



MEDIA FOR ALL 2025

# CONFERENCE BOOKLET



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# WEDNESDAY, MAY 28 | WORKSHOP

8:30-18:00 **Registration** Venue: 4th floor lobby, CRT

10:00-11:30

Venue:  
CRT-4.36

## Seminar

*Media for Most: The Impact of Changing Speed Guidelines on Diverse Audiences*



**Jan-Louis Kruger**

Professor, Macquarie University

9:00-12:00

Venue:  
CRT-4.04

## Parallel Workshop

*A Design Led Approach to Developing Sustainable and Impactful Translation and Media Capacities Within Communities*



**Chuan Yu**

Assistant Professor,  
Hong Kong Baptist University  
Affiliated Lecturer,  
Monash University



**Tom Bartindale**

Associate Professor,  
Northumbria University

9:00-12:00

Venue:  
CPD-3.07

## Parallel Workshop

*Eye Tracking as a Quantitative Approach in Audiovisual Translation: Methods and Applications*



**Sixin Liao**

Post-doctoral Research Fellow & Teaching Staff,  
Macquarie University

9:00-12:00

Venue:  
CRT-4/F  
Arts Tech Lab

## Parallel Workshop

*Game Localization: Bridging Cultures Through Play*



**Xiaochun Zhang**

Lecturer, University  
College London



**Haiting Wang**

Localization Specialist,  
Blizzard Entertainment

9:30-16:00 **Coffee Corner** Venue: CRT-4/F, Faculty Lounge

15:00-16:30

Venue:  
CRT-4.36

## Seminar

*The Platform Society: Ten Key Insights on Its Global Influence*



**Edward Downes**

Associate Professor, Boston University

14:00-17:00

Venue:  
CRT-4.04

## Parallel Workshop

*Technology-Enabled Education in AVT*



**Alejandro Bolanos-Garcia-Escribano**

Associate Professor, University College London

14:00-17:00

Venue:  
CRT-4/F  
Arts Tech Lab

## Parallel Workshop

*Empowering Audio Describers: Training and Development for Quality Audio Description*



**Dawning Leung**

Founder & CEO,  
The Audio Description Association (Hong Kong)

14:00-17:00

Venue:  
CPD-3.07

## Parallel Workshop

*Leveraging Chatbots for Prompt-based Conversational Machine Translation (PCMT): Exploring Use Cases For Video Game Localization Training, Learning and Process*



**Luis Damián Moreno García**

Assistant Professor,  
Hong Kong Baptist University

17:30-19:00 **Welcome Reception for Participants** Venue: CRT-4/F Faculty Lounge

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# THURSDAY, MAY 29 | KEYNOTE 1

## Advancing Audience Reception Research in Audiovisual Translation and Media Accessibility



9:30-11:00



1/F, Rayson Huang Theatre (RHT)

**Dr. Sharon Black**

University of East Anglia

**Abstract:** Audience reception research in audiovisual translation (AVT) and media accessibility (MA) has been developing and expanding in recent years due to factors such as a heightened awareness of the need to understand and cater to the needs and preferences of audiences and the growing use of more advanced, diverse and user-centred methods and approaches (Di Giovanni, 2020; Greco, 2018). While the experimental turn in AVT and MA reception research is still in the early stages (Greco, Jankowska and Szarkowska, 2022), scholars are using increasingly sophisticated experimental methods and are working collaboratively on international studies with larger participant numbers (see the WATCH ME project). Moreover, initiatives such as the UK Subtitling Audiences Network are bringing together researchers and industry collaborators to pool expertise and develop innovative methods for AVT and MA reception research. Researchers are also adopting participatory approaches and are increasingly understanding audiences as active producers and prosumers (Di Giovanni, 2018a; 2018b). However, while progress has been made in recent years, many gaps, challenges and deficiencies remain to be tackled, such as the imperative for a wider adoption of user-centred, participatory approaches, the need for greater methodological rigour in experimental research, and the importance of conducting reception research with diverse audiences.

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# THURSDAY, MAY 29 | KEYNOTE 1

## Advancing Audience Reception Research in Audiovisual Translation and Media Accessibility

(cont'd)

Taking the above as a starting point, in this talk I will critically examine the recent and current landscape of audience reception research in AVT and MA. With the aim of addressing one of the notable gaps in the existing research, that of the paucity of reception studies focusing on different age groups, this talk will present findings of two eye tracking experiments performed with L1 English speakers aged 9-13 years ( $n = 44$ ) which sought to investigate the impact of subtitle speed and the presence and absence of sound on children's gaze patterns and comprehension when viewing subtitled videos. The implications of the findings will be discussed in relation to the new insights offered in this important and under-researched area. I will conclude by identifying key directions and challenges for the future advancement of reception research in AVT and MA beyond the state of the art.

**Dr. Sharon Black** is President of the European Association for Studies in Screen Translation (ESIST). She has authored or co-authored journal articles, conference papers and contributions to specialist publications on audiovisual translation and media accessibility, in particular on using eye tracking to study the reception and cognitive processing of subtitled videos, including with children as viewers, and on digital media and arts accessibility tools, services and training. Sharon is currently leading a British Academy / Leverhulme funded project investigating how deaf and hard of hearing children use subtitles to access videos (2023-2026). Sharon has also participated in WATCH ME, an international project funded by the National Science Centre, Poland (2021-2025) studying the reception of subtitles using eye tracking. Moreover, she was Co-Investigator on Erasmus+ funded projects Digital Accessibility for You (2019-2021), which aimed to empower young people with communication difficulties to use digital media for democratic participation in the debate on accessibility across disability, geography and language, and Accessible Culture and Training (2015-2018), which aimed to enhance arts accessibility through defining the profile of the arts accessibility manager, creating an online MOOC on arts accessibility, and fostering local and international connections.

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# THURSDAY, MAY 29 | KEYNOTE 2

## Generative AI and Cultural Policies: Will AI Kill Local Creative Industries?



14:30–16:00



1/F, Rayson Huang Theatre (RHT)



### Prof. Terry Flew

University of Sydney

**Abstract:** This paper examines how artificial intelligence, especially Generative AI, affects creative workers and industries. Professor Flew will discuss how AI challenges traditional views of human creativity, explore various AI tools used in creative work, and review different perspectives on the relationship between creativity and technology. The paper will conclude with a discussion of how governments, labour unions, artists, activists and others have been responding to these challenges, with particular reference to local cultural policies.

**Prof. Terry Flew** is Professor of Digital Communication and Culture and Australian Research Council (ARC) Laureate Fellow at the University of Sydney. His books include *The Creative Industries, Culture and Policy* (SAGE, 2012), *Global Creative Industries* (Polity, 2013), *Media Economics* (Palgrave, 2015), *Understanding Global Media* (Palgrave, 2018), *Regulating Platforms* (Polity, 2021), and *Digital Platform Regulation: Global Perspectives on Internet Governance* (Springer, 2022). He was President of the International Communications Association (ICA) from 2019 to 2020, and is an ICA Fellow, elected in 2019. He is a Fellow of the Australian Academy of the Humanities (FAHA). In 2011–12 he chaired a review of the Australian media classification system for the Australian Law Reform Commission. Organisations he has advised include the OECD, Australian Communication and Media Authority, Cisco Systems, Special Broadcasting Service, Meta and Telstra. His Australian Research Council Laureate Fellowship is a five-year study (2024–2028) of *Mediated Trust: Ideas, Interests, Institutions, Futures*. He also leads an ARC Discovery Project on *Valuing News: Aligning Individual, Institutional and Societal Perspectives* and the International Digital Policy Observatory ([idpo.org.au](http://idpo.org.au)) also funded through the ARC.

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# THURSDAY, MAY 30 | KEYNOTE 3

## Empowering Cultural Preservation and Inclusivity Through Technology: Innovations in Hong Kong Sign Language



9:30–11:00



1/F, Rayson Huang Theatre (RHT)



### Prof. Youngah Do

The University of Hong Kong

**Abstract:** This talk delves into the technological advancements aimed at preserving the rich cultural heritage of Hong Kong Sign Language (HKSL) while promoting inclusivity and societal well-being for the Deaf community. Our research team has made strides in this endeavor through the documentation and archiving of HKSL signs, narratives, and dialogues, laying a foundation for cultural preservation efforts. Central to our work is the development of an HKSL handshape detection model that has enhanced the accuracy and efficiency of sign language recognition. This innovation has not only improved the development of a comprehensive HKSL curriculum tailored for hearing learners but has also opened doors to practical applications such as providing vital paramedic services and facilitating communication at art exhibitions for the Deaf community. By fostering a deeper understanding and unity between the Deaf and hearing communities in Hong Kong, we strive to create a more inclusive society that celebrates diversity and embraces cultural heritage.

**Dr. Youngah Do** is an Associate Professor in the Department of Linguistics at the University of Hong Kong. She earned her PhD from MIT and held a position at Georgetown University before joining the faculty at the University of Hong Kong. Dr. Do's research delves into language learning and learnability across both spoken and signed languages, utilizing a combination of experimentation and computational modeling. Her areas of expertise encompass learning biases, language learning modeling, and the acquisition of linguistic depiction. Her scholarly contributions have been featured in journals such as *Cognition*, *Cognitive Science*, *Language*, and *Phonology*, among others. She has led several language learning projects, including the articulatory foundations of learning meaning-sound associations, the interplay between visual and auditory modalities in acquiring linguistic imitation, and the learning biases inherent in cross-modal acquisition of signed languages. Most recently, she has been involved in advancing inclusivity and societal impact through her research on Hong Kong Sign Language.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.1.1 Role of Multimodal Cues in Subtitling: An Eye-Tracking Study on Translating References

**Tuuli Ahonen** (University of Eastern Finland)

**Abstract:** Audiovisual texts are inherently multimodal, conveying information to audiences through both visual and auditory channels (Díaz Cintas & Remael, 2021, p. 4). These channels correspond to the two primary modes in audiovisual texts: the visual mode and the audio mode. When audiovisual texts, such as films, are translated, subtitles are incorporated into the visual mode. In the translation process, the translator or subtitler interprets the film's content through both modes, as any viewer would. However, they must also use these modes strategically to complete the translation while adhering to specific constraints on subtitling, namely temporal and spatial limitations. In the upcoming study, I will examine how professional subtitlers translate references to people, places, and objects in subtitles from English to Finnish. The aim is to analyze how subtitlers utilize the modes during the translation process of such references. The study's methods will include eye-tracking and post-translation interviews with participants. Eye-tracking will provide insights into the translators' gaze patterns, focusing on directional cues related to these references. Post-translation interviews will complement the eye-tracking data by allowing participants to describe their use of the modes in their decision-making processes. Participants are asked to translate open-access video clips containing references to people, places, and objects, from English to Finnish. The resulting subtitles will form one component of the study materials, while additional data will be gathered from eye-tracking records and the post-translation interviews.

**Keywords:** audiovisual translation, audiovisual texts, multimodality, subtitling

**Tuuli Ahonen** is a doctoral researcher of English language and Translation Studies at the University of Eastern Finland. Her research interests include audiovisual translation, mainly subtitling and the interplay of different modes in audiovisual texts.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.1.2 The Illusion of Barbarism: A Multimodal Analysis of the Construction of "John Chinaman" in Netflix's "Warrior" (2019) With(out) Subtitles

**Taiting Guo** (Hong Kong Baptist University)

**Abstract:** Since the 1980s, TV series and films have gradually become major forms of entertainment for the masses. They have also been the arena where different cultures collide which may largely be attributed to technological advances and various activities of audiovisual translation such as interlingual and intercultural subtitling. However, the subtitling of audiovisual materials is not to be regarded as neutral. It is a highly multifaceted practice where cultural cues may be rendered differently across cultures, and the multiple meaning-making channels present in audiovisual materials further complicate the translation process. There has been growing interdisciplinary interest in subtitling, with many researchers focusing on the process of subtitling, activism in subtitling, technology and subtitling, the acceptance of subtitles, the visibility of subtitlers, and quality assessment. However, the function of subtitles as an important meaning-making element when combined with other verbal and non-verbal signs in audiovisual materials is an area of scholarship that is yet to be fully explored. Among different types of subtitling, fansubbing has also attracted significant scholarly interest. Existing literature focuses on fansubbing's role as an unofficial content provider, the associated copyright violations, its impact on language acquisition, the operational mechanisms of fansubbing groups, and the different narratives introduced by various versions of subtitles. However, few case studies have specifically explored the divergence between the official distribution platform and local fansubbing groups in terms of culture representation, reception, and re-representation introduced by the different versions of subtitles.

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# THURSDAY, MAY 29 | PARALLEL SESSION

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(cont'd)

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**Keywords:** audiovisual translation, audiovisual texts, multimodality, subtitling

**Taiting Guo** is a PhD student in the Department of Translation, Interpreting and Intercultural Studies (TIIS), Hong Kong Baptist University. His current project aims to investigate how time, space and characters are constructed in three major TV series in recent years, how subtitles from different source assist, resist or alter such constructions and the profound meaning and power relationships behind these audiovisual materials and subtitles. He is also a certified teacher of teaching Chinese to speakers of other languages and CATTI II translator and interpreter. His research interests involve audiovisual translation (AVT), postcolonialism, critical discourse analysis (CDA) and multimodality semiotics.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 1.1.3 Exploring the Role of Fan Communities in Meaning Transposition: A Case Study of Chiikawa Fansubs' Multimodal Subtitling Strategies****Xiaowei Gao** (The University of Hong Kong)

**Abstract:** The digital revolution has shifted cultural norms toward computer-mediated production, distribution, and communication (Manovich, 2001), giving rise to participatory culture. In this environment, individuals, especially active fans, play a prominent role in media production and dissemination. This participatory involvement leads to innovative archiving, annotating, and recirculating of media across platforms and geographical boundaries (Jenkins, 2009), which in turn presents significant challenges for AVT translators. As meanings are socially constructed and specific to cultural contexts (Kress, 2009), translators must navigate these complexities to effectively transpose meaning within the multimodal landscape. From a Social Semiotic perspective, translators “stretch, change, adapt and modify all of the elements used, and thereby change the whole set of representational resources with its internal relations (Kress, 2003).” In the digital age, this approach is reflected in how subtitles have evolved beyond mere linguistic transfers to interact with other semiotic resources, actively co-constructing meaning. Fansubbing incorporates subtitles into original texts, creating new multimodal entities adapted to various temporal, social, and cultural contexts. Despite the robust research into multimodal complexes, scholars have tended to overlook the contribution of amateur translators to the circulation of media content in the digital age. Taking Chiikawa as a case study, this paper aims to investigate whether the multimodal subtitling strategy can improve audience viewing experience and understanding through interviews and questionnaires. It is proposed that fan communities play a pivotal role in the cross-platform and cross-border dissemination of audiovisual products through the utilization of multimodal subtitling techniques that enrich the original content and the strategic adaptation of content to align with the distinctive affordances of different platforms.

**Keywords:** Multimodality, Participatory Culture, Fansub

**Xiaowei Gao** is a PhD candidate at School of Chinese of The University of Hong Kong. Her research explores the multimodality of audiovisual spaces, with a focus on the mediating effects of Chinese subtitles. Her further research interests include anime fan cultures in China, education in AVT, and global creative industries.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.2.1 The Impact of Technology Development on Subtitling and Captioning Practices

**Andreas Tai** (Media Accessibility Consulting)

**Abstract:** From the early form of subtitles as intertitles in silent films to CEA-608 line 21 subtitles, Teletext subtitles and DVB bitmap subtitles on television, the technological possibilities for the production and distribution of subtitles have also strongly influenced the development of subtitles as a form of communication and culture. Examples include the limitation of the character length per subtitle line and the ability to identify speakers using only a few colours in Teletext subtitles. With the increasing automation of subtitle production through AI-based speech-to-text technologies and the shift from television to internet distribution of audiovisual media content, we are witnessing another technological upheaval that is having a major impact on the design of subtitles. The paper and presentation will explore how this development can be placed in the historical context of the interdependence between technology and subtitles. Economic interests and regulatory requirements are also taken into account as influencing factors. The focus will be on the different forms of speaker identification for subtitles for the D/deaf and hard of hearing.

**Keywords:** subtitles, closed captions, artificial intelligence, technology

**Andreas Tai** is an independent consultant for Media Accessibility. Previously, he worked as accessibility lead at the Institute for Broadcasting Technology (IRT). He actively contributes to accessibility-related standards in the European Broadcast Union (EBU) and the World Wide Web Consortium (W3C). He holds a Diploma in Political Science and an M.Sc. in Applied Informatics.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.2.2 Industry Report: Subtitling in Indigenous Languages

**Sam Cooney** (SBS)

**Abstract:** The Special Broadcasting Service (SBS), Australia's most diverse broadcaster, holds a unique place in the Australian media landscape, inspiring all Australians to explore, respect, and celebrate our diverse world, and in doing so, contributes to an inclusive and cohesive society. Today, SBS is a modern, multiplatform media organisation with a free-to-air TV portfolio spanning six distinctive channels (SBS, NITV, SBS VICELAND, SBS Food, SBS World Movies and SBS WorldWatch); an extensive SBS Audio network providing more than 60 communities with services in their own languages; and an innovative digital offering, including SBS On Demand, available to audiences anytime and anywhere. SBS's screen culture platforms, both free-to-air and streaming, offer hundreds of films and series from both Australia and all around the globe. These are subtitled out of and into various languages. In the most recent year, SBS subtitled screen content featuring 63 different languages – and not only subtitled these into English, but also very often into other languages too for Australia's various diasporic communities, including Traditional and Simplified Chinese, Arabic, Hindi, Punjabi, Korean, Vietnamese, and Filipino. In Australia, there are more than 250 Indigenous languages, including 800 dialects. Over many years, SBS has occasionally subtitled some of its local content into specific Indigenous languages, but for the past three years SBS has developed a special project to subtitle much more content into some Indigenous languages. Indigenous-made content has been the focus, including the children's series Barrumbi Kids, the adult crime drama True Colours, and the film Her Name is Nanny Nellie – with these shows being variously subtitled into the languages Warlpiri, Wik-Mungkan, Torres Strait Creole, Eastside Kriol, and Pitjantjatjara. In this Industry Report, I will unpack the successes, challenges, workflow, and the general details of SBS's most recent foray into subtitling in Indigenous languages. I will speak from SBS's perspective, and also present the perspectives of the various Indigenous translators about their experiences with this project, so that this Industry Report / case study digs as deep as possible within 15 minutes about how SBS has been working with Indigenous translators for subtitling into their languages.

