager in UK.

Camilla Badstübner-Kizik

Camilla Badstübner-Kizik, a German linguist and scholar in cultural and media studies, Associate Professor at the Institute of Applied Linguistics at Adam Mickiewicz University in Poznan and Head of the Department of Cultural and Media Didactics. She specializes among other things in film didactics, multilingualism in films and linguistic landscape research and has widely published on various aspects of culture and media in foreign language teaching and learning processes.

Maria Bleckur

IT-support of AD-distance education since 2011

Joshua Branson

Joshua is an MA student in Audiovisual Translation at the University of Roehampton, UK. Alongside his studies, he also works as a freelance subtitler with a particular focus on Italian to English translation and English-language SDH. His research interests include accessible filmmaking, collaborative approaches to AVT, integrated subtitling, and reception studies in AD and SDH.

Kate Dangerfield

Kate Dangerfield developed her interest in media accessibility and filmmaking while studying for the MA in Accessible Filmmaking at the University of Roehampton in 2013/2014, which was funded by the Santander Masters Student Scholarship. It was an opportunity to develop her passion for filmmaking, but with a new perspective that focuses on accessibility and promotes access for all.

Following on from this and after working as a research assistant on the CaptionCue Project funded by the Digital R&D Fund for the Arts, Kate's interest has grown in this area and she is now studying for a PhD in Accessible Filmmaking. She is currently working in collaboration with Sense UK – the leading charity campaigning for people who are to some extent both deaf and blind -- and her research is being funded by the Vice Chancellor's Scholarships and the British Film Institute.

Francisco Javier Díaz-Pérez

Francisco Javier Díaz-Pérez is a senior lecturer at the English Department of the University of Jaén, where he teaches some courses in Linguistics and Translation. He has published several studies in fields such as Cross-cultural Pragmatics, Translation Studies, or Pragmatics of English. He is the author of the monograph *La cortesía verbal en inglés y en español. Actos de habla y pragmática intercultural* and has co-edited *A World of English, a World of Translation; Global Issues in the Teaching of Language, Literature and Linguistics*; and *Specialisation and Variation in Language Corpora*. Some of his publications have appeared in journals such as *Journal of Pragmatics*, *Meta*, *Babel*, or *Multicultural Shakespeare*.

Mikołaj Deckert

Mikołaj Deckert, PhD, is assistant professor in the Department of Translation Studies at the University of Łódź, Poland. His research is in translation, language and cognition, media discourse as well as corpus linguistics. He authored a monograph "Meaning in subtitling: toward a contrastive cognitive semantic model" (2013) and (co-)edited volumes devoted to translation didactics – "Teaching Translation and Interpreting: Advances and Perspectives" (2012), "Constructing Translation Competence" (2015) – AVT – "Accessing Audiovisual Translation" (2015), *Audiovisual Translation: Research and Use* (2017) – and pragma-cognitive explorations of linguistic data – "Language and cognition: meaning across contexts" (2016). He is an organiser of a number of international conferences on linguistics and translation, member of the editorial board of the *Journal of Specialised Translation*, and a founding member of the Intermedia AVT Research Group.

Łukasz Dutka

Lecturer and trainer at the Institute of Applied Linguistics at the University Warsaw, Poland, involved in training interpreters and audiovisual translators. In 2012 he became an in-house subtitler for Polish public broadcaster TVP and was responsible for semi-live subtitling of news broadcasts. From 2014 to 2016 he worked in a research project "Respeaking - process, competences, quality" at the University of Warsaw. He's a member of Dostepni.eu team which pioneered live subtitling through respeaking in Poland with first accessible events in 2013, first interlingual live subtitling in 2015 and first Polish television broadcast with live subtitling in 2017.

He has experience working as an interpreter, respeaker, audiovisual translator and providing theatre surtitles. A member of University of Warsaw Audiovisual Translation Lab (AVT Lab), Polish Association of Audiovisual Translators (STAW), European Society for Translation Studies (EST) and European Association for Studies in Screen Translation (ESIST).