**Keywords:** subtitling, translation, Indigenous languages, Indigenous cultures, First Nations

**Sam Cooney (SBS):** Find more about [Sam Cooney](#).

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.2.3 How Automation Can Be Harnessed to Increase Media Accessibility**

**Richard Tomlinson** (*Red Bee Media Australia*)

**Abstract:** The importance of captioning and audio description services in progressive and inclusive societies is only increasing as more and more content is consumed digitally and via video. They are also not just for the deaf and hearing and visually impaired, but also provide greater access to people from CALD backgrounds. Increasingly, accessibility is considered the default when it comes to media. The operational production models of captioning and audio description services are being transformed by increasingly capable automation technologies. Expected developments in automation will increasingly assist the production of access services, especially captioning. This technological advancement necessitates adapting our service delivery methodologies to take advantage of these developments and to secure the economic benefits for our clients, to increase accessibility for their audiences. Red Bee provides both Live and Pre-recorded captioning services and both methods have been undergoing constant change as technologies evolve. Live captioning can involve cueing scripted text or transcription by a stenographer, and in recent years respeaking has become widespread. Now, Automated Realtime Captioning (ARC) has been introduced as an alternative to provide low latency live captioning, but there are still challenges that the technology faces. In some programs audio quality might preclude the use of ARC. In others, human captioners might be preferred for their ability to edit and manage speakers talking over one another. Continual improvements to ARC capabilities including the ability to indicate speaker change using colour have been well received. It has been particularly successful for news bulletins and sporting events.

Pre-recorded captioning has also developed from manually transcribing and timing captions, to modern script aligner technologies using production scripts. Now it is common to use Automatic Speech Recognition (ASR) to produce a fully timed file. Much

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.2.3 How Automation Can Be Harnessed to Increase Media Accessibility

**Richard Tomlinson** (Red Bee Media Australia)

(Cont'd)

like machine translation, however, these files need to be post edited before they are ready for broadcast. Newer technologies enable the use of curated wordlists and housestyles to pre-empt mistakes made by ASR, improving the quality significantly. These can be generated in a short turnaround, significantly reducing the effort needed to produce captioning on programs recorded ahead of time for same day broadcast. Audio Description has also benefited from technological advancements, with recent introduction of synthetic voices. While synthetic voices are not ideal for all programs, and AD users tend to prefer a human voice, AD is in its infancy as an access service and the library of existing content is comparatively small. The use of synthetic voices means that once an audio describer has scripted a program, they can then create a voice track in seconds, rather than hours. This report will outline the challenges and opportunities of harnessing automation to increase media accessibility through captioning and audio description workflows.

**Keywords:** captioning, audio description, automation, accessibility, quality, curation, housestyles

**Richard Tomlinson** started his media career in 1995, as an editorial assistant for BBC News, becoming a live subtitler 2 years later and continuing as an Assistant Producer in BBC Subtitling until 2000. Richard made the move to the BBC's transmission department in 2000, becoming a network director on the BBC's main channels. The role was responsible for the output of the channels and Richard covered many national events and breaking news. In 2005, Red Bee Media evolved from the BBC as an independent company which continued to provide managed services to the BBC but was now able to provide managed services to other broadcasters. Richard moved into management roles for some of Red Bee's most high-profile customers, including BBC Worldwide, before moving to Channel 4 in 2015 as its operations manager for Red Bee. Richard moved to Sydney, Australia in 2022 as Customer Success Manager APAC, having worked on various business transformation projects across Red Bee's global businesses since 2017. He took on the additional role of Head of Operations in 2023.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.3.1 Working Conditions for AV Translators in Europe**

**Ekaterina Pliassova** (AVTE, NAViO)

**Tina Shortland** (SUBTLE)

**Abstract:** Ekaterina Pliassova (Subtle) and Tina Shortland (NAViO and AVTE) will present an insight into the challenges facing Audiovisual Translators in Europe in the fast changing landscape of our industry. Joining a professional association can be very beneficial in dealing with the many issues affecting practitioners. An association can create a space for social interactions, learning and the exchange of information.

**Ekaterina Pliassova** has a BA in Japanese and English from the University of Oslo, as well as an MA in East Asian Studies from Tokai University in Tokyo. Ekaterina has been working as an audiovisual translator since 2012, with extensive experience in translating, subtitling and QC work for a large variety of broadcasting channels and streaming platforms, as well as working as a Norwegian Language Manager in AVT. Ekaterina is a member of NAViO (Norway) and SUBTLE (UK).

**Tina Shortland** has a BA in Applied Linguistics, English and Norwegian from the University of Oslo, and a Postgraduate Diploma in Translation from the University of Surrey. Tina has 20+ years of experience as an audiovisual translator, working both in-house and as a freelancer. She has extensive experience in translation, subtitling, QC, training and working as a Language Manager within AVT, in addition to teaching (University of Hull, University College London), working as an examiner and adviser (International Baccalaureate, Leeds Metropolitan University), online course coordinator (University of Edinburgh), interpreter and tutor. Tina is a board member of NAViO (Norway) and SUBTLE (UK), and a member of the AVTE Council.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.3.2 Shift to the East: Unique Challenges in Sports Localisation Across Countries and Confederations**

**Kostiantyn Iakovliev** (Independent Translator)

**Abstract:** This paper examines key considerations in localising football (soccer) content for European audiences, focusing on the Middle East and Asia, regions recently attracting numerous Western sports stars. The analysis is grounded in hands-on experience translating subtitles for the new Netflix series Saudi Pro League: Kickoff Season 1 into Russian. Firstly, terminology familiar in Europe, such as the "Champions League," is often implicitly associated with UEFA; however, similarly titled tournaments, like the AFC Champions League, necessitate careful differentiation in translation to avoid misinterpretation. This linguistic sensitivity ensures the content's accuracy and relevance across different footballing landscapes. Secondly, football's inherent multilingualism, driven by its global commercial appeal and the influx of international players, coaches, and managers, poses challenges in using an English-language pivot template. Transliteration often requires confirming each individual's nationality to accurately render names from the original language into others. Thirdly, in areas with right-to-left script orientation, such as the Arabic-speaking world, the host team traditionally appears second, contrasting with the Western convention of placing guests not first. While Netflix graphics adhere to Western conventions, scenes featuring stadium screens can create dissonance, as score placements may visually conflict with on-screen subtitles.

**Keywords:** soccer, football, sports, subtitles, culture realias

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.3.3 Introduction of Respeaking in Finland: An Exploration of In-House Live Subtitlers' Experiences

**Kaisa Vitikainen** (University of Helsinki)

**Abstract:** This paper explores the introduction and integration of respeaking technology into the live subtitling practices at the Finnish Broadcasting Company Yle. Respeaking, the process of creating live subtitles through speech recognition technology, was implemented in Yle's production processes in March 2022, marking a significant shift from the traditional manual subtitling methods that relied on a QWERTY keyboard. This transition reflects broader global trends towards automating and enhancing the efficiency of live broadcasting services. The primary objective of this study is to examine the experiences and perspectives of Yle's in-house live subtitlers as they navigated the learning curve associated with this new technology and adapted it to their daily workflows. Data for this study were collected through an initial survey designed to gauge previous experience and initial attitudes towards respeaking. Semi-structured interviews were also conducted at both the start and the end of the study, eight months apart, providing deeper qualitative insights into the subtitlers' attitudes and experiences. Additionally, participants maintained learning diaries to document their learning process, challenges, and milestones throughout the training and implementation phase. Preliminary findings reveal that while the participants exhibited some reservations at the start of the learning process, and some of them struggled with the training, by the time respeaking was in production most of them had quite positive, even enthusiastic views about it. Subtitlers reported varied experiences with the learning process, highlighting both the intuitive elements of respeaking and the technical and cognitive challenges encountered. Key themes emerging from the data include the importance of training, the role of individual agency, and the necessity for ongoing system refinement. This study contributes to the broader discourse on technological integration in media production by providing a case study of respeaking's implementation in a non-English speaking context. It underscores the importance of user-centered approaches in technology adoption and offers practical insights for media organisations considering similar transitions.

**Keywords:** respeaking, live subtitling, SDH, user experience

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.4.1 Language and Identity in AD: Navigating Word Choices and Cultural Contexts – A Case Study in Hong Kong**

**Dawning Leung** (Audio Description Association Hong Kong)

**Dr. Dawning Leung** holds a Ph.D. from University College London, UK, where she conducted pioneering research on Chinese Audio Description (AD). She is the founder of the Audio Description Association (Hong Kong) (AuDeAHK) and manages numerous funded social initiatives aimed at raising the standards and profiles of AD in the Chinese world. Dr. Leung designs AD training curricula, teaches AD at universities, and delivers AD training workshops and certificate courses to the public. As a dedicated AD practitioner, she has created AD for major commercial films, including popular streaming platform releases, as well as for TV and radio programmes for the local broadcaster Radio Television Hong Kong. She also develops distinctive AD genres, such as AD for picturebooks, AD for lion dances and AD for Cantonese opera performances.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.4.2 AD and AI – For Good or Ill?

**Joel Snyder** (Audio Description Associates, LLC – Audio Description Project of the American Council of the Blind)

**Abstract:** How can AI best be used (for good or ill?) for audio description in media? Are there special considerations that come into play when using speech synthesis or when asking AI to create a verbal description? Audio Description (AD) was developed as a formal practice in the United States in 1981. The author has had the opportunity to teach and produce audio description for performing arts, media, museums and for a range of other events throughout the United States and globally. The resulting perspective regarding AI acknowledges that AI apps are inevitable in a wide range of human endeavor including audio description. Such apps will surely bring great advances to humanity. But—at least for the foreseeable future—I suggest that experienced and \*human\* writers and voice talents are key to effective AD. When I teach AD, I focus a great deal on the crafting of the language used—and most AD is written to be heard. Trained description writers and voice talents versed in voicing techniques for AD are critical to the success of the effort to translate a visual image to the spoken word. It seems as though we are all on the cusp of AI dominance in all manner of endeavor. Speech synthesis is already employed by some companies who produce AD for broadcast television. But the writing of audio description is dependent on an understanding and thorough analysis of the work to be described. Similarly, the appropriate voicing of AD is done with nuance, attention to the images on screen, and an understanding of the phrasing used in the writing of the description. In 2021, the American Council of the Blind passed a resolution noting its “full support for ... the use of human voices in the voicing of audio description for cinema and narrative video or streaming.” Can the spread of AI/speech synthesis be stopped or forestalled? Should it be? This paper/presentation will offer AI inquiries and responses posed to ChatGPT regarding the effectiveness of AI’s drafting and voicing of AD as well as a comparison of human and AI-generated AD excerpts.

*Note: The presentation is submitted as an Industry/practice Report and focuses on the professional practice of AD by the presenters over decades in the United States and Hong Kong.*

**Keywords:** audio description, audiovisual translation, artificial intelligence

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.4.3 The History of Audio Description Development – from America to Hong Kong**

**Joel Snyder** (Audio Description Associates, LLC – Audio Description Project of the American Council of the Blind)

**Dawning Leung** (Audio Description Association (Hong Kong))

### **Abstract**

We think it was back in prehistoric times when two sighted cavemen were munching on some leftover saber-tooth tiger. One fellow screamed to the other, “Look out behind you, there’s a mastodon coming from the left!” There you have it – the origin of Audio Description (AD), for the sighted who happen to be looking the wrong way. Since prehistoric times, description has been employed regularly if not professionally by companions and family of people who are blind or have low vision. Sometimes total strangers, compelled by the urge to “help,” will approach a person who is blind and describe/offer directions/provide guidance (whether it’s requested/needed or not!).

In 1980, Chet Avery and Dr. Margaret Pfanstiehl, a blind woman with a PhD in Education, were appointed to an “accessibility committee” convened by Arena Stage in Washington, DC. Pfanstiehl had founded The Metropolitan Washington Ear, a closed-circuit radio reading service for people who are blind or for those who don’t otherwise have access to print. Mr. Avery and Dr. Pfanstiehl theorized that the same equipment being installed at Arena designed to boost sound for theater-goers with hearing loss could also be used to convey action and other visual elements to people who are blind. From there, in 1981, the Washington Ear’s Audio Description program was developed. One of this abstract’s authors became one of the first audio describers in The Ear’s program, the world’s first ongoing audio description service. Since that time, AD has spread worldwide and is now available in over 70 countries, mostly as an access accommodation for the streaming of videos.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.4.3 The History of Audio Description Development – from America to Hong Kong

(Cont'd)

On the other side of the world, in 2011 and 2018, two audio description trainings were convened in Hong Kong. Established in 2015, the Audio Description Association (Hong Kong), aka AuDeAHK, is the first and currently the only professional organization in Hong Kong and Mainland China to provide comprehensive AD training and services. AuDeAHK has established undergraduate level AD modules and as such, AuDeAHK has become a critical provider of accessibility services across various domains — art, culture, science, sports, and recreation — for people who are blind or have low vision. Notably, AuDeAHK embraces a social innovation approach, exemplified by groundbreaking initiatives such as ‘The Gift Beyond,’ the first multisensory picturebook with AD, and its efforts to provide AD for Cantonese Opera Performances. In 2022, another AD training was conducted remotely for students in Hong Kong. Late in that year, the traditional Chinese edition of *The Visual Made Verbal* (originally published in 2014 in the United States by the American Council of the Blind) was published in Hong Kong by the Arts and Disabled Association Hong Kong and the Hong Kong Society for the Blind. The proposed presentation will introduce participants to additional aspects of the history and recent development of AD in Hong Kong and its relationship to the ongoing development of audio description activity in the United States.

**Keywords:** audio description, audiovisual translation, blindness

**Dr. Joel Snyder** is known internationally as one of the world’s first “audio describers,” a pioneer in the field of Audio Description, a translation of visual images to vivid language. Since 1981, Dr. Snyder has introduced audio description techniques in more than 60 countries and has made thousands of live events, media projects and museums accessible. His book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*, was published by the American Council of the Blind and is available as an audio book, in Braille, and in print in seven languages.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.4.4 Paradoxical Media Accessibility in Cantonese Audio Description: A Case Study of Zero to Hero (媽媽的神奇小子)

**Amanda Hiu Tung Chow** (City University of Hong Kong)

**Jackie Xiu Yan** (City University of Hong Kong)

**Abstract:** Audio description (AD) converts visual elements into oral form to allow people with visual impairment to access audio-visual texts. Although AD is an accessibility tool for people with disability, the language used in AD sometimes carries ableist implications, specifically language that deems disability a deviation from the “norm.” Ableist language is found in the AD of the Hong Kong feature movie Zero to Hero (媽媽的神奇小子), which narrates the story of the Hong Kong Paralympian So Wa Wai. In the movie’s AD, identity-first language that highlights disability over humanity is used, possibly because of the limited silent time available for AD in the original films. In addition, language that portrays disabilities as defects and language of charity, which stresses how people with disabilities rely on assistance from others, are featured in the Cantonese AD. It describes a Paralympian as often being “helped” by his mother and coach, possibly because Cantonese tends to overuse the Chinese character “幫 (to help)”. The ableist language in the AD is perhaps unintentional, given that the AD of films produced in Hong Kong is often outsourced to a third party that has no access to the filmmaking process. Thus, AD content is largely restricted by a film’s plot. As the Hong Kong media often use ableist language to describe Paralympians, by, for example, foregrounding their disabilities over their athlete identity, describing their disabilities as a defect or tragedy, and emphasizing the “help” they have received over their success, the use of ableist language in AD is not surprising. However, it is ironic that ableist language is included in accessibility tools such as AD. To ensure that media access in Hong Kong is inclusive and equitable, this study suggests ways to avoid ableism in Cantonese AD by describing the environment or taking other perspectives. The language of charity can be avoided by not spelling out the Chinese character “幫” (to help) or by portraying “helping as “accompanying”. Discriminatory language is found in both human-generated and artificial intelligence (AI) generated AD. Although AI-generated AD is not yet widely used, experimental AI-generated AD carries arguably sexist, racist, and ableist implications. The solutions found in this study may help to avoid such issues in AI-generated AD and stop the perpetuation of discrimination against people with disabilities.

(This project is partially supported by the GRF project CityU #11609621 and the project #9229103.)

**Keywords:** Ableist Audio Description, Hong Kong Media Accessibility, Paralympians

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.5.1 Comparative Study on Strategies and Reception of Chinese Audio-description between Youku and Netflix – A Case Analysis of The Wandering Earth

**Jie Lü** (Guangdong University of Foreign Studies)

**Abstract:** Audio description (AD) in China, especially in the Chinese mainland, develops much later and slower than that in most European countries. Up till now, AD in China has caught attention in particular regions and cities. According to estimation, more than 1000 films are audio-described each year in China, either live or recorded. Currently, there is no industrial standards or regulations for AD in China. Different organizations, including libraries, universities, associations for the blind, audio-describe films by following their own standards or hands-on experiences. The strategies, quality and reception of AD have not been thoroughly studied in China.

The paper first compares two Chinese AD versions of the film *The Wandering Earth* respectively from the Chinese Video platform Youku and the American platform Netflix. The tentative analysis has found that AD instructions including opening remarks, content choices, priority of description, etc. are of significant difference between the two platforms, which is derived from different strategies in AD. The research further makes reception studies by choosing some significantly different audio described cases derived from different strategies. For instance, Youku intends to expose the identity of the actors at the first appearance on the screen while Netflix intends to mention it later when the identity is exposed by other actors. Youku is likely to predict the plot beforehand while Netflix seldom makes such prediction. Since AD industry has not been developed well nationwide in China, the audience of AD films are heterogeneous concerning their "viewing experience". Generally speaking, the visually impaired people (VIP) in China lack training and exposure to AD films. The reception studies will be carried out in different VIP groups. The results will be significant at two levels: one is to weigh the favorable strategies adopted in the Chinese AD film market; the other is to measure the appreciation competence of the Chinese VIP audience.

**Keywords:** Strategies, Reception, Audio-description

**Jie Lü**, a Ph.D. in Translation Studies, is an Associate Professor and supervisor for both Master of Arts (MA) and Master of Translation and Interpreting (MTI) programs. Her research focuses on business translation, translation and communication, and audiovisual translation. She serves as the head of the translation curriculum team and as the leader of the Center for Business Translation and Communication at the School of English for International Business in Guangdong University of Foreign Studies.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.5.2 Audio Description Products on the Chinese Internet: A Data-Driven Review of Eight Chinese Social Media and Streaming Platforms

**Kangte Luo** (Beijing Normal-Hong Kong Baptist University)

**Abstract:** Audio description (AD) is a crucial service that improves the accessibility of audiovisual content for individuals with visual impairments. Despite growing interest and increased AD training in the Chinese-speaking world, the state of AD provision in the Chinese mainland remains unclear.

This study provides a comprehensive review of AD availability on the Chinese Internet. The researcher compiled audio-described resources from eight local video and social media platforms, including Bilibili, Youku, and WeChat, constructing a database of AD products in the Chinese mainland from 2016 to 2024. The database, containing more than 1400 items, documents meta-information of the AD products and the background information of the materials described.

The study identified patterns and trends in AD production across the Chinese mainland. Over eighty percent of AD produced is screen AD, with ten percent addressing static forms such as AD for pictures, and less than one percent for AD for live events. Disparities in launch platforms and distribution regions were revealed. For example, WeChat offers the most audio-described resources online, but more than 15 percent were audio only and uploaded to local Chinese podcast platforms. Most screen AD is for Chinese-made films, followed by US-produced films. Half of the videos described were produced in the 2010s, with dramas being the most commonly described films, followed by comedies, and romances. The findings illuminate the AD development in the Chinese mainland, revealing disparities in AD provision across different types and regions. The results provide valuable insights and directions for AD researchers and practitioners in China and beyond.

**Keywords:** audio description, data-driven review, the Chinese mainland, media accessibility

**Dr. Kangte Luo** is Assistant Professor in the Programme of Applied Translation Studies at Beijing Normal-Hong Kong Baptist University. He completed his PhD study at Department of Linguistics and Translation, City University of Hong Kong. He holds a master's degree in simultaneous interpreting from The Chinese University of Hong Kong (Shenzhen). His research interests include interpreting studies, audio description, audiovisual translation, and media accessibility.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.5.3 Making Dou Dizhu Accessible: A Card Game for Visually Impaired Players in China Powered by ChatGPT's Language Model

**Yunke Deng** (University College London)

**Abstract:** Video games have become a leading form of entertainment worldwide across different platforms and devices. However, people with diverse abilities often find themselves excluded from playing video games due to accessibility challenges (Yuan et al. 2010). The blind and visually impaired persons (BVIPs) are likely to face significant obstacles due to the visual-centric nature of video gaming. In Western countries, both industry and academia have contributed to advancing video game accessibility. Companies like Sony and Xbox have developed accessible games and set industry guidelines, while scholars such as Kulik et al. (2021), Mangiron and Zhang (2016), Porter (2014), and Yuan et al. (2010) have conducted valuable research in this field. In contrast, in mainland China, game accessibility for BVIPs is still an unexplored area. This study introduces Dou Dizhu for All, an adapted version of the traditional Chinese card game Dou Dizhu (no publisher), designed for both BVIPs and sighted players. This study consists of three phases. Details are shown as follows:

The first phase is to incorporate accessibility features into the game for the BVIPs, which include text-to-speech (TTS), audio cues, and voice control with ChatGPT's language model. Firstly, the game has developed its customised TTS feature to avoid incompatibility for different platforms; Secondly, audio cues provide information such as the cards the player holds and board status, enabling players to make informed decisions. Thirdly, voice control converts commands expressed in natural language into actual game commands. It allows users to speak commands, which are then converted to text. The text will be analysed by ChatGPT's language model to identify corresponding game commands. Players will then confirm the execution of the command, and once approved, the command is executed accordingly. For example, the command "I want to bid the landlord" or "Let me be the landlord" and other synonyms are processed as command: "Bid the landlord."

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.5.3 Making Dou Dizhu Accessible: A Card Game for Visually Impaired Players in China Powered by ChatGPT's Language Model

**Yunke Deng** (University College London)

(Cont'd)

The second phase is complete the UI design of the game, which prioritises accessibility. For instance, the UI design simplifies the sub-interfaces, which allow players to start the game in just two steps. This simplification guarantees fewer buttons to navigate in the game, making it more accessible and intuitive for BVIPs. Additionally, the consistency of button layout across interfaces ensures a more accessible interaction experience. Buttons with similar functions are positioned consistently, making navigation easier for VIPs using touch controls. The third phase is to conduct semi-structured interviews with visually impaired players after the gameplay. Participants will be reached out through accessible gaming communities. The participants range from novices to experienced gamers, with varying degrees of visual impairment. Before gameplay, accessibility facilities will be considered to ensure a comfortable environment for participants. During gameplay, the researcher will assist players in getting started with the game. After gameplay, players will take part in semi-structured interviews, with questions based on Immersion Experience Questionnaire (IEQ) (Jennett et al. 2008). The data collected will be analysed thematically, identifying key themes such as game experiences, accessibility barriers, challenges, and interface suggestions for future card games. Through this project, it is hoped that the interface design and accessibility features of Dou Dizhu for All can serve as guidelines for the development of future accessible games for visually impaired persons, especially in China. Furthermore, the user's feedback from this study can offer valuable insights for future game accessibility studies and game design. Overall, this project plays as the initial step of the foundation of accessibility studies in China.

**Keywords:** game accessibility, game design, visually impaired players, ChatGPT, card games

**Ms. Yunke Deng** is a PhD candidate at the Centre for Translation Studies, University College London. She is a researcher at the Bristol Digital Game Lab. Yunke completed her MA degree at the University of Bristol. Her research focuses on video game accessibility and user experience research, especially for the visually impaired persons.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 1.5.4 Adapting Nonverbal Audio Cues in Arabic Video Game Localization: A Functional Approach to Subtitles for Deaf and Hard-of-Hearing Players****Mohammed Al-Batineh** (United Arab Emirates University)

**Abstract:** This paper investigates the translation strategies employed in Arabic-localized video games for audio accessibility, focusing on nonverbal subtitles for deaf and hard-of-hearing (NV-SDH) gamers. Using *Shadow of the Tomb Raider* (2018) as a case study, the research examines the different translation approaches used to adapt NV-SDH into Arabic. A multimodal analysis is conducted on a bilingual corpus of in-game screen recordings, employing a custom tagging framework to classify the types, functions, and translation methods of NV-SDH. The study identifies three primary translation strategies—literal, word-for-word, and idiomatic—and evaluates their effectiveness in rendering audio accessibility features in Arabic. The findings reveal that while literal translation is commonly used and effective for certain sound effects, other instances benefit from idiomatic translations that better align with the gameplay context. The research underscores the need for contextually driven translation strategies that consider the interactive nature of video games and their immersive environments, offering best practices for improving NV-SDH localization in Arabic. This study contributes to the broader understanding of accessibility in video game localization, particularly in languages where audiovisual translation practices are still developing.

**Keywords:** Video Game Localization, Audio Accessibility, Nonverbal Subtitles, Deaf and Hard of Hearing, Arabic Translation Strategies

**Mohammed Al-Batineh** is Associate Professor of Translation Studies at the United Arab Emirates University, UAE. He has extensive experience in translator and interpreter training, and has served as a content expert for online translation courses for several institutions in the US, Europe, and the Arab World. His research interests include translator training, translation technologies, and localization.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.6.1 Contingent Affective Governance: A Mix-Method Study of an AI-Assisted App for Mental Health

**Xuanxuan Tan** (Soochow University)

**Zongyi Zhang** (Soochow University)

**Lin Gao** (Soochow University)

**Peng Ding** (Soochow University)

**Abstract:** The emotional dimensions of governance across spatial formations and social practices underscore the significance of affect in contemporary governance cultures. Biopower's relation to affect involves disciplinary mechanisms and potential for new ways of living. AI-powered mental health apps' governance and biopolitical implications merit careful examination in the era of Generative AI. This research explores the intersection of emotions, relations, and biopolitics, focusing on the co-evolution of users and the AI-assisted mental health app, Xin Dao Diary. By analyzing users' comments on social media and empirical data from walkthrough methods and diary studies, this research employs thematic analysis to understand: 1) How the app uses sensors, interfaces, and discourses to measure, reproduce, and govern users' feelings? 2) How users respond to affective governance and interact with the app? Three themes emerged from the analysis: a) Affective governance as real subsumption; b) Affective governance as security; c) Affective governance as biopolitics. The study found that the app guides users to manage their emotions, promoting positivity. It defines users' emotional limits and co-evolves with them to maintain empathy and self-identity, playing a dominant role in affective governance. However, affective governance can be challenged when users feel suspicious, distrustful, and seek autonomy. We argue that the concept of contingent affective governance helps understand the fluidity and limits of the emotional dimensions of governance in AI-assisted mental health apps. This research contributes to current scholarship on app studies, affective governance, and AI ethics by revealing the power dynamics, complexities, and limits of affective governance in AI-assisted mental health apps.

**Keywords:** affective governance, biopolitics, Generative AI, mental health, Applications, walkthrough method, platform studies

**Xuanxuan Tan** is an assistant professor at the School of Communication at Soochow University. Her research focuses on affective governance and social and political impacts of technologies, including AI and public health technologies. She obtained her PhD in Cultural Studies from the Chinese University of Hong Kong and was a visiting researcher at Aarhus University and Southern University of Science and Technology.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.6.2 Beyond the Scapegoat: Investigating the Role of Translation in the Propagation of Fake News on Social Media

**Stephanie Jean Tsang** (Hong Kong Baptist University)

**Bei Hu** (National University of Singapore)

**Min-Hua Liu** (Hong Kong Baptist University)

**Abstract:** The rise of social media has dramatically transformed the way information is disseminated and consumed, presenting new challenges to content management and verification, particularly in health communication. Information on global health issues is often mediated, translated and trans-edited, leading to the proliferation of inaccurate or fake news across language barriers. Despite the increasing scholarly focus on the role of trans-editors in digital newsrooms (Valdeón 2015), empirical evidence on the impact of translation on the creation and spread of fake news remains sparse. This complicates the development of robust methodologies for identifying and countering misinformation on global media platforms (Aïmeur et al. 2023). Using COVID-19 vaccination misinformation in Chinese as a case study, we investigate the detection of fake news translated and propagated on social media. Through an ethnographic study of a Hong Kong-based fact-checking website, we examine how fact-checkers detect suspicious patterns and misinformation by analyzing the linguistic features, textual characteristics, journalistic writing styles, and media rhetoric in health information circulating on social media (e.g., Instagram, Facebook, X [formerly Twitter], TikTok, and YouTube). We focus on understanding how translation is perceived by fact-checkers in the processes of creating, mediating and adapting fake news online.

Based on a thematic analysis of 32 fact-checking articles on COVID-19 vaccination misinformation, complemented by ethnographic observations of the fact-checkers' workplace practices, this study shows that fake news articles frequently disguise themselves as authentic translations of authoritative sources. Such articles tend to exhibit literal translations with evident markers of machine translation and inconsistent terminology. Foreign language content is manipulated and mistranslated, whether intentionally or not, creating misleading news.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.6.2 Beyond the Scapegoat: Investigating the Role of Translation in the Propagation of Fake News on Social Media

**Stephanie Jean Tsang** (Hong Kong Baptist University)

**Bei Hu** (National University of Singapore)

**Min-Hua Liu** (Hong Kong Baptist University)

(Cont'd)

This misinformation is usually exacerbated by its amplification on social media. This translation-induced misinformation not only distorts the original content but also creates new layers of misinterpretation that complicate fact-checking and content management efforts. This study reveals that suboptimal translations and the misuse of translation technologies contribute to misinformation on social media. The purveyors of fake news deliberately exploit translation as a means of manipulating information. Notably, the perceived neutrality of translation is often leveraged by news outlets and media creators to construct a veneer of trustworthiness, fabricating a pseudo-truth that obscures the underlying distortions. The implications of this study extend beyond the immediate challenges to news fact-checking and content verification on social media. As digital platforms continue to evolve and technologies are increasingly integrated into media content creation and dissemination, the risks associated with online misinformation are likely to increase. By understanding the dynamics of misinformation in a multilingual context and the nuanced role of translation in media communication, stakeholders can develop effective approaches to mitigating the risk of misinformation in an increasingly interconnected digital world.

**Keywords:** Fact-checking, Fake news, Misinformation, Social media, Translation

**Stephanie Jean Tsang** is Assistant Professor in the Department of Communication Studies, School of Communication, Hong Kong Baptist University, where she serves as the director of HKBU Fact Check. Her research focuses on the psychology of the media audiences, particularly the study of message effects and persuasion on digital media.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.6.2 Beyond the Scapegoat: Investigating the Role of Translation in the Propagation of Fake News on Social Media

**Stephanie Jean Tsang** (Hong Kong Baptist University)

**Bei Hu** (National University of Singapore)

**Min-Hua Liu** (Hong Kong Baptist University)

(Cont'd)

Tsang has developed three major lines of inquiry: 1) the role of misinformation and disinformation in politics and health; 2) the impact of digital media on audience outcomes; and 3) the influence of message processing on social evaluations and behaviors. Her work has appeared in numerous scholarly journals including *Journal of Communication*, *Journalism & Mass Communication Quarterly*, *Media Psychology*, *Communication Studies*, and *Journalism* (Google Scholar) Tsang received her Ph.D. in Mass Communications from the University of Wisconsin-Madison, her M.Phil. in Communication from the Chinese University of Hong Kong, and her B.A. in Communication Studies and B.A. in Economics from the University of California, Los Angeles.

**Bei Hu** is an assistant professor of translation and interpreting studies in the Department of Chinese Studies at the National University of Singapore. Her research area revolves around reception research on translation and interpreting, focusing on ethical issues in high-stakes intercultural communication.

**Min-Hua Liu**, more information can be found at: <https://ctn.hkbu.edu.hk/people/min-hua-liu/>

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 1.6.3 Leveraging Social Media for Health Literacy and Stigma Reduction: UNAIDS' Strategy in Engaging Marginalized Communities****Mengfei Li** (*The University of Hong Kong*)

**Abstract:** As the global leader in the fight against HIV/AIDS, the Joint United Nations Programme on HIV/AIDS (UNAIDS) has pioneered policy and social change at every level, championing the inclusion of HIV-affected communities in decision-making and elevating marginalized voices. To broaden its reach and strengthen its impact, UNAIDS has strategically expanded its social media presence on platforms such as Twitter, Facebook, Instagram, and YouTube, with a TikTok account launching at 1st November, 2024. These platforms enable UNAIDS to transcend traditional media barriers, advancing its mission to enhance health literacy and reduce stigma.

This study examines how UNAIDS leverages social media to promote health literacy and reduce stigma, specifically targeting marginalized groups who are disproportionately affected by HIV-related misinformation and stigma. Through a content analysis of UNAIDS' social media posts and audience interactions, this research reveals the organization's messaging techniques, framing strategies, and engagement practices. It also presents case studies of three recent World AIDS Day campaigns—Equalize (2022), Let Communities Lead (2023), and Take the Rights Path (2024)—which illustrate UNAIDS' evolving approach to public engagement. Additionally, insider observations from within UNAIDS' Asia-Pacific operations provide a unique perspective on how the organization adapts its content to resonate within diverse cultural contexts. This research contributes to the field by demonstrating how UNAIDS' tailored social media strategy not only disseminates critical health information but also builds an inclusive narrative that resonates with and empowers marginalized communities. It highlights the importance of culturally adaptable communication for global health campaigns, offering insights into how social media can serve as a powerful tool for public health organizations to bridge knowledge gaps and combat stigma in meaningful, locally relevant ways.

**Keywords:** HIV/AIDS, social media, health literacy, HIV-related stigma

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.7.1 Modelling GPT-4 and Human Translation Styles of Chinese Internet Literature

**Xiaofang Yao** (The University of Hong Kong)  
**Yong-Bin Kang** (Swinburne University of Technology)

**Abstract:** This paper addresses the lack of empirical evidence on the style of AI translation compared to human translation. In translation studies, style is understood as the unique and consistent linguistic patterns and translator strategies that can be identified in translated literary texts. In other words, translations completed by different translators should be distinguishable by their unique stylistic choices. Such choices can be quantitatively examined through clearly defined lexical, syntactic, and content features, such as vocabulary richness and most frequently used words. While existing research suggests that machine translations of literary texts are unsatisfactory, little attention has been paid to how the stylistic features of machine translation differ from those of humans. Even less is known about whether the advent of AI will change the landscape of literary translation by producing automatic translations that closely align with human style. In our preliminary study, we compared GPT-4 and human translations of Chinese online novels, a contemporary digital literary genre, using computational stylometry analysis. Our initial findings suggest that the machine translator's style is similar to that of a human, except for total word counts, variety in words, and sentence types. Building on this study, the current paper further examines GPT-4 translator's distinctive style in sentence structures and proper nouns using dependency parsing and named entity recognition models. Our results suggest that complex sentences and complement clauses were more frequently observed in GPT-4 translations, whereas human translators preferred simple and used more exclamatory sentences. The machine translator adopted a transliteration strategy for proper nouns more often than idiomatic translation and adaptation procedures. This study offers valuable insights into the capabilities of AI in the translation of literary works and provides a use case where the machine translator could potentially assist with the global dissemination of literature.

**Keywords:** translation, Chinese Internet literature, style, GPT-4, data modelling

**Xiaofang Yao** is an Assistant Professor in the School of Chinese at the University of Hong Kong. She holds a PhD in Applied Linguistics from the University of Melbourne, Australia, and is a NAATI certified translator and interpreter in Australia. Her research explores the sociolinguistics of Chinese diaspora and minority communities within urban multilingualism, with a focus on the interplay between language and space. Her monograph, *Power, Affect and Identity in the Linguistic Landscape: Chinese Communities in Australia and Beyond* (Routledge, 2024), challenges the urban-rural, linguistic-semiotic, and physical-digital boundaries in linguistic landscape research. Her recent projects focus on the temporality in the linguistic landscape and the impact of technology on language communication.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.7.2 Social Media as Post-Translation Platforms: A Netnographical Study of Bilibili

**Jincai Jiang** (University of Bristol)

**Abstract:** Social media play crucial roles in circulating translation and networking translators online. However, how translators (particularly those from non-Western countries) evaluate and perceive social media in terms of translation distribution remains understudied. This research investigates Chinese non-professional translators' experiences and thoughts of adopting Bilibili, China's popular video-sharing platform, for post-translation activities, such as posting translations and managing translation channels. It presents findings from analysing 90 questionnaire responses, 11 semi-structured interview scripts and 298 translators' Bilibili blog posts. The researcher samples participants with Bilibili's search engine and collects data via Microsoft Forms and Zoom. Collected data is coded in NVivo 12 with grounded theory. In addition to revealing translators' daily usage of Bilibili, the research highlights four significant findings. First, participants are generally satisfied with Bilibili as a translation distribution platform. However, copyrights and censorship issues often diminish translators' enthusiasm for posing translations on Bilibili. Second, the amount and features of Bilibili users were the most attractive elements for translators to prefer Bilibili and post translations. Translators on Bilibili desire visibility but with respect. Third, the anonymity feature of social media raises several almost insoluble problems for translators, including plagiarism, cyberbullying, and other online harassment. Fourth, participants show a 'Social Media Literacy'. They made thorough comparisons among different social media platforms while justifying why they eventually chose Bilibili to distribute translation. The article reveals Chinese translators' reflections on distributing translations on a social media platform. It calls for more participant-oriented, digital humanities research on translation in digital contexts.