Louise Fryer

Dr. Louise Fryer is one of the UK's most experienced describers. She was the BBC's describer for the Audetel project and helped establish the description unit at ITFC. She has been a member of the Royal National Theatre's audio description team since it was set up in 1993. She has served on the board of the UK's Audio Description Association (ADA) for whom she is an accredited trainer and has trained describers for stage and screen in the UK and further afield. Her book *Audio Description: A Practical Guide* was published by Routledge in 2016. She is a member of the research team for the Erasmus+ project ADLABPRO.

Olivia Gerber-Morón

Olivia Gerber-Morón holds a Bachelor of Arts in Multilingual Communication and a Master of Arts in Specialized Translation from the University of Geneva, and a Master of Arts in Audiovisual Translation from the Universitat Autònoma de Barcelona (UAB). She is part of the TransMedia Catalonia Research Group and has collaborated with the HBB4ALL European project. "la Caixa" Foundation has awarded her with a PhD grant. Her research areas of interest in Audiovisual Translation are subtitling, subtitling for the deaf and hard-of-hearing, and respeaking.

Valeria Giordano

Valeria Giordano is completing a PhD at the University of Rome Tor Vergata. Her research project in Audiovisual Translation, developed under the supervision of Jorge Díaz-Cintas, is about the dubbing of swearwords and insults into Italian. She has been working as adjunct of English and ESP and as a free-lance translator and holds a tenure teaching role in English Language and Literature in high school. Her research areas are manipulation and censorship in AVT, a process-oriented approach to the translation for dubbing, forbidden and taboo words in translation,

translators training and pedagogical translation for L2 acquisition using audiovisual text applied to language learning, Russian rock poetry and postmodern literature. She has presented several talks on the topic of taboo words and the dubbing of swearwords and culture-specific elements into Italian language in international conferences and published some papers about the topic.

Gian Maria Greco

Gian Maria Greco (MA, PhD in Philosophy; International MA in Accessibility to Media, Arts and Culture) is Marie Skłodowska-Curie Fellow at TransMedia Catalonia, Universitat Autònoma de Barcelona (Spain), where he leads the project "Understanding Media Accessibility Quality" (H2020 MSCA IF 2016 - 752659 UMAQ 2017-2019). His research focuses on accessibility studies, with an emphasis on foundational issues and human rights. He has held various university positions and was Junior Research Associate at the University of Oxford (UK) from 2003 to 2007. He co-authored two books (in Italian): "Making as Healing Care. On the Constructionist Foundations of Occupational Therapy" (2013) and "Accessibility, Health and Safety of Live Events and Venues" (2015). He is a member of the Advisory Board of the EU project ACT (www.actproject.eu) and one of the founders of the Media Accessibility Platform (www.mapaccess.org).

Aleksandra Hasiór

Aleksandra Hasiór, MA, assistant lecturer at the Faculty of Spanish Philology at the University of Bielsko-Biała. Interests: specialised and audiovisual translation.

Gernot Hebenstreit

Gernot Hebenstreit holds a doctoral degree in translations studies and is working as a researcher at the Institute of Translation Studies of the University of Graz (Austria). He is a member of the technical committee on terminology and language resources at Austrian Standards Institute and of ISO TC 37. Areas of teaching include translation theory, terminology theory and management, information technologies and translation. Research interests comprise terminology theory, methods of information modelling, translation theory, translation ethics, multimodal translation.

Anna Jankowska

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

Ismini Karantzi

Ismini Karantzi is a PhD candidate at the Department of Foreign Languages, Translation and Interpreting, having acquired both 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), while she has attended many seminars and conferences regarding translation tools, translation, subtitling, post-editing and AVT translation. She is working a freelance translator and subtitlist, while she has offered translation and subtitling services as a volunteer since 2011. She has published research articles at the blog of IRTEA (Institute of Research & Training on European Affairs) and the blog of the Panhellenic Association of Professional Translation Graduates of the Ionian University (PEEMPIP). She has also the topic "Translation Issues" on Scoop.it, uploading articles regarding translation and new challenges.

Lotta Lagerman

Headteacher and starter of AD-education 2011

Folkhighschool-teacher examined at University of Linköping 2009

AD-working since 2001

Dramateacher at folkhighschool since 1992

Drama teacher since 1982

Sign language interpreter since 1979

Evangelia Liakou

Evangelia Liakou is a PhD candidate in the Ionian University, Department of Foreign Languages, Translation and Interpreting, where she previously studied translation, interpreting and did her master's degree in Science of Translation. Her academic interests include accessibility, audiovisual translation, engagement issues in audio description and intersemiotic translation. She has presented results of her research to the 8th EST Congress in Denmark, the 1st Conference for New Researchers in the Ionian University in Corfu and she has been accepted to speak to the 6th Meeting on Greek Translation in May in Thessaloniki. She speaks Greek, English, German and Spanish and throughout her studies she has attended classes in foreign universities. She has worked as a columnist from 2012, composing articles about arts and cinema.

Zoe Moores

Zoe studied French and Latin at Oxford and then completed an MA in Linguistics at Manchester, focusing on the bilingual mental lexicon. She taught in England and Japan for many years before retraining as a translator.

During the MA in Audiovisual Translation at Roehampton, Zoe was immediately drawn to media accessibility, an area where she was able to develop her passion for language and linguistics in a practical way, alongside her interests in effective communication and equality for all.

Her work as an accessibility subtitler at Ericsson and research interest in respeaking during her MA led Zoe to begin a PhD in October 2015. She is investigating how respeaking can be used at live events to increase accessibility for both the deaf and hard of hearing audience and for other audience groups, such as language learners, who might also benefit. Zoe continues to translate and subtitle on a freelance basis.

Laura Niedzviegienė

The author of this report is a Vilnius University lecturer in Lithuania who teaches audio description. Since 2014 dr. Laura Niedzviegienė works at Vilnius University Kaunas Faculty with BA students of Audiovisual Translation programme. The lecturer and her students are actively taking part in practical activities of audio description: they have already audio-described several theatre plays, sports competitions and are preparing audio description for the first Lithuanian television product (i.e. a Lithuanian classic film). Dr. L. Niedzviegienė is also interested in theory of audio description and has published several scientific articles related to this field of audiovisual translation.

Ayşe Şirin Okyayuz

Assistant Prof. Dr. A. Sirin Okyayuz is a trainer and researcher at Bilkent University Department of Translation and Interpreting in Ankara- Turkey. Her research fields are audiovisual translation, literary translation, translation of popular culture products and translator training. Her articles spanning subjects such as AVT, literary translation, translation of politics, retranslation have been published in international peer reviewed journals and she has published a book and contributed to compilations detailing AVT training and practices in Turkey. She has translated bestselling novels in the popular genre, books on politics and philosophy, comics, adapted children books, drama for the Turkish State Theatre and also works as a AV translator.

Pilar Orero

PhD (UMIST, UK) teaches at Universitat Autònoma de Barcelona (Spain) where she is the director of the European MA in Audiovisual Translation at UAB, <http://mem.uab.es/metav/>. Recent publications: Anna Maszerowska, Anna Matamala and Pilar Orero (eds) (2014) Audio Description. New perspectives illustrated; and with Anna Matamala Researching Audio Description. New Approaches (2016). Leader of numerous research projects funded by the Spanish and Catalan Gov. Leads TransMedia Catalonia <http://grupsderecerca.uab.cat/transmediacatalonia> She took part in the working group at UN agency ITU 2011-2013 on Media accessibility <http://www.itu.int/en/ITU-T/focusgroups/ava/Pages/default.aspx> and she is now participating in the IRG-AVA - Intersector Rapporteur Group Audiovisual Media Accessibility <http://www.itu.int/en/irg/ava/Pages/default.aspx> and ITU-D creating MOOC course on Media Accessibility.