**Keywords:** Bilibili, Social media, Media localisation, Media literacy, Translation Studies

**Jincai Jiang** is a PhD candidate in Translation Studies at the School of Modern Languages, University of Bristol, U.K. He holds a BA in Applied Translation Studies from Hong Kong Baptist University and an MA in Culture and Translation from University College London. His PhD research explores Chinese amateur subtitlers' social media uses. In addition to researching translation and translators on social media, Jincai has been posting subtitled overseas UGC on Bilibili.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.7.3 “If You Can’t Understand It, Just Leave”: A Mixed Method Pilot Study of Danmu Subtitling and Its Power Dynamics

**Yan Qin** (The Hong Kong Polytechnic University)

**Abstract:** As a new and unique feature of video-sharing websites in the 21st century, the danmu interface attracts much attention by its synchronic comments, participatory interaction, and great popularity in China. However, few of the previous studies focus on the use of danmu in translation or taking danmu as a form of translation. Therefore, proceeding from the power-discourse theory developed by Norman Fairclough, this study takes a 3-episode documentary from Bilibili.com as a pilot study to explore the danmu subtitling mechanism, discourse, and power dynamics through a mixed-method approach. It is found that danmu subtitling rises as an emerging and influential medium of cybersubtitling in social media and there is an internal and external power dynamic in the translation process among the viewers and translators as they attempt to construct and reshape their identities and ideologies collaboratively. The study unveils the power dynamics of danmu subtitling and enriches the concept of cybersubtitling as a new category of audiovisual translation.

**Keywords:** danmu subtitling, cybersubtitling, discursive power, power dynamics

**Yan Qin** is a PhD candidate at the Hong Kong Polytechnic University (Hong Kong SAR, China). She is an accredited interpreter, a veteran language teacher, and an early-career researcher. Her research interests include audio-visual translation, media and communication, language education, and English for specific purposes. Her publications have appeared in edited volumes and international journals including *Lingua*, *English for Specific Purposes* and *The International Journal of Qualitative Methods*.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.8.1 An Eye-Tracking Reception Study on the (Un)Rhymed Translation of a Musical

**Zhiwei Wu** (The Hong Kong Polytechnic University)

**Zhuojia Chen** (Beijing Normal-Hong Kong Baptist University)

**Abstract:** This study examines the effects of (un)rhymed translation on viewers' visual attention to, comprehension and perception of a musical. The study adopted a between-subject design and involved 100 Chinese-speaking participants. They were randomly assigned into the Unrhymed Group and the Rhymed Group. Both groups watched the same excerpted musical, encoded with bilingual (English and Chinese) subtitles. The only difference was that the Chinese subtitles were unrhymed in the Unrhymed Group, while those in the Rhymed Group followed the exact rhyming pattern in the original English lyrics. Data sources included: (a) comprehension questions about the video content; (b) free recall of the video content; (c) perceived difficulties; and (d) eye-tracking measures (dwell time and fixation counts). The statistical analyses showed that the two groups did not differ in their comprehension or perceived difficulties related to the video content. Regarding the free recall, we found that only a small number of participants mentioned the details about the lyrics (four participants in the Rhymed Group and eight in the Unrhymed Group). The Chi-squared test showed that the two groups did not differ in their frequency of mentions. The viewers' eye movement patterns were captured by EyeLink 1000 Plus. Word-level AOIs were identified to compare the visual attention to the rhyming Chinese words and their counterparts in the unrhymed version. The statistical analyses showed that the Rhymed Group had more fixation counts and longer dwell time on the rhyming Chinese words than the Unrhymed Group on the unrhymed words. These findings suggest that (a) preserving the rhyming pattern in the translation did not seem to affect viewers' comprehension or perceived difficulties; (b) the viewers tended not to recall the lyrics in the musical as content details; (c) the rhymed translation may attract/distract viewers' attention to the rhyming words. These can be interpreted from two perspectives. First, the viewers might be subconsciously intrigued by the rhetorical effect, which was captured by the eye-tracking patterns but not the subjective survey measures. Second, more visual attention to the rhyming words might be caused by the unusual word choices or collocations in translation to preserve the rhyming patterns.

(Cont'd)

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.8.1 An Eye-Tracking Reception Study on the (Un)Rhymed Translation of a Musical**

**Zhiwei Wu** (The Hong Kong Polytechnic University)

**Zhuojia Chen** (Beijing Normal-Hong Kong Baptist University)

(Cont'd)

One practical implication of this study is that rhymed translation may have subconscious yet minimal effects on shaping the viewing experience. However, it should be noted that the participants watched the video once only at a system-controlled pace, which typically resembles the viewing experience in cinemas. The reception patterns and preferences may be different in other conditions, in which participants can control the pace and re-watch (parts of) the videos (e.g., on DVDs or streaming platforms). In these repeated viewing conditions, they may notice the rhetorical effect and have a better chance to appreciate the effort in preserving the rhyming patterns in translation. Thus, future studies are warranted to obtain a comprehensive picture of viewers' cognition and reception, co-determined by their viewing behaviors and translators' rhetorical choices.

**Keywords:** reception, eye-tracking, rhymed translation, musical

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 1.8.2 Evaluating the Impact of Subtitle Formats on Cognitive Load and Viewing Experience for Hearing-Impaired Audiences in China Using Eye-Tracking Analysis****Yanan Wu** (University of Groningen)**Ana Guerberof Arenas** (University of Groningen)**Wander Lowie** (University of Groningen)

**Abstract:** This study explores how different subtitle formats—standard subtitles (ST), subtitles for the deaf and hard-of-hearing (SDH), and live captions (LC)—affect cognitive load and viewing experience for hearing-impaired audiences in China. Using eye-tracking technology, 45 participants were exposed to six drama films, three in Chinese and three in English, with subtitle types presented in a randomized order. Key eye-tracking metrics such as fixation count, fixation duration, visit count, and visit duration were analyzed to assess cognitive load across subtitle conditions. Additionally, participants completed a media engagement questionnaire after each video and a final survey on subtitle preferences. To ensure consistency and comparability across films with different aspect ratios, subtitles were adjusted to occupy a consistent area (7% from the bottom) on the screen. Findings from this study are expected to inform best practices in subtitle design, with implications for enhancing media accessibility and inclusivity for the hearing-impaired community.

**Keywords:** media accessibility, subtitles for the deaf and hard-of-hearing, eye-tracking

**Ana Guerberof-Arenas** is an Associate Professor at University of Groningen. She was a Marie Skłodowska Curie Research Fellow at the Computational Linguistics group with her CREAMT project that looked at the impact of MT on translation creativity and the reader's experience in the context of literary texts. More recently she has been awarded an ERC Consolidator grant to work on the five-year project INCREC that explores the translation creative process in its intersection with technology in literary and audiovisual translations.

**Wander Lowie** is Full Professor and Chair of the Department of Applied Linguistics, University of Groningen, the Netherlands.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.8.3 Demystifying the Need of Congenitally Blind Audiences for Audio Description: Insights From Thailand

**Jooyin Saejang** (Mahidol University)

**Animmarn Leksawat** (Chulalongkorn University)

**Abstract:** In Thailand, the concept of media accessibility remains largely underrepresented as reflected by the few and late relevant legal stipulations. For example, it was only in 2016 that the Office of the National Broadcasting and Telecommunications Commission (NBTC) announced the promotion and protection of disability rights to access and make use of programmes by telecommunication broadcasters. The announcement marked the first formalisation of standards for the provision of media accessibility services including audio description. It has since been revised twice: first in 2017 to postpone the imposition of the five-year plan for daily AD quotas on TV (Janevatchararuk et al., 2019); and secondly in 2020 to expand its imposition on commercial broadcasters and the types of content that require AD.

The existing Thai AD guidelines – while helpful – are still quite narrow in scope. This study is a work in progress that attempts to partially fill this gap by conducting firstly a survey of AD users' needs and expectations for different genres of AD (N=417) and secondly focus group interviews with blind and partially sighted participants from across the country (N=55). Preliminary results show that, contrary to conventional wisdom and the current NBTC-issued AD guidelines, the majority of congenitally blind participants with complete sight loss prefer audio descriptions to be as detailed and comprehensive as possible. Notwithstanding their lack of visual exposure to colours and a vast array of physical objects, congenitally blind individuals take pleasure in visualising those elements conventionally thought to be unimaginable to them through the process of association with their existing repertoire of known objects. For this particular segment of blind audiences, AD serves not only to aid comprehension by bridging the gap between their mental image of the world and its corporeality but also, more importantly, to strengthen social inclusion (Fryer, 2016). Given the current advancement of digital technology and the insights gained from the focus group interviews, developing tiered AD provisions that allow users to choose the preferred version of AD based on level of detail might be a worthwhile avenue of future research towards the goal of media for all.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.8.3 Demystifying the Need of Congenitally Blind Audiences for Audio Description: Insights From Thailand

**Jooyin Saejang** (Mahidol University)  
**Animmarn Leksawat** (Chulalongkorn University)

**Jooyin Saejang** is a lecturer at Research Institute for Languages and Cultures of Asia, Mahidol University. Her research interests span a wide range of subject areas including audiovisual translation, ideology in translation, activist translation, feminism, Marxism, and post-colonial studies. She has published on feminist translation, Thai fansubbing groups of Chinese boys' love (BL) dramas, and translated Chinese BL novels in Thailand. She is currently working on three research projects focusing on translation of Chinese BL, development of audio description in Thailand, and seniors' lifestyles and media literacy.

**Animmarn Leksawat** holds a PhD in Translation and Language Sciences from Universitat Pompeu Fabra (Spain, 2023). Her thesis focuses on the fansubbing practices of Thai TV series into Spanish by Spanish-speaking fans. She is currently a lecturer at Chalermprakit Center of Translation and Interpretation (CCTI), Faculty of Arts, Chulalongkorn University in Bangkok, Thailand. Her research interests include audiovisual translation, specifically pivot subtitling and media accessibility.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 1.9.1 How Do Players Process Subtitles in Cooperative Video Games: An Eye-Tracking Study****Haiting Lan** (Macquarie University)**Sixin Liao** (Macquarie University)**Jan-Louis Kruger** (Macquarie University)

**Abstract:** Research background: Video games are gaining increasing popularity in subtitling research. While these studies largely focus on the user experience of subtitles and subtitling guidelines, little is known about how subtitles are processed in video games. Research gap: Investigating subtitle processing in video games poses more challenges compared to that in non-interactive multimedia like subtitled videos due to two reasons. First, the features of subtitles are highly contextually dependent on the goals of the video games. Second, the complex interaction of multiple channels in meaning creation — users not only draw on the images and sound from the visual and auditory channels to understand the gaming content but also co-create the gaming content with their manual movements (i.e., the tactile channel). These manual movements affect the way the situation progresses and consequently the timing and appearance of subtitles. Research goal and method: This eye-tracking study aims to investigate the impact of subtitles on players' cognitive processes and gaming performance in video games. As a case study, we used an action-based desert herding game developed by Macquarie University and recruited 60 participants for the experiment. During the study, we observed and recorded the participants' eye movements to understand how they process subtitles during gameplay and analysed the influence of subtitles on their gaming performance. Implications: Understanding how subtitles are processed in interactive multimedia (i.e., video games) is important not only for optimising subtitling practices in gaming settings but also for informing the theoretical developments in the broad field of audiovisual translation (AVT).

**Keywords:** subtitle processing, interactive multimedia, video games, audiovisual translation

**Haiting Lan:** conceptualization, investigation, writing – original draft, writing – review and editing, visualization, methodology, validation, software, formal analysis, project administration, data curation.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 1.9.2 The Reception of Subtitling at Film Festivals: A Case Study of the Shanghai International Film Festival**

**Minghao Ma** (Shanghai International Studies University)

**Zhen Hu** (University College London)

**Abstract:** The subtitling of film festivals remains largely uncharted territory in audiovisual translation research. Due to the short duration of festivals and limited access to subtitled productions, few studies have hitherto delved into film festivals. Film festival audiences differ significantly from mainstream cinema-goers, as they are often cinephiles with a heightened appreciation for both the quality of films and subtitles (Camacho Roldán, 2015). To address this gap, this study conducted a survey to explore the reception of subtitling at the Shanghai International Film Festival (SIFF)—the first and only Chinese film festival accredited as an international competitive feature film festival by the International Federation of Film Producers Associations. The questionnaire was collected from more than 200 audiences during the screening of 26th SIFF. The questionnaire gathered demographic information (e.g., language proficiency, film festival attendance experience), satisfaction with subtitle quality (including translation accuracy and subtitle speed), and preferences for subtitle display. Results indicate that most viewers are satisfied with subtitle quality and speed. Audience expectations for subtitle quality are high, with a strong preference for direct translation over pivot translation at film festivals. Additionally, translation accuracy and subtitle timing were identified as the most critical elements for film festival subtitles. These findings shed light on the importance of maintaining high standards for subtitle quality at film festivals, where audiences expect accurate and well-timed subtitles. This study also calls for more relevant studies both on subtitle reception and subtitles of film festivals.

**Keywords:** subtitling, reception study, film festivals, Chinese audiences

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 1.9.3 Enhancing Accessibility: A Comparative Analysis of Audio Description Policies in the UK and Hong Kong

**Xiu Yan** (City University of Hong Kong)

**Su Lin** (City University of Hong Kong)

**Abstract:** Audio description (AD), a vital accessibility service for people who are visually impaired, provides spoken commentary on key visual elements of audio-visual products. In the UK, legislation has been enacted to mandate the provision of AD across various media platforms, such as television and cinema, reflecting a strong commitment to inclusivity. The UK's regulatory frameworks, including the Communications Act and the BBC's Accessibility Guidelines, establish clear quotas for audio-described content, promoting a robust infrastructure for accessibility. Conversely, Hong Kong's approach to AD is less structured. While the region has made strides in accessibility, the absence of enforceable policies results in inconsistent availability of AD services. Recent initiatives by local broadcasters and advocacy groups have aimed to improve access, yet challenges remain in standardizing practices and expanding offerings. By comparing contexts of UK and Hong Kong, this study highlights the importance of proactive policies in fostering inclusivity. The findings suggest that while the UK serves as a model for effective AD policies, Hong Kong's experience underscores the need for a more systematic approach to enhance accessibility for visually impaired audiences. The paper concludes with recommendations for policy improvements in Hong Kong, emphasizing the role of government and stakeholders in achieving equitable access to media. (Funding information: The work described in this paper was partially supported by the Hong Kong RGC Grant CityU 11609621 and DON-RMG Grant 9229125.)

**Keywords:** Audio description (AD), Accessibility, AD policy, Visually impaired, Corpus analysis, UK, Hong Kong

**Jackie Xiu Yan** received her PhD from the University of Texas at Austin, USA. She came to City University of Hong Kong in March 2000. Previously she taught at Shanghai Jiaotong University and worked as a Research Associate at The Hong Kong Polytechnic University. She has conducted various funded research projects and published articles in international refereed journals.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.1.1 Uncovering Macro Creative Process in Subtitling: Insights From Interviews**

**Xiaolu Wang** (University of Groningen)

**Ana Guerberof-Arenas** (University of Groningen)

**Abstract:** The increasing demand for multilingual content, particularly in audiovisual formats, presents significant challenges for the subtitling industry, which must localize more material within tighter deadlines. While studies suggest that neural machine translation and statistical machine translation can improve subtitling productivity (Etchegoyhen et al., 2014; Matusov et al., 2019), they often fail to account for the differences in how machine translation (MT) and human translators solve specific problems in the source text that require a high degree of creativity (Guerberof-Arenas & Toral, 2020 and 2022). This study aims to define the creative processes of subtitlers and develop a framework of creative stages (macro-processes) in subtitling. We will present a study conducted with 20 professional subtitlers: ten translating from English to Dutch and ten from English to Spanish. The study involved subtitling a 15-minute sitcom script with high creative content, during which participants documented their experiences in diaries. After the translation task, in-depth interviews were conducted to explore this creative process. The participants answered questions such as “What is creativity for you?”, “What is your creative process?” or “How do you use technology?” among others (Botella et al., 2019; Guerberof-Arenas & Toral, 2022). Here, we will present an in-depth analysis of these 20 interviews transcriptions to determine whether our results align with or complement the creative stages outlined in diaries. This study is part of a larger EU-funded project, INCREC, that seeks to understand the creative process in subtitling in order to determine at what stage and if technology can be better applied to the subtitling workflow in order to increase creativity rather than constrain it.

**Keywords:** Subtitling, Creative process, Machine translation

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.1.2 From Gibberish to Jamboree: A Multimodal Analysis of Pseudotranslation in Danmu Subtitling

**Zhuojia Chen** (Beijing Normal-Hong Kong Baptist University)

**Dezheng Feng** (The Hong Kong Polytechnic University)

**Abstract:** This study seeks to unravel the intricacies of pseudotranslation in danmu subtitling from a multimodal perspective. It focuses on the danmu subtitles for Pingu, an animation series that has garnered over 43,000 danmu entries on Bilibili in China. The language of the series is Penguinese, a fictional language that sounds more like gibberish to the audience. However, its unintelligibility has sparked viewers' imagination and allowed them to reconstruct the original narrative, making the series a huge cyber jamboree for Bilibili danmu viewers and posters. The danmu subtitling of Penguinese is different from typical fansubbing or professional subtitling. While the latter are usually interlingual renditions of the source text, those danmu subtitles only pretend to be a translation where no genuine meanings of the source texts (the fictional Penguinese) exist for them, which can be regarded as pseudotranslation. To shed light on the distinctive nature of pseudotranslation in danmu subtitling, this study attempts to address the following key question: How does danmu subtitling utilise multimodal resources to (re)narrate the original audiovisual content? Taking a bottom-up approach, the study proposes an analytical framework that elucidates pseudotranslation in danmu subtitling from four dimensions: (1) explicitness (explicit or implicit), (2) meaning representation (congruent or incongruent), (3) source of meaning (verbal, visual, and/or aural), and (4) narrative strategies (respeaking, homophonic rendering, mentalisation, or transposition). From the quantitative and qualitative analysis in the case study, it was observed that pseudotranslation on the danmu interface frequently functioned to re-narrate the video story to achieve comedic effects. The original meaning of the audiovisual product is fluid, unstable, and constantly deconstructed by the participatory danmu interface, subject to the danmu subtitlers' communicative intentions. It appears that the translation practices on the danmu interface are more oriented to its interactive functions rather than transferring the original intended meaning. The traditional translation/subtitling standards of fidelity and accuracy are deprioritised in danmu subtitling. Instead, danmu subtitlers engage in pseudotranslation for entertainment, seeking to amuse themselves and other viewers. Furthermore, many pseudotranslations in danmu subtitles were triggered by non-verbal cues in the video, especially visual elements such as kinesic actions and mise-en-scène items. This tendency underlines the role of danmu subtitling as a form of multimodal rewriting.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.1.2 From Gibberish to Jamboree: A Multimodal Analysis of Pseudotranslation in Danmu Subtitling****Zhuojia Chen** (Beijing Normal-Hong Kong Baptist University)**Dezheng Feng** (The Hong Kong Polytechnic University)

(Cont'd)

These findings have offered some new insights into the field of audiovisual translation on participatory media, expanding our notion of subtitling within the grassroots, non-professional context. If the purpose of translation (or audiovisual translation) is to make meaning available as well as enjoyable to the target audience, then the danmu subtitlers' collaborative efforts in (re)constructing meaning from multimodal resources in the video should be well counted as an act of translation. The pseudotranslations on the danmu interface not only attempt to convey the intended original meaning of the video but also constantly reconstitute the audiovisual narrative to create comedic effects specific for the danmu community. In this sense, the pseudotranslation practices on this participatory medium have highlighted the communicative function of translation, further decentralising the role of language in the process of translation.