Co editor of ISO/IEC JTC 1/SC 35 N on Audio Description.

She holds the INDRA Accessible Technologies Chair since 2012 http://www.tecnologiasaccesibles.com/en/university_collaboration.htm and leads the EU projects HBB4ALL (2013-2016) <http://hbb4all.eu/> and KA2 ACT (2015-2018) <http://actproject.eu>.

Guillermo Parra

Guillermo Parra is an audiovisual translator and teaching assistant in the Translation and Language Sciences Department of the Pompeu Fabra University (UPF), in Barcelona. He teaches Translation and the Media and Fundamentals of 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 and is currently doing a PhD on the topic of disorderly speech applied to audiovisual translation under the supervision of Patrick Zabalbeascoa and Eduard Bartoll. He is the author of the Master's paper Disorderly speech and its translation: fear and loathing among letters, recently published by Cambridge Scholars Publishing (Dore, 2016).

Elisa Perego

Elisa Perego is researcher and lecturer at the University of Trieste (Italy), in the Department of Language, Translation and Interpreting Studies, where she teaches English linguistics and translation, and translation theory. She has a degree in Modern Languages (English/Hungarian, University of Pavia, Italy) and a Ph.D. in Linguistics (2004). Her research interests and publications lie in the field of audiovisual translation (AVT), and they focus on the relationship between subtitle editing and reading, cognitive processes while watching dubbed and subtitled material, AVT and accessibility, the reception of audio description for the blind, and the use of eye tracking methodology in AVT research. She participated in both European and national projects on audiovisual translation (e.g., ADLAB - Audio Description: Lifelong Access for the Blind, 2011-2014, financed by EACEA, LLP), and she was recently awarded a grant for a national project (2015-2017) on museum audio description. She is a member of the European Association for Studies in Screen Translation (www.esist.org), and peer reviewer of several indexed journals of translation.

Marta Pérez Pereiro

Marta Pérez Pereiro (Vigo, 1976) is lecturer in the Faculty of Communication Sciences of the University of Santiago (Spain), where she obtained her Ph.D. in Communication Studies with the thesis *Mecanismos humorísticos na comedia televisiva galega. Humor e ideoloxía na fórmula televisiva da comedia de situación* (2007). Her research covers television fiction, mostly focused on identity and humour, and the production and circulation of small cinemas. As a member of the research group *Estudos Audiovisuais* of the University of Santiago, she was researcher in the projects *Cine, identity and networks* and *eDCINEMA: Towards the European Digital Space. The role of small cinemas in original version*. She is currently part of the research team of the project *Intangible Cultural Heritage. For a European Programme for Subtitling in Non-Hegemonic Languages*.

Anna Rędzioch-Korkuz

Anna Rędzioch-Korkuz is Assistant Professor in the Department of Applied Linguistics at the University of Warsaw. Her main research interests lie in the interrelationships between translation studies and semiotics, translation and language teaching as well as singable and audiovisual translation, especially opera surtitling.

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 subtitling for hearing population, and accesibility (deaf and hard-of-hearing population and audio description) 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 is also the Director and the Academic Coordinator.

Pablo Romero Fresco

Pablo Romero Fresco is a Ramón y Cajal grantholder 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 book *Subtitling through Speech Recognition: Respeaking* (Routledge) and the editor of *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (Peter Lang). He has collaborated with Ofcom in the UK and with regulators, public and private institutions in Spain, Germany, Switzerland, Poland, South Africa, Peru, Brasil, Canada or Australia to introduce and improve access to TV and live events for people with hearing loss. He is a member of the research group Transmedia Catalonia, for which he coordinated the subtitling of the EU-funded project DTV4ALL. Pablo is also a filmmaker and is working on a new initiative, accessible filmmaking, in order to integrate translation and accessibility as part of the filmmaking process. His first documentary, *Joining the Dots* (2012), about blindness and audiodescription, was screened during the 69th Venice Film Festival as well as at other festivals in London, Poland, France, Switzerland and Austria and was used by Netflix as well as schools around Europe to raise awareness about audiodescription.