**Keywords:** Subtitling, Creative process, Machine translation

**Dr. Zhuojia Chen** holds a PhD degree in Translation and Interpreting Studies from The Hong Kong Polytechnic University. He was a visiting PhD student in the Department of Languages in University of Helsinki. His PhD project explores text-image relations in subtitled films and synthesizes empirical data from both multimodal corpora and eye-tracking experiments. He once worked as an in-house subtitle translator and proofreader at a tech company in China. With an MTI degree in translation and localization management, he also has extensive experience in computer-aided translation and translation project management.

**Prof. Dezheng Feng's** research focuses on the analysis of various types of multimodal discourse, such as advertising, film, newspaper, social media, classroom teaching, and textbooks. The main theoretical approaches I adopt fall within the areas of systemic functional linguistics (SFL), critical discourse analysis, conceptual metaphor theory (CMT), and pragmatics. A main theoretical focus of my research has been to integrate SFL and CMT in describing visual metaphors and metonymies. My analysis of multimodal discourse is essentially social and critical. I consider multimodal discourses as social semiotic constructs which realize specific communicative purposes and social functions on the one hand, and reflect social values, culture, and ideology on the other. My recent research has two focuses. One is on social values, attitudes, culture and ideology in political, news, public service and textbook discourses. The other is on corporate communication and advertising in new media (social media and e-commerce). I am currently working on 'multimodal Chinese discourse', which analyses various forms of media discourse with the aim of understanding communication and society in contemporary China.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.1.3 Hyperlocal to Global: Cultural Hybridity in the Arabic Dubbing of The Smurfs****Raja Lahiani** (United Arab Emirates University)

**Abstract:** This study examines the localization strategies employed in the Arabic dubbing of the animated series The Smurfs, focusing on how cultural and linguistic adaptation techniques create a viewing experience that resonates deeply with Arab audiences while maintaining the spirit of the original content. Through a qualitative content analysis of 11 dubbed videos, we explore key areas of localization: cultural references and allusions, food localization, and idiomatic usage. Our findings reveal sophisticated localization techniques that go beyond mere translation. The integration of Arab cultural touchstones, from classical poetry to contemporary music, grounds the fantastical world of the Smurfs in a familiar cultural context. Creative adaptation of food references aligns with Arab culinary traditions, enhancing cultural authenticity. The masterful use of Arabic idioms, proverbs, and colloquial expressions creates a linguistic landscape that feels authentically Arab while preserving the whimsical nature of the original dialogue. The study demonstrates how thoughtful cultural adaptation can transform global content into a locally resonant experience, contributing to cultural affirmation, language preservation, and cross-cultural dialogue. This research provides valuable insights for future localization efforts in children's media and beyond, suggesting that effective global content lies not in homogenization, but in celebrating and respecting local linguistic and cultural traditions.

**Keywords:** subtitling, reception study, film festivals, Chinese audiences

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.2.1 Modular Audio Description: A Platform-Based Solution for Diverse Audiences

**Olga Davis** (University of Surrey)

**Dimitris Asimakoulas** (University of Surrey)

**Sabine Braun** (University of Surrey)

**Abstract:** In the field of Media Accessibility, audio description (AD) is the traditional method of making visual content accessible in a verbal format that enables visually impaired users to have an inclusive experience comparable to that of the sighted audience. Traditional screen AD is highly time constrained, as the commentary is delivered during natural pauses in the existing soundtrack, in line with AD convention. This preserves the original length of the soundtrack, but often leaves little room for describing salient visual elements, many of which remain inaccessible. Furthermore, accessing visual information may also be challenging for other audiences, including neurodiverse individuals. Neurodiversity could result in certain concepts and meanings not being recognised in the same way by everyone. Assistive commentaries, such as AD, could make the implicit meaning associated with visual clues accessible. Recent studies have explored the application of audiovisual accessibility solutions to assist cognitively diverse audiences with emotion recognition through AD-style commentary (Starr and Braun, 2020) and to aid comprehension by means of explanatory additions to audiovisual content (Deleanu, forthcoming).

The present study contributes to this research by exploring Modular AD – a novel method of creating and delivering AD which harnesses the personalisation potential of video streaming platforms. Platform users are not confined to a viewing schedule or length of time spent consuming streamed content. This flexibility can be exploited to accommodate new practical solutions to overcome the current restricted format of AD. Building on the existing concept of extended AD, created by automatically pausing a video to allow more time for description, the proposed method of Modular AD aims to systematically extend and modularise descriptions. Extended descriptions will form optional modules to enable the delivery of relevant supplementary information about a visual scene or a character, along with a core description. This method facilitates a more flexible delivery of descriptions, opening the possibility of personalising AD. The Modular AD concept is based on a combination of traditional and extended AD formats. Its potential to personalise the way platform users consume described streamed media content requires investigation.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.2.1 Modular Audio Description: A Platform-Based Solution for Diverse Audiences

**Olga Davis** (University of Surrey)

**Dimitris Asimakoulas** (University of Surrey)

**Sabine Braun** (University of Surrey)

(Cont'd)

The knowledge that could contribute to exploring the viability of Modular AD as a new practice is distributed between different agents (Greco, 2019) – audio describers as creators, advocates of the existing practice of extended AD, and users of AD. Therefore, the research employs multi-method user-oriented approaches to include all relevant perspectives.

The presentation reports on phase one of the project, which examines how the Modular AD method can meet diverse access needs. The focus of the presentation is on the conceptual model for the proposed modular method, the opportunities it offers, user engagement from the early stages of research, and how the findings from the studies conducted to date inform a user reception study planned in phase two. The project aims to provide foundations for a platform-based solution that addresses individual access needs of a wider range of audiences. It seeks to offer an inclusive AD creation workflow capable of meeting the demand for different AD versions tailored to diverse user groups.

**Keywords:** media accessibility, extended audio description, stakeholder-oriented research methodology, video streaming platforms

**Olga Davis** is a PhD student at the Centre for Translation Studies at the University of Surrey, UK under supervision of Prof. Sabine Braun and Dr Dimitris Asimakoulas.

Olga has an MA in Translation and Interpreting Studies from the University of Manchester (2020), where her dissertation was a practical audio description creation project. This work inspired a novel concept of modular audio description. Her research proposal was awarded the Techne scholarship by the Arts and Humanities Research Council UK in 2022. Her background is in audiovisual translation and localisation. She worked as Language Editor at Discovery Channel (now Warner Bros Discovery, Inc.) between 2010–2016 and previously as freelance translator/editor of audio and multimedia guides for major museums in the UK, Europe, and the US at Antenna International. She is an audio describer and a member of Audio Description Association UK. Her research interests are in audio description, access services, inclusive design, and process optimisation.

**Dimitris Asimakoulas:** About the speaker: <https://www.surrey.ac.uk/people/dimitris-asimakoulas>

**Sabine Braun:** About the speaker: <https://www.surrey.ac.uk/people/sabine-braun#about>

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.2.2 Designing with the Community: Media Accessibility through Participation in Qata**

**Maria Jimenez Andres** (Hamad bin Khalifa University)

**Ola Hesham Hassan Mostafa** (Hamad bin Khalifa University)

**Abstract:** Participatory approaches in the field of Media Accessibility (MA) have started to emerge, taking the field of MA beyond mere rhetoric to genuine practice. Elena Di Giovanni introduced the concept of participatory accessibility referring to “design, creation, revision and consumption of access in an inclusive way” (Di Giovanni 2018: 158), in which, users go beyond their traditional place of validation within the accessibility team to actively contribute to its creation. While participatory approaches in MA are relatively novice, there are a few notable examples of developments, namely: Emilia Perez’s (2023) study of an inclusive accessibility team in a film festival in Slovakia, and Marcela Tandredi et al (2023)’s project in which sign language users are part of the media accessibility professionals’ team in an inclusive co-creation laboratory in Uruguay. This paper reports on a semester-long postgraduate course in the Master in Audiovisual Translation at a university in Qatar. For the past 10 years, the course “Intersensory translation for Access” has focused on the creation of an inclusive screening for a film festival (see Jimenez-Andres and El-Taweel, in press). While film festivals bridge social and cultural spaces, inclusion of people with sensory disabilities in film culture remains limited (Pedersen and Aspevig, 2014). Moreover, research shows that audiences with sensory disabilities do not fully participate in the social and entertainment aspects of film festivals (Uzzo, 2020). Community-based projects, such as this, present an opportunity for inclusion on various levels. Firstly, it premises the experiences and expertise of accessibility users in identifying what inclusive and accessible entertainment entails. Secondly, it promotes film festivals to audiences often excluded from them. Thirdly, it puts inclusion and access at the forefront of these mediums as opposed to an afterthought accommodation. Community-based participatory projects are created jointly by the students, faculty, local institutions and disability organizations.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.2.2 Designing with the Community: Media Accessibility through Participation in Qata**

**Maria Jimenez Andres** (Hamad bin Khalifa University)

**Ola Hesham Hassan Mostafa** (Hamad bin Khalifa University)

(Cont'd)

In the latest iteration of this course (2024-2025), a participatory approach is adopted. Three accessibility services users are recruited to produce and evaluate the audio description and the subtitles for the deaf and hard of hearing audiences for the inclusive film experience. In this project, the accessibility team will work towards the integration of audiences with disabilities in the other social and entertainment aspects of the festival. This paper aims to contribute to the field of MA by reporting on current participatory MA training and methodologies in a Higher Education institution. It also reflects on the training practices, pedagogies, assessment, challenges and lessons learnt from this course and offers suggestions to other MA trainers looking to adopt participatory approaches. Furthermore, given the Eurocentricity of MA practice and research, this research brings more diversity to the field by providing perspectives of accessibility academics, professionals and users from different contexts, cultures and languages.

**Keywords:** MA pedagogies, Arabic, audio description, SDH

**Maria Jimenez Andres:** About the speaker: <https://www.hbku.edu.qa/en/staff/dr-maria-jimenez-andres>

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.2.3 Embarking on 'Audiovisual Translation': Deciphering Cross-cultural Auditory Communication in Barrier-free Films

**Miaotong Yuan** (Communication University of China)  
**Sicheng Ye** (Beijing Radio and Television Station)

**Abstract:** 'Audiovisual Translation (AVT)' as the core link of cross-language and cross-cultural communication, it is increasingly highlighting its key position in global communication. AVT is not limited to simple language and text conversion, but covers the comprehensive translation of spoken, written and multimodal information in multimedia content such as film, television, audio and video, and online video, including the comprehensive processing of elements such as sound, image, and body language. In the field of Barrier-free film, this form of translation is particularly important. It eliminates visual and auditory barriers and ensures that all audiences, especially the visually impaired, can enjoy the same viewing experience as normal people. Among them, 'Audio Description (AD)' as a typical application of audiovisual translation in Barrier-free film, realizes the precise 'Intersemiotic Translation (IT)' from visual symbols to verbal symbols. Its history can be traced back to Jacobson's (1959) pioneering theory. Oral description requires the translator to not only have superb language skills, but also have a deep insight and sensitivity to visual information to ensure the accuracy and appeal of the information. Globally, from the United States' 'Descriptive Video Service (DVS)' to the United Kingdom's AD service, to China's 'Guangming Cinema' project, as well as the active participation of international streaming giants such as Netflix and Amazon Prime Video, all demonstrate the extensive practice and remarkable results of oral description in global barrier-free cultural communication. This study clarifies the audiovisual translation characteristics of barrier-free film and the cross-cultural auditory communication model of oral descriptions, and explores the international initiatives and policy environment that promote the development of barrier-free film through three core dimensions; and how oral descriptions improve cultural accessibility; as well as the cultural translation and cross-cultural auditory communication of oral descriptions, deeply analyzes the role of barrier-free film as a special cultural product and a bridge in global cultural exchange and understanding.

**Keywords:** Audiovisual Translation (AVT), Audio Description (AD), Intersemiotic Translation (IT), Barrier-free Film, Cross-cultural auditory communication

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.2.4 Localisation Guidelines to Translate AD From Spanish Into Chinese

**Yuchen Liu** (Shanghai International Studies University)

**Abstract:** AD in China currently has a volunteer-based nature. However, in 2021, two legal initiatives concerning the copyright infringement that Chinese AD faces seem to start providing a more adequate legal framework for AD standardisation and professionalisation, which may lead to an increase in offer both in quantity and quality (Liu, 2023). Given the scarcity of qualified AD scriptwriters in China, we propose AD translation from Spanish into Chinese as an alternative to make it more widely accessible, for which localisation may be advisable (Remael & Vercauteren, 2010; Jankowska, Milc & Fryer, 2017). This presentation aims to put forward a set of guidelines for localising AD scripts from Spanish into Chinese, which is the result of triangulating a corpus study comparing Chinese and Spanish ADs, interviews with Chinese AD providers, a reception study with end-users, and participant observation through a field study. In this presentation, we will first summarise the results from various research phases. Then we will delve into three contentious aspects related to AD scriptwriting in Chinese: information load, subjective comments, and sensitive scenes. Following, we will focus on four norms that guide scriptwriters' decision-making process that must be considered when localising AD scripts into Chinese. Finally, we will briefly present the localisation guidelines to help translators create AD scripts to better cater to Chinese users' tastes.

**Keywords:** audio description translation, China, reception studies, audiovisual translation, media accessibility

**Yuchen Liu** is a postdoctoral researcher at the Institute of Translation Studies at Shanghai International Studies University (SISU). She holds a PhD in Translation and Intercultural Studies from the Universitat Autònoma de Barcelona (UAB) (2024) and an M.A. in Translatology and Intercultural Studies from UAB (2019). Her research interests include audiovisual translation, media accessibility, and didactic audiovisual translation for language education.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.3.1 How to Integrate Accessibility and Design for All in Higher Education Curricula? ATHENA Project Main Findings**

**Anna Matamala** (Universitat Autònoma de Barcelona)

**Marta Brescia** (Universitat Autònoma de Barcelona)

**Carme Mangiron** (Universitat Autònoma de Barcelona)

**Abstract:** The ATHENA project is a 30-month project led by the European Disability Forum (EDF) and funded by the European Commission through the Erasmus + programme. It aims to propose a set of recommendations on how to integrate accessibility and universal design across higher education curricula. The project partners include universities (European University Cyprus, Johannes Kepler University Linz, Masarykova University, and the Universitat Autònoma de Barcelona, a user association (EDF), and a European association of institutions in higher education (EURASHE). The project will finish in June 2025 and Media for All is perfectly timed to allow us to present the global project results together with the final recommendations. In my presentation I will first summarise the main conclusions of a series of focus groups with relevant stakeholders (such as educational leaders, accessibility experts, users, and trainers) in different European countries on how accessibility and universal design can be integrated across higher education curricula. The following areas of knowledge will be explored: Arts and Humanities, Engineering and Architecture, Health Sciences, Science, and Social Sciences and Law. Then, I will describe the result of a series of co-design sessions whose aim is to illustrate how accessibility and universal design can be integrated in specific modules across the already mentioned five areas of knowledge.

Finally, I will present the project recommendations, a document which aims to have an impact across policy-making stakeholders and educational leaders in higher education. ATHENA is unique because the focus is not so much on how to provide support to students with disabilities at universities –a relevant aspect already investigated in other projects– but on how to integrate knowledge, skills and competences related to accessibility and universal design in diverse higher education curricula. (<https://athenaproject.eu/>)

**Keywords:** accessibility, universal design, education, training

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.3.1 How to Integrate Accessibility and Design for All in Higher Education Curricula? ATHENA Project Main Findings****Anna Matamala** (Universitat Autònoma de Barcelona)**Marta Brescia** (Universitat Autònoma de Barcelona)**Carme Mangiron** (Universitat Autònoma de Barcelona)

**Anna Matamala** BA in Translation (UAB) and PhD in Applied Linguistics (UPF, Barcelona), is a Full Professor at the Universitat Autònoma de Barcelona. Leader of Transmedia Catalonia research group, Anna Matamala has participated (DTV4ALL, ADLAB, HBB4ALL, ACT, ADLAB PRO, IMAC, Traction, Mediaverse) and led (AVT-LP, ALST, VIW, NEA, EASIT, RAD) funded projects on audiovisual translation and media accessibility. She is currently leading the Spanish project WEL (with Carme Mangiron) and the knowledge transfer network AccessCat and participates in the European projects ATHENA and IMMERSE. She has taken an active role in the organisation of scientific events such as the Media for All conference or the Advanced Research Audio Description Seminar ARSAD and has published extensively in international journals such as *Meta*, *The Translator*, *Perspectives*, *Babel*, *Translation Studies*, among others. She is the author of a book on interjections and lexicography (IEC, 2005), co-author (with Eliana Franco and Pilar Orero) of a book on voice-over (Peter Lang, 2010), author of a book on audiovisual accessibility and translation (Eumo, 2019), and co-editor of various volumes on audiovisual translation and media accessibility. Joan Coromines Prize in 2005, APOSTA Award to Young Researchers in 2011, Dr. Margaret R. Pfanstiehl Memorial Achievement Award in Audio Description Research and Development 2021. Her research interests are audiovisual translation and accessibility. She is also actively involved in standardisation work.