Anna Sadowska

Anna Sadowska is a junior lecturer at the Institute of English Studies at John Paul II Catholic University of Lublin, Poland. She holds a Master of Fine Arts from Catholic University of Lublin and from Roehampton University, London. She teaches English and Audiovisual Translation. She is interested in Audio Description from the point of view of standards and strategies, as well as language input and a possible tool in second language learning. Together with her students she has undertaken several projects involving preparation and promotion of audio description in cinema, at art exhibitions and for press illustrations.

Jooyin Saejang

I am currently studying a PhD in translation studies at University College London. In 2014, I graduated from the University of Edinburgh with a master's degree in translation studies. My research interests include gender and ideology in translation, audiovisual translation and translation of dialects and non-standard language registers.

John D. Sanderson

John D. Sanderson, PhD, is Senior Lecturer in the Department of English Studies of the University of Alicante, Spain, where he teaches Screen Translation and Film and Literature, and also coordinates a Masters Degree in Performing Arts. He is the author of a volume on theatre translation: *Traducir el teatro de Shakespeare: figuras retóricas iterativas en Ricardo III* (2002); editor of several volumes including *Research on Translation for Subtitling in Spain and Italy* (2005) and *Películas antiguas, subtítulos nuevos. Análisis diacrónico de la traducción audiovisual* (2008); and author of articles on screen translation such as "Strategies for the dubbing of puns with one visual semantic layer" (2009), "The Other You. Translating the Hispanic for the Spanish screen" (2010) and "Caught Red-Handed? Teaching Foreign Idioms with a 'Visual Head' in Subtitled Cartoons" (2015). Several of his translations into Spanish of Elizabethan plays have been staged in Spain.

Sofía Sánchez-Mompeán

Sofía Sánchez-Mompeán holds a BA in Translation and Interpreting from Universidad de Murcia (Spain), an MA in Audiovisual Translation from the University of Roehampton (London, UK) and a PhD in Translation and Applied Linguistics from Universidad de Murcia, where she currently teaches specialised translation at various levels. She has published several articles on her field of research and is also the events officer for JoSTrans, The Journal of Specialised Translation. She obtained the Outstanding Student Award in Translation Studies, granted by the Spanish Ministry of Education, and the Gerhard Weiler Prize to the best research project of the year. Her main research interests include the interplay of prosody, dubbing and translation.

Maryna Sauko

Maryna Sauko, PhD is a senior lecturer at Belarusian State University, Minsk, Belarus. Courses taught: Lexicology of French language, Theory and Practice of Translation, Audiovisual Translation. MA (2009) and Ph.D. (2012) in General Linguistics. PhD thesis deals with the language interference in audiovisual translation from French into Russian. Research interests and academic writings include language contact, cross-linguistic interaction, audiovisual translation.

Agnieszka Szarkowska

Agnieszka Szarkowska is currently Marie Skłodowska Curie Research Fellow at the Centre for Translation Studies, University College London (2016-2018). Since 2007, she has also been Assistant Professor in the Institute of Applied Linguistics, University of Warsaw. She is the founder and head of the Audiovisual Translation Lab (AVT Lab, www.avt.ils.uw.edu.pl) and specializes in audiovisual translation, especially subtitling for the deaf and hard of hearing and audio description. She is a member of European Association for Studies in Screen Translation (ESIST), European Society for Translation Studies (EST) and an honorary member of the Polish Audiovisual Translators Association (STAW).