**Marta Brescia** About the speaker: <https://faberllull.cat/en/resident.cfm?id=40343&url=marta-brescia-zapata.htm>

**Carme Mangiron**, PhD, is an Assistant Professor, a member of the research group TransMedia Catalonia and a member of the knowledge transference network AccessCat at the Universitat Autònoma de Barcelona (UAB). She was awarded the Excellence in Teaching Award at UAB in 2022. She has extensive experience as a translator, specialising in software and game localisation. Her main research areas are game localisation, game accessibility, audiovisual translation and accessibility to the media. She has published extensively in international journals and participated in several national and international research projects. She is currently one of the PIs of the WEL project (From written to oral texts in Easy Language: easy audios in cultural visits and video games, PID2022-137058NB-I00). She is co-author of *Game Localization: Translating for the Global Digital Entertainment Industry* (O'Hagan and Mangiron, 2013), and the main organiser of the Fun for All Conference, about game translation and accessibility, which is held at UAB every two years.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.3.2 Promoting Subtitling for the Deaf and Hard of Hearing (SDH) in China: From Subtitlers to Users**

**Rongyu Wang** (Dublin City University)

**Abstract:** This proposal presents findings from ongoing research that integrates the practical experience of SDH subtitlers with feedback from deaf and hard-of-hearing users in China. The study aims to optimise SDH production by improving the description of non-verbal audio information, thereby enhancing media accessibility for this community. China has approximately 20.54 million individuals with hearing impairments (China Disabled Persons' Federation, 2012). Despite this large population, media accessibility services remain unsatisfactory (Jin & Gambier, 2018). SDH, a crucial accessibility service, is still not widely available on Chinese television and major video platforms like iQiyi, Youku, and Tencent. Currently, only a volunteer team (the Entertainment Accessibility Project Team) updates films and TV shows with SDH, leaving China behind countries with more established SDH practices. Additionally, while previous studies on non-verbal audio information in SDH have yielded valuable findings, most (Neves, 2005; Romero-Fresco, 2015; Cepak & Corrius, 2022) have focused on user reception, rarely incorporating the perspectives of subtitlers. Given that, the present study combines SDH subtitlers' decision-making processes with SDH reception analysis to ensure that the produced subtitles are not only theoretically sound but also practically effective for the Chinese audience with hearing loss. The study consists of two phases. In the first phase, semi-structured interviews with nine subtitlers are conducted to explore their SDH decision-making processes, including topics such as subjective versus objective music descriptions, challenges in handling different video genres, and conveying character emotions. These findings will be used for the production of SDH in the second phase, aiming to optimise the subtitles based on subtitlers' insights. In the second phase, a group of Chinese hearing-impaired individuals will watch selected videos with produced SDH, and empirical data will be collected, potentially including eye-tracking and post-task questionnaires. This data is intended to evaluate the effectiveness of non-verbal audio subtitles in enhancing their comprehension of the audiovisual content.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.3.2 Promoting Subtitling for the Deaf and Hard of Hearing (SDH) in China: From Subtitlers to Users

**Rongyu Wang** (Dublin City University)

(Cont'd)

Preliminary findings from the first phase indicate that SDH subtitlers typically describe music in terms of its atmosphere or the emotions it conveys (e.g., scary, upbeat, mysterious), rather than categorising it by genre (e.g., pop, jazz, classical). Subtitlers also report that different types of video content pose varying levels of difficulty, with reality shows being the most challenging and comedy and horror films seen as more straightforward. Regarding the expression of character emotions, most subtitlers have not explored using emojis to convey emotions. One subtitler explains that this is due to both technical constraints and concerns that emojis may not adequately capture complex emotional expressions. Though the second phase has yet to begin, the presentation will include detailed results from both phases: insights from interviews with subtitlers in the first phase and findings from the second phase regarding the reception of SDH by Chinese deaf and hard-of-hearing audiences.

**Keywords:** Media accessibility, Subtitling for the deaf and hard of hearing (SDH), Chinese deaf and hard-of-hearing community, SDH subtitlers, SDH users

**Rongyu Wang** is currently a PhD student at the School of Applied Language and Intercultural Studies, Dublin City University. She is also affiliated with the Centre for Translation and Textual Studies at Dublin City University. Her PhD research examines SDH production practices and user reception in China, with the aim of promoting this accessibility in contexts where it remains limited. Her research interests include audiovisual translation, media accessibility and SDH.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.3.3 The ENACT Project: Advancing Easy-to-understand News in Audio-Visual Journalism in Europe

**Veronika Rot** (Radio Television Slovenia)

**Andrej Tomažin** (Radio Television Slovenia)

**Abstract:** The EU-funded ENACT (Easy-to-Understand News for Collaborative Transformation) project is a collaborative initiative aimed at fostering transformative changes across the European Union by developing easy-to-understand audiovisual news content for web, radio, and television platforms. This collaborative effort brings together a diverse consortium of partners from Slovenia (RTV Slovenija), Spain (TV3, Universitat Autònoma de Barcelona), Italy (Uniamoci APS), Austria (ORF), and Latvia (Latvijas Radio), including journalists, media professionals, linguists, technology experts, and end-users. ENACT focuses on several key objectives. The ENACT project firstly focuses on upskilling media professionals by providing tailored training and exchange programmes and creating a cross-border hub for sharing best practices, fostering collaboration, and enhancing competencies across diverse working environments. Secondly, the ENACT project involves systematically comparing and testing diverse production methods to identify the most effective strategies for simplifying complex news topics. The third objective seeks to establish cross-border guidelines for integrating easy-to-understand language in audio-visual media and creating an online hub of best practices, ensuring high-quality standards in news production. The priority of the project is also the inclusion of user perspectives, encouraging participation from diverse groups and promoting media literacy to bridge societal gaps. Lastly, the project aims to promote and disseminate easy-to-understand journalism across Europe, employing comprehensive promotion strategies, multilingual approaches and rigorous measurement tools and an evaluation of outreach efforts to enhance inclusivity and engagement in the media landscape. By addressing these objectives in a collaborative and user-centric manner, the ENACT project aims to significantly impact the European media landscape and extend its influence beyond the European public media services network. The initiative underscores the importance of accessible and reliable information for people with different kinds of disabilities, particularly in understanding audio-visual content.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.3.3 The ENACT Project: Advancing Easy-to-understand News in Audio-Visual Journalism in Europe**

**Veronika Rot** (Radio Television Slovenia)

**Andrej Tomažin** (Radio Television Slovenia)

**Veronika Rot** BA in Spanish Language and Literature and Philosophy, is assistant head of the Accessibility Project at RTV Slovenija. A literary translator from Spanish and Catalan, she edits and reports for the disability-focused portal Dostopno.si and edits Easy-to-understand news portal Enostavno.info.

**Andrej Tomažin** holds a university degree (MA equivalent) in Slovene Language and Comparative Literature. He is a part of the Accessibility Team at RTV Slovenija and is engaged with implementing various accessibility technologies at RTV Slovenija, focusing on the research of new possibilities of Easy Language in the audiovisual and online context.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.3.4 Research Pitch: The Pitch of Toward Sinophone Crip Cinema****Keng Chi Lo** (The Chinese University of Hong Kong)**Chun-Kit Ko** (Hong Kong Baptist University)

**Abstract:** This pitch proposes an exploration of the collaboration between global streaming platforms Netflix and Chinese cinema, through the exploration of the visual impaired spectatorship of sinophone Disability cinema in the translation, distribution, and reception. Drawing inspiration from the theoretical frameworks discussed in the content analysis of [access Justice] in Chinese film and literature, this project focuses on how global platforms handle the complexities of translating and distributing the Chinese film that includes marginalized identities, mainly disabled bodies, particularly within the different sinophone cultural and linguistic context.

The research will examine Translation and Reception of Disabled and Queer Chinese-Language Content. I will explore How do global streaming platforms translate and localize Chinese-language films and literature that center disabled identities? What are the challenges and nuances of translating the embodied experiences of disability in a way that remains authentic to the original cultural context? Drawing from the genealogical analysis of transnational "queer/crip" identities, this segment will investigate the reception of such content in both domestic and international markets. How does the intersectionality of disability and Chinese national identity complicate their representation on these global platforms, which often prioritize English-language or Western content?

This pitch will engage with the theoretical insights from a concept of Crip China on how disability intersect with broader socio-economic and political realities in late-socialist China and post-colonial Hong Kong and Taiwan. Feedback from my personal experience is sought to refine the project's focus, develop its methodological framework, and identify potential collaborators, especially those working in audiovisual translation, disability studies, queer theory, and global media studies of accessibility.

**Keywords:** Sinophone cinema, Critical Disability Studies, Critical access studies

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.4.1 Translation as a Multicultural and Intertextual Space: User-Generated Translation on a Chinese Social Media Platform

**Xuemei Chen** (Lingnan University)

**Abstract:** This article examines user-generated translation from English to Chinese on a Chinese social media platform Xiaohongshu. I first used Python to collect user-translators' translations and comments on the platform. A qualitative analysis of these translations shows that some of them establish intertextual relationship with both translated and non-translated texts in Chinese and other foreign languages. As these intertextual references encompass both high and popular culture from various languages, the translations evolve into multicultural and intertextual creations that transcend the boundaries of source and target cultures. This article reconceptualizes translation as a multicultural and intertextual space where pre-texts, whether in the same language or a different one, can be incorporated or transformed to suit new contexts. This renewed understanding not only suggests that the translation is bound in complicated relations with texts in different languages but also underscores how translation can promote transcultural exchange of global cultures.

**Keywords:** Intertextuality, User-generated translation, social media, recontextualization

**Dr. Xuemei Chen (陈雪梅)** is Assistant Professor in the Department of Translation at Lingnan University. Her main research interests include translation and social media, reception studies, translation and gender, and children's literature in translation. Her articles appear in internationally peer-reviewed journals such as *Translation Studies*, *Target*, *Perspectives*, *Babel*, and *Children's Literature in Education*. She is an Editorial Board Member (Associate Editor) of *Humanities & Social Sciences Communications (SSCI, A&HCI)*.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.4.2 Studying University Students' Cognitive Trajectories in Multimedia through Collateral Paratextuality: A Mixed Method Approach

**Yangyi Liao** (*The Chinese University of Hong Kong (Shenzhen)*)

**Abstract:** The diverse and varied forms of multilingual content on multimedia platforms play an essential role in university students' information acquisition. University students' browsing on these platforms can traverse intralingual, interlingual, and intersemiotic boundaries, resulting in complex cognitive trajectories, which to some extent reflect their cognitive efficiency and experiences (Aprianto and Purwati 2020), highlighting the alignment between multimedia design and university students' cognitive processes. Investigating these cognitive trajectories also responds to researchers' calls to better understand visitor interactions with media networks (Shuttleworth 2017; Batchelor 2021; Freeth 2023), which is expected to bridge the gap of the majority of narrative trajectories studies (e.g., Feiereisen et al. 2020; Hass 2017; van der Nat, Müller, and Bakker 2023) that primarily focusing on experiencing stories. Aiming to explore how multimedia platforms can be optimized for university students' cognitive processes, this study is based on the concept of collateral paratextual spaces (Freeth 2023) and addresses two research questions. What are the potential paratextuality-induced cognitive trajectories of university students in multimedia? And what are the features of paratextual spaces with cognitive trajectories of high satisfaction and efficiency? The study commenced with an experiment involving 36 postgraduate students, utilizing think-aloud protocols (Charters 2003) to collect their dynamic navigation data on UN multimedia platforms. This was followed by visualizing their cognitive trajectories within or across Chinese and English web pages through Gephi, and categorizing their trajectories into interlingual, intralingual, and intersemiotic paratextual spaces. Subsequently, social network analysis was employed to assess the efficiency of navigation paths (Akhtar and Ahamad 2021), which was complemented by a post-experiment interview, where participants elaborated on their browsing experiences to shed light on trajectories associated with high satisfaction and efficiency in each space. Initial findings suggest that for interlingual and intralingual browsing, relevance, the provision of new information, and the progression and elaboration of content sequentially increase satisfaction and efficiency. For intersemiotic browsing, relevance, representativeness, and contributions to meaning construction are in ascending order to meet efficiency and satisfaction. Further content analysis is underway to identify the features of collateral paratextual spaces that comprise the well-received trajectories. These insights will inform recommendations on the design of navigation directions, interactive elements, and structural composition to better align multimedia platforms with university students' cognitive processes.

**Keywords:** Media and translation studies, Collateral paratextuality, Cognitive trajectories, Social network analysis

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.4.3 Developing an Audio Description Module within a Traditional AVT Course: A Survey-Based Practice Report from Shanghai****Weiying Xiao** (Shang International Studies University)

**Abstract:** Audio description (AD) is a relatively young discipline, both as a professional field and as a subject of academic exploration. While AD has been part of university training for almost two decades in the West, with much more interest generated within recent years (Chmiel, 2022; Jankowska, 2017; Matamala et al., 2007; Mazur, 2021), AD training in China's mainland is not yet fully fledged, and pedagogical approaches for AD in the university context are still under-researched.

This practice report provides a detailed overview of the current AD training module in the Audio-visual Translation (AVT) course at Shanghai International Studies University, which is the only university in China's mainland to offer an AD module in both Chinese and English. The report traces a six-year historical trajectory (2019–2024) of AD module development showcasing the progression from an intuitive novelty lesson plan to a meticulously crafted 8-credit-hour independent teaching module. The author's trial of incorporating an AD module into an AVT course has prompted several fundamental queries, which can be classified into three categories: "why we teach", "what we teach", and "how we teach it". Specifically, these questions address (1) What are the learning outcomes of the beginners' AD module? (2) Should we teach AD in L1 (Chinese in this case) or L2 (English in most cases)? Or both? And in what sequence? (3) Which teaching activities do students value most in this module? To explore these questions the author conducted a post-teaching survey with a group of 28 undergraduate students enrolled in the AVT course during the academic year of 2022–2023. The survey examined the learning outcomes of the social constructivist approach adopted, compared English (L2) AD practice with AD in Chinese (L1), evaluated the usability of ADLAB PRO courseware, and more.

**Keywords:** audio description, AVT course, practice report, survey, China

**Prof. Weiying XIAO** is a Professor and Doctoral Supervisor at the School of English Studies, Shanghai International Studies University (SISU), where she also heads the Translation Department. She earned her PhD from SISU and was a Fulbright Senior Research Scholar in the United States (2010–2011). Her research focuses on AVT and T&I pedagogy. She has given presentations at conferences, seminars, and similar events held in China, the UK, the US, and New Zealand. She has presided over one general project and one major sub-project of the National Social Science Fund, completed eight provincial/ministerial-level research projects, published 49 papers in core academic journals, and authored seven academic monographs (in Chinese and English), nine textbooks, and 12 translated works.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.5.1 Ethics of Co-Existence: Positionality of Chinese Professional and Non-Professional Subtitlers

**Wenhao Yao** (University of Bristol)

**Abstract:** It is widely noted in the literature that the boundary between professional and non-professional subtitling is blurred in the digital age. This fuzzy boundary is often intuitively perceived but seldom concretised or theorised. In addressing this problem, I will foreground an ethics of co-existence as a principle that underpins the positionality of Chinese professional and non-professional subtitlers both in their local decision-making and in the broader picture of the subtitling industry in China. This ethics posits that paradoxically professional and non-professional are different but interconnected categories. This ethical model is substantiated by theoretical, historical, and empirical evidence. Theoretically, it chimes with the 'Pushing-hands Model' by Martha P.Y. Cheung (2012), which is based on an epistemology of yin-yang balancing. In light of this indigenous framework, Chinese professional and non-professional subtitling are co-existing, (inter-)changing, and counter-balancing each other dynamically, like yin and yang in both combat and unison. Such 'pushing and yielding' interplay between Chinese professional and non-professional subtitling is corroborated through a review of the history of Chinese subtitling industry. Empirically, the results from my PhD project show that Chinese professional and non-professional subtitlers' ethics of decision-making, including their translation norms and personal ideals, broadly overlap despite situational distinctions. My results also show that the Chinese subtitlers generally think that professional and non-professional subtitling are likely to continue to co-exist in the subtitling industry in China, in response to the predicament caused by its professionalisation drive.

**Keywords:** ethics, professional subtitling, non-professional subtitling, decision-making, Chinese subtitling industry, Pushing-hands Model

**Wenhao Yao** received his PhD from the University of Bristol and is currently working at Nanning Normal University. He has more than 10 years' professional experience of translating subtitles between Chinese and English. He has 7 published translations. He also has 5 years' experience of teaching college students audiovisual translation (AVT). With first-hand experience of teaching and practice, he studies translation for both theoretical and practical purposes. His research interest mainly includes AVT and translatorial ethics.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.5.2 Participatory Platformization of Queer Media: Click Open and Everything Is Queer

**Boyi Huang** (Xi'an Jiaotong Liverpool University)

**Abstract:** This paper concerns the current advancement of queer media. The development of queer media varies across the world, and in some places such as China their platformization came before the streaming age. While queer media streaming has been increasingly studied (Monaghan 2024), the platformization of queer media is only began to draw scholarly attention (Griffin 2024). Platformization is believed to facilitate citizen participation, but it also expedites the capitalization and control of social relations and negotiations (Coundry and Mejias 2019). This unfolding uncertainty and diversity of the platform society encourage us to locally and empirically examine the phenomenon of platformization (de Kloet et al 2019), including that of queer media. Heeding this advice, this study explored the platformization of queer media by focusing on one queer media platform. This platform was unique in that it was built and operated by a queer subtitling community where audiences of queer media gathered together online to voluntarily and collectively subtitle and stream the queer media of their choices. To explore the dynamics of their platform, I conducted a twelve-month netnographic fieldwork on the platform and in their community. It was found that the platform was financed and operated only by the community members themselves but that the management was hierarchical and some components of the platform still relied on technologies of established commercial entities. This conforms to the established dynamic of participatory culture and the assumed complexity of platformization. Moreover, this queer media platform was largely shaped by the queer media audiences' own participation and politics and established a queer-only utopia that formed a stark contrast to traditional streaming platforms where heterosexuality continued to be normalized (Griffin 2024).

**Keywords:** Queer Media, Platformization, Streaming, Netnography, China, Queer Subtitling Community

**Boyi Huang** is currently an Assistant Professor at Xi'an Jiaotong Liverpool University. He is interested in and publishes on audiovisual translation, social visibility, queer media, digital culture, and human motivation. He is currently working on a project called 'The Sustainability of Green Computing'.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.5.3 Homosexual Men's Identity in Thai and Hollywood Movie Posters: A Pictorial Analysis**

**Korapat Pruekchaikul** (Kasetsart University)

**Abstract:** This ongoing research investigates the portrayal and idealization of homosexual men's identity in Thai and Hollywood movie posters released in the post-Brokeback Mountain (2005) period. Focusing on visual elements, the analysis employs Kress & van Leeuwen's (2021) Grammar of Visual Design, examining narrative, conceptual, interactional, compositional, and modality representations. Two posters (one Thai, another Hollywood) will be analyzed for each category except modality, which will encompass all data. Initial findings suggest that, through various visual representations, the portrayal of homosexual men remains fluid, influenced by socio-cultural contexts, despite shared ideology of gender identity. This result challenges traditional notions of masculinity, demonstrating how film posters function not simply as advertising, but as a platform for social commentary.

**Keywords:** Homosexual Men, Thai and Hollywood Movie Posters, Advertising Discourse, Gender Identity

**Korapat Pruekchaikul** is a lecturer in Applied Linguistics at the Department of Linguistics of Kasetsart University in Bangkok, Thailand. He studied in the English major at Chulalongkorn University and earned his PhD in Linguistics from Universidade Nova de Lisboa, Portugal. His research interests include sociolinguistics, linguistics of genre, discourse and text grammar, translation and historical linguistics.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.6.1 To Translate or Not to Translate: Student Perceptions on Audio Description

**Ying Li** (Shanghai International Studies University)  
**Bei Zhu** (Shanghai International Studies University)

**Abstract:** With advancements in audio description (AD) legislation and growing media accessibility awareness, AD has progressed significantly; however, the high costs and time-consuming nature of AD production remain significant barriers (e.g., López Vera, 2006; Jankowska, 2015). In China, the volunteer-dependent pattern of AD scriptwriting (Tor-Carroggio & Casas-Tost, 2020) further complicates this situation. Consequently, many studies have explored AD translation (translating existing AD scripts) as a cost-effective alternative to creating AD scripts (Jankowska, 2015), considering expert opinions (Liu, et al., 2024), audience reception (Liu, 2023) and time efficiency (López Vera, 2006), and AD pedagogies to cultivate students' AD skills (Ding, 2022; Yan & Luo, 2022, 2023, 2024; Xiao & Li, 2023). However, few studies have examined how translation majors—who possess the requisite linguistic skills for cross-cultural AD translation (Jankowska et al., 2017)—perform and perceive AD translation, despite calls to incorporate both AD translation and direct AD (creating AD scripts from scratch) into classrooms (Remael & Vercauteren, 2010). Therefore, this study aims to investigate the impact of AD translation and direct AD on participants' drafting processes. A comparative analysis evaluated participants' processes and perceptions of the two AD production methods. Specifically, it investigates (i) whether AD translation takes less time than direct AD, and what differences exist in their time allocation, particularly regarding visual content selection, wording, and information searching (Remael & Vercauteren, 2010), and (ii) how participants perceive the difficulty of these two methods, and whether this perception relates to their time allocation. Fifty-two translation major students at a university, all first-time AD learners, participated in the experiment. Each student completed two AD tasks (one AD translation and one direct AD) during one semester, both based on the film *Ice Age* (Chris Wedge, 2002). The tasks were comparable in length, difficulty, and storyline. Completion times for each task were recorded, and questionnaires and interviews collected students' perceptions of task difficulty.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.6.1 To Translate or Not to Translate: Student Perceptions on Audio Description

**Ying Li** (Shanghai International Studies University)  
**Bei Zhu** (Shanghai International Studies University)

(Cont'd)

Quantitative data were analyzed using R (R Core Team, 2024). Results indicate that (1) total time for AD translation ( $M = 32.08$ ,  $SD = 18.06$ ) was shorter than direct AD ( $M = 36.17$ ,  $SD = 19.82$ ), though the difference was not statistically significant ( $p = 0.214$ ). In terms of time allocation, students spent more time on sub-tasks during direct AD, with a marginally significant difference observed in visual information selection ( $p = 0.051$ ) and a significant difference in the first draft of the script ( $p = 0.011$ ). (2) Regarding task difficulty, AD translation was generally perceived significantly less difficult than direct AD ( $p = 0.015$ ). However, for wording, direct AD had a slightly higher average difficulty rating ( $M = 3.63$ ,  $SD = 0.71$ ) than translation AD ( $M = 3.54$ ,  $SD = 0.73$ ), possibly due to perceived constraints in AD translation. Furthermore, it was found that students' perception of difficulty is correlated with their time allocation across tasks. These findings provide empirical evidence for AD translation as an alternative to AD production while also offering new insights into the integration of AD translation into classroom settings in China.

**Keywords:** audio description translation, audio description, students' perception, media accessibility pedagogies, media accessibility

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.6.2 Subtitling into Dialects: Audience Reception of Cantonese Subtitles in English Audiovisual Productions in Hong Kong

**Kathie Hoi Teng Lao** (University College London)

**Abstract:** While a common practice for subtitling is to give priority to the standard target language, the use of dialect in subtitles may enhance media localisation and empower the local linguistic community. In Hong Kong, a diglossic society comprised of written Standard Chinese (SC) as the high variety and the oral vernacular Cantonese as the low variety, the increasing practice and awareness of Cantonese subtitles alternative to the dominant SC subtitles can be observed in traditional media (e.g. television, films) and streaming platforms. A similar phenomenon in multilingual societies can be seen in Arabic-speaking countries, China and Singapore. In the new era of digitisation, viewers' preferences play a significant role in subtitling, transforming this translation act into a new form of socio-cultural intervention. Yet, dialect in subtitling is rarely empirically explored in the growing body of reception studies in audiovisual translation. This study addresses the gap by a mixed-methods approach, combining an online survey with focus group discussions to examine the reception of Cantonese subtitles compared to SC subtitles. Audience immersion is measured through the online questionnaire, comprising four factors: captivation, comprehension, real-world dissociation and transportation. 98 native Hong Kong Cantonese speakers completed the online survey, and 12 of them participated in three focus group sessions.

The findings reveal that Hong Kong viewers generally find SC subtitles more immersive than Cantonese subtitles, with a higher degree of comprehension, captivation and real-world dissociation. This is mainly due to their habit of viewing SC subtitles shaped by dominant television channels and the lack of standardisation of Cantonese characters. However, Cantonese subtitles that reflect viewers' daily language help them engage more deeply with the fictional reality of the audiovisual productions. Participants also express positive attitudes towards Cantonese subtitles, and some relate them to the representation of the local Hong Kong identity. This study examines the role of dialect in subtitling in a diglossic society and how the audience receives them. Along with the gradual acceptance of the application of Cantonese in different contexts in the 21st century, this study points to a direction where language in subtitles can be tailored to enhance viewer engagement which opens up a space for non-hegemonic languages to thrive.

**Keywords:** subtitling, reception, Cantonese, dialect, immersion

**Kathie Hoi Teng LAO** holds an MA in Translation (Research) from University College London. She received her BA in Translation from the Chinese University of Hong Kong in 2022 and worked as a research assistant at the Research Centre of Translation, CUHK. She is now a research assistant at the Department of Translation, CUHK. Her interest lies in audiovisual translation, subtitling and language variations.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.7.1 SUBSIGN: Subtitling Sign Languages

**Gabriele Uzzo** (University of Palermo)

**Emilia Perez** (Constantine the Philosopher University in Nitra, Slovakia)

**Enrico Dolza** (University of Turin)

**Abstract:** The recognition of Italian Sign Language (Lingua dei Segni Italiana - LIS) as an official language in 2021 (DL 41/2021) has emphasised the need to professionalise sign language subtitling, a practice that remains largely underrepresented in both academic research and professional training. Traditionally, interlingual subtitling is defined as “a translation practice that consists in presenting a written text [...] that aims to recount the original dialogue exchanged among the various speakers” (Díaz-Cintas & Remael, 2021: 9). While this practice has historically focused on the translation of spoken dialogues through the aural channel, sign languages rely on the visual channel, requiring new subtitling methodologies that account for this unique characteristic. Within this framework, the Erasmus+ project SUBSIGN (Subtitling Sign Languages) seeks to establish a comprehensive model for interlingual subtitling that fully integrates sign languages as source languages. This approach addresses a critical gap in current audiovisual translation (AVT) and media accessibility (MA) practices by creating tailored methodologies and guidelines that take into account the unique features of sign languages and promote their recognition within the audiovisual sector.

The project focuses on analysing both linguistic and technical distinctions between subtitling spoken languages and sign languages, identifying specific challenges in sign language subtitling, such as timing, segmentation, and visual-spatial organisation. Through collaborative efforts between Italian and Slovak partners, SUBSIGN will revise and test the methodologies and guidelines developed for Italian Sign Language, applying them to Slovak Sign Language (Slovenský posunkový jazyk, SPJ). Additionally, the project offers targeted training for sign language interpreters and AVT specialists, supporting both Deaf and hearing participants in developing cross-modal competencies essential for accessibility and media inclusion. These objectives align with the primary priorities of promoting equal opportunities, enhancing accessibility, and advancing the professional recognition of sign language subtitlers across Europe and beyond, aligning with the UN Conventions on Persons with Disabilities (2006) and their agency in creating and promoting accessible and inclusive practices. Ultimately, the project aims to develop a standardised set of best practices that makes sign language subtitling accessible and consistent across various media platforms.

(Cont'd)

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.7.1 SUBSIGN: Subtitling Sign Languages

**Gabriele Uzzo** (University of Palermo)

**Emilia Perez** (Constantine the Philosopher University in Nitra, Slovakia)

**Enrico Dolza** (University of Turin)

(Cont'd)

The broader objectives of SUBSIGN also include equipping Deaf professionals with the skills necessary to create and translate subtitles from their native sign languages, thereby enhancing their agency as audiovisual accessibility professionals, fostering their independence and expanding career opportunities within the media landscape. Furthermore, the project promotes the recognition of Deaf subtitlers and contributes to the creation of an inclusive media landscape that values linguistic diversity and accessibility. The project was initially presented in its early stages (Uzzo, 2023) and has since reached a more mature phase, where preliminary results on the intersection of subtitling and sign languages have been analysed. These findings are presented here to receive validation and feedback from the academic and industry communities. These efforts aim to position SUBSIGN as a model for future research in audiovisual accessibility, fostering an inclusive media ecosystem that acknowledges and respects linguistic diversity and recognises sign languages as full, autonomous languages within audiovisual contexts.

**Keywords:** Subtitling, Sign Languages, SUBSIGN, Deaf Empowerment, Inclusive Media Landscape

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.7.2 The Impact of Subtitle Speed on Chinese Viewers' Watching Experience: A Mixed Methods Eye-tracking Study

**Huihuang Jia** (University College London)

**Agnieszka Szarkowska** (University of Warsaw)

**Jorge Díaz-Cintas** (University College London)

**Abstract:** The ever-growing demand for subtitles in digital media, driven by the rise of platforms such as Netflix, has led to increased subtitle speeds that can be observed across the industry (Szarkowska and Gerber-Morón, 2018; Szarkowska et al., 2021). The pervasiveness of subtitling, coupled with this significant shift from standard to increasingly higher subtitle speeds, offer a timely opportunity to study the effects of speed on viewers' processing of subtitled videos. A substantial number of industry stakeholders, like the British Ofcom, as well as scholars from different disciplines have made attempts to study the impact that subtitle speeds have on deaf and hard-of-hearing viewers in the case of English-to-English subtitles (Szarkowska et al., 2016). Yet, few studies have been carried out on the subtitle speeds used in interlingual subtitling among hearing viewers reading subtitles in non-alphabetic-script languages such as Chinese. In the Chinese context, despite a noticeable shift being observed from the standard 5 characters per second (cps) to a higher display of 9 cps, limited research has been conducted on the impact that these different subtitle speeds would have on viewers and their cognitive processing of the information. In this presentation, we report on an eye-tracking study that examined how Chinese viewers' watching experience was affected by subtitle speed. The main goal of this study was to garner empirical evidence to understand how people perceive subtitled videos when reading subtitles, watching images, and listening to the soundtrack concurrently. With this goal in mind, we tested 31 Chinese viewers watching fragments of an English-language TV show subtitled into Chinese at two different speeds: standard (5 cps) and fast (9 cps). We measured viewers' comprehension, character identification, subtitle recognition, self-reported cognitive load, enjoyment, immersion, satisfaction, and preferences. Viewers' eye movements were recorded with an SMI RED 250 eye tracker. We found that while viewers could adjust to faster subtitles without compromising comprehension or immersion, fast subtitle speeds adversely affected character identification, subtitle recognition, enjoyment, cognitive load and satisfaction. Eye-tracking data showed that increased speeds led to fewer fixations and revisits, reduced dwell time, and a higher proportional reading time, yet did not affect the mean fixation duration. This research underscores that Chinese viewers gained advantages from the extended display duration of subtitles set at 5 cps. The findings provide empirical grounds that could help revisit current subtitling guidelines, audiovisual translation industry practices, and translator training.

**Keywords:** subtitling, subtitle speed, Chinese subtitles, watching experience, eye tracking

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.7.3 Enhancing Cross-Cultural Communication on Global Streaming Platforms: Evaluating the Ethical and Technological Challenges of AI-Generated Audiovisual Translation**

**Jing Zhao** (University Sains Malaysia)

**Mozhgan Ghassemiazghandi** (University Sains Malaysia)

**Hongjing Chang** (University Sains Malaysia)

**Xuguang Zhang** (Liaoning Vocational College of Ecological Engineering)

**Abstract:** With the rapid development of global streaming media platforms such as Netflix, the application of generative AI content (AIGC) in audio-visual translation has significantly enhanced the efficiency and diversity of cross-cultural communication. Netflix's AIGC technology employs tools like Context-Aware Machine Translation (CAMT) and Neural Text-to-Speech (NTTS) to automate the generation of subtitles and dubbing, thereby promoting the globalization of media content. Nevertheless, AIGC technology still has constraints, such as translation accuracy, emotional conveyance, and cultural adaptability, particularly in adapting to less common languages and cultural nuances. Simultaneously, the extensive application of AIGC has brought about ethical challenges in areas like data privacy, content fairness, and user participation rights. Hence, this study aims to assess the performance of AIGC technology on streaming platforms, disclose its technical and ethical issues, and put forward improvement suggestions to facilitate a more inclusive global media ecosystem. This research adopts a mixed research methodology. Through a systematic literature review, it analyzes the current application status of AIGC technology on streaming platforms and its advantages and limitations in diverse content production and global dissemination. The experimental design compares the performance of Netflix's built-in AI tools with that of manual translation in terms of translation accuracy, emotional conveyance, and cultural adaptability. Quantitative analysis is used to evaluate AIGC's accuracy in multilingual subtitle and dubbing generation using Bilingual Evaluation Understudy (BLEU) scores and emotional impact assessment through the Natural Language Toolkit (NLTK). Furthermore, in combination with the Bidirectional Encoder Representations from Transformers (BERT) model, the cultural adaptability of the text is analyzed to explore the applicability of AIGC tools in multicultural contexts.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.7.3 Enhancing Cross-Cultural Communication on Global Streaming Platforms: Evaluating the Ethical and Technological Challenges of AI-Generated Audiovisual Translation

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Through semi-structured in-depth interviews, qualitative analysis utilizes NVivo software to code and conduct thematic analysis of the opinions of audio-visual translation experts and legal experts, deeply delving into the ethical challenges of AIGC such as data transparency, content fairness, and user transparency.

The research results indicate that Netflix's AIGC tools perform relatively well in translation accuracy and emotional conveyance but have certain limitations in cultural adaptability, especially when dealing with underrepresented languages. The qualitative analysis highlights challenges in data transparency, content fairness, and user transparency. Particularly in the construction of the global digital ecosystem, AIGC needs to further optimize algorithms and enhance performance in multicultural backgrounds. Based on this, this study proposes several improvement suggestions. Firstly, enhancing data transparency by standardizing data use disclosures and providing users with clear data usage summaries. Secondly, refining algorithms to better account for cultural nuances by incorporating context-specific language datasets. Thirdly, strengthening user participation rights by enabling users to review and suggest adjustments to AI-generated translations. This study conducts an in-depth technical and ethical exploration of the application of AIGC in the global platform society, providing a new perspective for content diversity and inclusiveness in cross-cultural communication. Simultaneously, these research results and suggestions hold significant practical significance for users, creators, and industry practitioners in the platform economy, providing empirical evidence for constructing a more inclusive and diverse global media ecosystem.

**Keywords:** Streaming Media Platforms, Generative AI content, Cross-Cultural Communication, Ethics

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.8.1 Examining Media Framing amid Border Conflict: A Comparative Study of Selected Press Coverage on Galwan Valley (India-China Border) Standoff in 2020-21

**Afroz Yunus Khan** (Aligarh Muslim University)

**Abstract:** In the current scenario of Asia, the two major powers, India and China, share a great history of diplomatic and trade relationships. Both countries possess resilience, which has allowed them to flourish through the years against all difficulties. However, the India-China border dispute is also seen as one of the most dramatic conflicts in the Asian region. Despite having several peace pacts and friendly relations, as depicted by the popular slogan 'Hindi-Chini Bhai Bhai' (Indians and Chinese are brothers), initiated by the first Prime Minister of India, Jawaharlal Nehru, the relationship between the two countries has turned sour due to incessant border disputes followed by army face-offs. Conflict at the Galwan River Valley is seen as the deadliest standoff between Chinese and Indian troops after the 1962 and 1967 wars. It escalated with hand-to-hand combat that led to the deaths of soldiers from both countries, as reported. Such disputes capture people's minds through rigorous coverage. To accomplish their agendas of strengthening national interests, both Chinese and Indian media employ different tactics and techniques to gain national and international support. They use their respective media as a tool to propagate their side of the story. This situates the media as a central player in shaping international relations and constructing public images. Stories are framed in ways that influence public perception, necessitating an in-depth framing investigation. This study will employ content analysis as an analytical tool, utilizing an 'Explanatory Sequential Mixed-Methods' approach that includes both quantitative followed by qualitative analysis. For the quantitative aspect, the researcher will opt for a deductive approach, using emergent frames identified from prior literature to analyze and compare the frequency of each frame used in news stories, whereas news articles will be analyzed systematically to identify, examine, and interpret frames within texts, images, or other media forms using an inductive approach for the qualitative aspect. A leading English newspaper with the highest circulation from each country is chosen for the study. Therefore, 'China Daily' represents China, and 'The Times of India' represents India. All news articles related to the India-China conflict will be taken as a 'unit of analysis'. The study will cover 'a six-month period' as its time frame, beginning from the 2020 Galwan Valley standoff, i.e., May 5, 2020, to November 5, 2020. This study will help develop the literature for the emerging field of media framing and understand the media frames used in depicting the India-China conflict in the national dailies.

**Keywords:** India-China, Galwan Valley, Media Framing, Content Analysis, Border Conflict

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.8.1 Examining Media Framing amid Border Conflict: A Comparative Study of Selected Press Coverage on Galwan Valley (India-China Border) Standoff in 2020-21**

**Afroz Yunus Khan** (Aligarh Muslim University)

Cont'd

**Afroz Yunus Khan** is a research scholar pursuing PhD in the Department of Mass Communication at Aligarh Muslim University, India, since 2021. She has twice qualified UGC-NET and secured a Senior Research Fellowship under the Maulana Azad National Fellowship Scheme. Holding a post-graduate degree in Mass Communication, she has presented research papers in one national and three international conferences. Additionally, she possesses four years of teaching experience, and one of her works has been published in *The Indian Journal of Mass Communication and Journalism*. She remained active in cultural activities including anchoring, recording voice-over, directing/assisting short films and acted in some short movies/documentaries at university level. She has also reviewed films for a YouTube channel. She was recognized by a Hindi national daily, *Amar Ujala*, with award, 'Naari Sammaan (Respect for Women)' at a district level.