Monika Szczygielska

Specialist in legal and practical aspects of accessibility; communication specialist; Deputy - Chairman of the Board of Widzialni Foundation, an NGO specializing in accessibility of websites and live events; co-operates with the Culture without Barriers Foundation; co-organizes Culture without Barriers Week; member of Forum of Accessible Cyberspace and Wide Coalition in Aid of Digital Skills. Owner of Dostepni.eu - professional creators team specializing in media accessibility; worked with the Polish President's Office providing sign language interpreting for their website and with the National Audiovisual Institute helping to make films accessible. In 2013, Dostepni.eu was the first in Poland to introduce live subtitling through respeaking during conferences and cultural events and implement subtitling in live on-line streaming. In 2017, the team started to provide the first Polish live subtitling service on TV. She's an author of courses and publications on accessibility, including "Accessible multimedia" and "Accessible events in practise".

Pascale Trecia

Pascale Trecia is a teaching assistant in the Translation and Language Sciences department of Pompeu Fabra University, Barcelona, where she teaches French as a Second Language as well as Writing and Translation to French. She has also taught French as a Foreign Language in Quebec City (Canada) and South Wales.

She holds a Masters Degree in Translation Studies from the UPF and is currently doing a Ph.D. on the topic of pluricentric dubbing in French and Spanish under the direction of Kristin Reinke (Université Laval), Victòria Alsina Keith and Jenny Brumme (Pompeu Fabra University).

She is the author of the Master project paper titled ""La variación lingüística en las traducciones de Trainspotting"". Her research interests include audiovisual translation, sociolinguistics, and dialectology.

Loreta Ulvydiene

Dr. Loreta Ulvydiene is a Professor of Inter Cultural Communications & Studies of Translation at Vilnius University Kaunas Faculty (VU KF) Since 1995 Prof. Dr. Ulvydiene has developed and taught courses in Translation and Cross-cultural Communication, History of American Culture, Mass Communication, Audiovisual Translation, Literary Theory and Criticism, Academic Language and Research Methods, American literature and more. She has been contributing to the Universal Lithuanian Encyclopaedia, published by the Science & Encyclopaedia Publishing Institute and has been the author of numerous papers and articles. Prof. Dr. Ulvydiene is a member of EAAS (European Association for American Studies) and EST (European Society for Translation Studies), ESSE (The European Society for the Study of English), Deputy editor-in-chief of *Respectus Philologicus*, Co-Editor of *Thought Elaboration: Linguistics, Literature, Media Expression: TELL ME* 2015 and a member of Editorial Board of *Journal for Distance Education TOJDE* (Turkey) and *Black Sea Journal* (Southern Caucasus Scientific journals).

Gert Vercauteren

Gert Vercauteren holds an MA in Translation and a PhD in Translation Studies, more specifically in the field of audio description. He is a teacher and researcher at the Department of Applied Linguistics, Translation & Interpretation of the University of Antwerp. He teaches specialised and

audiovisual translation and translation technology. His research focuses on audiovisual translation in general and media accessibility in particular. More recently, he broadened his research focus to include new types of learning (e-learning, blended learning, MOOCs) and their pedagogical implications. He was previously involved in the European DTV4All and ADLAB projects, and is currently participating in the European ACT (Accesible Culture and Training) project. He is the co-ordinator of AVT Research at the Department and is a member of the TricS research group, the European Association for Studies in Screen Translation (ESIST) and Transmedia Benelux.

Adas Viliušis

Mr. Adas Viliušis is a student at Vilnius University. In 2015-2016 under Prof. Dr. L. Ulvydiene's supervision Mr A. Viliušis successfully completed and defended his thesis in AVT.

David Vialard

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

Katarzyna Wolska

I am a BA graduate of the University of Łódź, and I am currently attending the first year of the MA course with a specialization in translation. My BA thesis was related to the problem of naturalness in audiovisual translation and that consists my primary academic interest. The dissertation was entitled "The Viewing Experience in Dubbing: the Case of the Language Naturalness" and was written under the academic supervision of dr Mikołaj Deckert.