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.8.2 Research Pitch: Depictions of Witchcraft in Chinese Transmedia Historical Drama: A Case Study on Rendition and International Audience Response in Empresses in the Palace (Zhenhuan chuan 甄嬛傳)****Yan Ki Leung** (The University of Hong Kong)

**Abstract:** The prevalence of witchcraft in Chinese inner courts has become a significant source of inspiration contemporary creators of fiction and drama. As Chinese dramas gain popularity in international markets, global audiences are increasingly interested in the lives of imperial consorts. This paper employs the popular transmedia production *Empresses in the Palace* (Zhenhuan chuan 甄嬛傳) as a case study to investigate variations in the portrayal of witchcraft's aesthetics, symbolism, and narrative across diverse media formats, including novels, television dramas, comics, and Yue opera. Additionally, the paper examines the responses of international audiences to plot elements involving witchcraft and discusses the challenges of translating and adapting traditional religious culture for a global context. This research aims to provide a nuanced understanding of how contemporary transmedia productions represent, promote, and influence international perceptions of Chinese traditional culture.

**Keywords:** Transmedia production, Media adaptation, Challenges in localizing traditional religious cultures, International audiences, Historical drama, Witchcraft, Imperial consorts in China

**Otilie Yan-Ki Leung** is an MPhil student at the University of Hong Kong. Growing up with a passion for reading myths and urban legends from around the world, her research primarily focuses on the depiction of strange and sensitive events in imperial Chinese fiction. She has recently expanded her research to include the adaptations of magic in contemporary transmedia productions, exploring how these portrayals correlate with characterizations and function as plot devices. Her presentation on the drama *Empresses in the Palace* is one such example.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.8.3 Audiodescribers and Taboo: Results from a Transnational Survey

**Catarina Xavier** (University of Lisbon)

**Abstract:** European directives on Accessibility have actively stressed the long-lasting needs of vulnerable communities. Over the last decades, Media Accessibility (MA), as the access to media objects for any user who cannot access them in their original form (Greco, 2019), has gained increased significance. At a time when most information is disseminated through audiovisual products, the human right to access them is central, especially for users with impairment. Taboo has become a frequent resource in audiovisual products, either through images, words or sounds, by building on topics such as sex, scatology, body, sacred beings, food and death (Allan and Burridge, 2002) to characterize speakers, to create humour, to portray violence, to contextualize sex, among others. Sensory-impaired users are entitled to be given access to such a meaningful part of audiovisual products: why should blind users be deprived of violent images? And deaf users of sexual sounds? The accessibility of taboo(s) has recently attracted the interest of scholars in Accessibility Studies and Audiovisual Translation Studies. However, more research is urgently needed in this area. Regarding audiodescription, further research needs to be carried out on the treatment of visual taboos for users with different needs, and other takes on the topic are still required. Exceptions are some product- and reception-oriented studies covering the audiodescription of sex scenes (Franco & Monteiro, 2013; Sanz-Moreno 2017, 2018a, 2018b), users' opinions towards different styles of audio describing sex scenes (Sanz Moreno 2020) or the study of emotion responses to taboo scenes (Ramos Caro, Espín López and Rojo López 2021; Rojo López, Ramos Caro and Espín López 2022). Relatedly, the beliefs and perceptions of practitioners regarding visual taboo(s) still remain a grey, understudied area within MA.

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# THURSDAY, MAY 29 | **PARALLEL SESSION**

## **PS 2.8.3 Audiodescribers and Taboo: Results from a Transnational Survey**

**Catarina Xavier** (University of Lisbon)

(Cont'd)

Against this backdrop, this reception study reports on a large-scale survey targeting audio describers. This survey assesses their beliefs on the accessibility of taboo, as well as their perception of common practices, attitudes towards different strategies and reception of guidelines on taboo. Finally, triangulated with results from corpora analysis of audiodescriptions of taboo, this study will not only shed light on norms regarding taboo accessibility but also has the potential to significantly influence policy-making in this area.

**Keywords:** Audiodescription, Taboo, Practitioners, Beliefs, Survey

**Catarina Xavier** is Junior Researcher at the School of Arts and Humanities, University of Lisbon, where she also teaches Audiovisual Translation at the MA in Translation. She is also a Researcher with the Research Group on Reception and Translation Studies at the University of Lisbon Centre for English Studies (since 2007). She holds a PhD in Audiovisual Translation (2019), a corpus and questionnaire-based study focused on taboo in subtitling. Her research has looked into Audiovisual Translation, Translation Studies, Translation of Taboo, Subtitling, and Translation Norms. Recently, she has directed her research interests towards taboo within accessibility (SDH and AD), with the project: *How Accessible is Taboo? A multi-method comparative study of taboo accessibility in audio description and subtitling for the Deaf and hard of hearing* (2022-).

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.9.1 Customizing AI Language Models for the Production of Quality Artwork Audio Descriptions

**Silvia Dini** (University of Parma)

**Luca Andrea Ludovico** (University of Milan)

**Maria Joaquina Valero Gisbert** (University of Parma)

**Abstract:** The path towards making visual art more accessible is rapidly evolving. In the museum context, audio description (AD) is a crucial tool for providing access to diverse audiences by intersemiotically translating visual content into verbal descriptions. However, the widespread adoption of ADs in museums remains limited due to financial constraints, resource shortages and few professionals in the field. The Generative Pre-trained Transformer (GPT) series, developed by OpenAI, has revolutionized the field of natural language processing (NLP) and artificial intelligence (AI). These Large Language Models (LLMs) show exceptional performance across a wide range of NLP tasks, including language translation, image description, text summarization, and question answering. In particular, GPT-4 and, by extension, GPT Plus, models provide enhanced functionalities and customized options for creating sophisticated AI applications, including personalized gpts. The present study builds upon previous research that analysed the accessibility level of a corpus of artworks ADs produced by prompting different LLMs (OpenAI ChatGPT 3.5, Google Gemini, and Microsoft Copilot), specifically addressing necessities of a visually challenged and/or blind audience. In this prior research, primary discursive structure, lexical and textual characteristics were examined through the use of a text analysis software called Sketch Engine and AD guidelines. The findings revealed both positive aspects and shortcomings; notably, these models often prioritized engaging narratives over delivering a deep and precise analysis of the artwork's elements (Dini et al., forthcoming).

To achieve higher quality audio descriptions, the present study aims to create a customized gpt chatbot, originally instructed with specific AD guidelines, utilizing the previously mentioned functionality of GPT Plus. Initially, a comparison of guidelines for artworks AD produced by various entities and organizations was carried out, resulting in a comprehensive final list.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.9.1 Customizing AI Language Models for the Production of Quality Artwork Audio Descriptions

**Silvia Dini** (University of Parma)

**Luca Andrea Ludovico** (University of Milan)

**Maria Joaquina Valero Gisbert** (University of Parma)

(Cont'd)

For clarity, the list was organized into three macro-categories: macrostructure, microstructure, and multimodalities. This final list serves as the foundation for the machine when generating ADs for artworks.

Unlike the previous study, the guidelines in this case are used to configure the customized gpt in advance, ensuring that the model consistently follows these instructions. The bot employs the “chain-of-thought” prompting principle, allowing users to engage in a conversation with it. The artworks ADs provided by the bot will be analysed and compared with the original ADs created by authorised organisations (museums and/or associations) in order to assess the impact of the prior training on promoting accessibility and carefully crafted narrative. As AI language models continue to advance, this study seek to evaluate if their integration can be a valuable support in the translation process, bridging the gap between technology and the humanities, and providing direction for future studies in the field, especially regarding the evolving role of the translator.

**Keywords:** Audio description (AD), Artificial Intelligence (AI), Accessibility, Computer-Human Interaction, Translation, Visually Impaired and Blinds (VIB)

**Silvia Dini** is a Ph.D. student in Learning Science & Digital Technologies at the University of Parma (Italy), DUSIC Department (Discipline Umanistiche, Sociali e delle Imprese Culturali), specializing in the area of semiotics and translation for inclusion. Her Ph.D. project explores the field of sonification and AI applied to visual art Audio Description to enhance accessibility for the benefit of diverse audiences.

(Cont'd)

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THURSDAY, MAY 29 | **PARALLEL SESSION****PS 2.9.1 Customizing AI Language Models for the Production of Quality Artwork Audio Descriptions****Silvia Dini** (University of Parma)**Luca Andrea Ludovico** (University of Milan)**Maria Joaquina Valero Gisbert** (University of Parma)

(Cont'd)

After graduating in 2015 in Foreign Languages and Cultures at the University of Urbino "Carlo Bo", she attended a 2nd cycle Degree in Language, Cultures and Communication at the University of Modena and Reggio Emilia. She is currently a visiting research student at the City University of Hong Kong.

**Luca A. Ludovico** is an associate professor at the Department of Computer Science, University of Milan, Italy. He received a Master's Degree in Computer Engineering from Politecnico di Milano and a Ph.D. in Computer Science from the University of Milan. Since 2003 he has been a member of the Laboratory of Music Informatics of the University of Milan, and his research interests deal with sound and music computing. In particular, his scientific activities focus on the multi-layer representation of music information, computational musicology, computer-supported music education, and intangible cultural heritage. As a member of the IEEE Technical Committee on Computer Generated Music, he has been one of the main contributors to the standardization of the IEEE 1599 format.

He is currently the vice-chair of the IEEE Working Group for XML Musical Application (WG 1599). Moreover, he is a member of the CINI Lab for Artificial Intelligence and Intelligent Systems, MIDI Association, and W3C Music Notation Community Group.

**Maria Joaquina Valero Gisbert** PhD in Linguistics from the University of Valencia (Spain). Associate Professor of Lingua e Traduzione Spagnola L-LIN/07 at the University of Parma Studies, DUSIC Department (Discipline Umanistiche, Sociali e delle Imprese Culturali), Unità di Lingue e Letterature Straniere. His research areas are Lexicography, Hispanic Phraseology, Audiovisual Translation, and Audio Description. In this last field, she has specialized in the audio description of audiovisual products transmitted through screens, the big screen, cinema, television, or mobile devices. Lately, it has focused in audio description using artificial intelligence, especially in museum environments.

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# THURSDAY, MAY 29 | PARALLEL SESSION

## PS 2.9.2 The Impact of AI and Technology in AVT from a Practitioner's Point of View

**Ekaterina Pliassova** (SUBTLE)

**Tina Shortland** (NAVIO)

**Abstract:** As AVT practitioners, we are living with an ever-looming AI cloud over our heads. We've had to constantly adapt and overcome technological advancement and challenges in order to be able to survive in the industry, with a pure passion for quality localisation and audiovisual media.

At the same time, we feel like there is a large disconnect between the different key players in the industry: the end clients, the vendors and LSPs, the technology developers, the academics and us, the practitioners. There are many parts at play, tugging in all directions – money and budgets, speed, keeping up with demand, understanding the audience, but that which perhaps has the least power of all is the human element of the output – the authors of the very work that is being produced and shown to millions, or even billions of people across the globe. With this talk, we are hoping to share our experience in the field, and the ways in which we think AI could be used to our advantage, with collaboration at the centre, rather than replacement of human input. We believe that AI can be useful and beneficial, but that there are some important elements that are being overlooked as every actor is trying to get ahead at full speed, losing sight of the larger picture in the process. Practitioners are largely uninvolved in the development of technology and tools, in spite of being the very experts of said technology, sitting on a wealth of knowledge and experience that could help developers understand what we really need and how the output could truly improve on many levels.

AVT is at the core a creative endeavour, and creativity is what humans do best. What we as AVT practitioners need are tools to aid us in our creative journey, rather than taking away from us what we do best – translation and authorship. We would like to explore what sort of tools we think are lacking today, that could be easily implemented in order to help us work better and more efficiently. We would also expand on the human aspect of our job, and the fact that this is what it is in the end – a job and a way to make a living.

**Keywords:** AVT, practitioner, AI, technology, collaboration, creativity, audiovisual translation, subtitling, LSP, localisation, tools

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.1 Panel Discussion: Training Audio Describers: An Industry-Centred Approach**

**Melissa Hope** (Descriptive Video Works)

**Adrienne Livingston** (Freelancer, Audio Description narrator and Consultant, Audio Description Training Retreats)

**Felicia Teter** (Freelancer, Audio Description writer)

**Lucy Hwang** (Netflix)

**Abstract:** As more diverse stories are being told on television, in movies, and on streaming services, more diverse describers are also needed to create AD that is culturally competent and truly reflects the communities that are being served. Our industry-wide challenge is to identify potential describers from under-represented populations and get them trained to produce quality audio description. In addition, one of the observations from our industry-facing people is that audio describers emerging from current trainings in North America are often trained broadly, but are not necessarily ready to work in any one sector. The trainings often cover description for theatre, for museums, and for prerecorded media all in one course, and they don't include how to use the software required by certain clients or the different guidelines that different companies have. Though a writer may have a certificate from a training program, companies have to invest additional time in education after hiring newer writers, and if they don't have time for that, potentially good writers might be turned away and get discouraged. If we are going to increase the diversity of the audio description industry, we need to make sure that new writers are trained to what the industry needs and are ready to work. These challenges will need to be met by collaborative approaches. We have combined the forces of an AD training company that is owned and run by a blind AD instructor, a leading audio description company, an entertainment company that is a major purchaser of audio description, and a non-profit organization that uplifts and celebrates the work of Black, Brown, and Indigenous filmmakers to create a new 6-week training program and a mentorship that are specifically targeted to making sure that the new writers are ready to start work for the industry partners immediately upon graduation.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.1 Panel Discussion: Training Audio Describers: An Industry-Centred Approach**

**Melissa Hope** (Descriptive Video Works)

**Adrienne Livingston** (Freelancer, Audio Description narrator and Consultant, Audio Description Training Retreats)

**Felicia Teter** (Freelancer, Audio Description writer)

**Lucy Hwang** (Netflix)

(Cont'd)

We would like to present our approach and our learnings to the larger industry and to academics within the audio description space in the hopes that others can build on this program. We envision this to be a panel where we each present the parts of the training that we led and what worked and what didn't, followed by a lively discussion with the audience about how this can be expanded and improved to help our whole industry.

**Keywords:** Audio Description Training, Diversity and Inclusion, Audio Description Industry

**Melissa Hope** - find out more about the speaker: <https://ca.linkedin.com/in/melissa-hope-697a05a4>

**Adrienne Livingston** is a freelance Audio Description narrator and a consultant for Audio Description Training Retreats.

**Felicia Teter** is a graduate of the training created by Audio Description Training Retreats, supported by the BlackStar Film Festival, and sponsored by Descriptive Video Works. They are now working as a freelance Audio Description writer and they do live theatre description as well.

**Lucy Hwang** has been Dubbing Title Manager at Netflix Korea since 2021. She manages global dubbing production for Korean export titles and also oversees the quality of Korean audio descriptions. Before Netflix, she worked as Project Manager for both Iyuno and SDI on subtitle and dubbing localization.

With a focus on accessibility, Lucy has been initiating several local audio description initiatives to engage and expand the reach of Netflix's Korean content. Her expertise in the dubbing industry allows her to deliver an enhanced experience for diverse global audiences.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.2.1 Defining Chinese Web Novel as China's Popular Culture under the Theoretical Framework of the Study of Korean Popular Culture**

**Xinyue Wang** (The University of Hong Kong)

**Abstract:** In the realm of East Asian popular cultural exchanges, it is undeniable that Mainland China has lagged behind its regional counterparts in terms of influence. Notably, Korean popular culture, Japanese manga and anime have made significant international strides, overshadowing China in this regard. However, existing scholarly investigations predominantly often neglect a truly distinctive cultural phenomenon where China surpasses other East Asian regions: web novels. Simply put, Chinese web novels have already leveraged into mainstream culture and then popular culture through globalization, new media and digitalization, and fandom in maximizing its influence. Together, these elements converged to shape a new paradigm in the world of online literature and cultural commerce, even constructing a mature and robust business ecosystem for the whole world, as the most representative and competitive popular culture in China. However, there is never a clear acknowledgment, academic scrutinization, and definition of popular culture for Chinese web novels. In that sense, this essay aims to examine and define Chinese web novel as China's popular culture. In particular, this essay will address both the existing researches of Chinese popular culture, Chinese web novels, as well as the study of Korean popular culture as theoretical frameworks. Particularly, this essay will firstly demonstrate the overview of China's popular culture and the role of web novels, as well as the limitations of existing studies of this field. Then, this essay will aim to define web novels as China's popular culture under the theoretical frameworks of the study of Korean popular culture. Specifically, there are three spheres to be discussed: globalisation, new media and digitalisation, as well as fandom.

**Keywords:** Media and Popular Culture, Platform Studies, Localization and Globalisation, Fandom Studies

**Xinyue Wang** is a full-time PhD student in the Department of Sociology at the University of Hong Kong. Prior to joining HKU, she earned her bachelor's degree from the University of Toronto and pursued her master's degree at the National University of Singapore, both with the major on media and communications. Her research interests encompass Media and Culture Studies, Popular Culture in East Asia, Social Media Platforms, Fandom Studies etc.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.2.2 Bridging Cultural Gaps: Exploring the Challenges and Opportunities of Audio Description for Korean Content on Global Streaming Platforms**

**Laura Martínez Uriaga** (Independent)

**Abstract:** This study examines the surge in popularity of Korean audiovisual productions —such as K-dramas and films— on global streaming platforms. It thoroughly investigates the need for high-quality audio descriptions while simultaneously exploring the intricate cultural-specific elements that Korean media portrays, which pose a complex challenge for audio describers. The primary objective of this research is to highlight the need for highly skilled and culturally aware and sensitive audio describers who can effectively tackle Korean content. These professionals are considered to play a pivotal role in bridging the gap between visually impaired audiences and Korean culture and audiovisual productions. The study draws attention to recent popular Korean dramas such as "엄마친구아들" (Love Next Door) and "웰컴투 삼달리" (Welcome to Samdal-ri), which despite their international appeal lack audio description options on major streaming platforms like Netflix. This underscores the urgent need for improvement in accessibility features on Korean content. Furthermore, this research explores innovative strategies aimed at maintaining balance between cultural authenticity and content accessibility for diverse and international audiences. This poses a significant challenge due to South Korea's distinctly hierarchical society and its usage of mannerisms and social cues, which may potentially create a cultural misunderstanding for Western viewers due to their cultural backgrounds. Overall, the aim of this study is to identify the challenges that audio description of Korean content poses while examining user reception and engagement with this content. It is expected for this to provide valuable insights into the effectiveness of current audio description practices and help identify areas for improvement to enhance user experience for visually impaired audiences worldwide.

**Keywords:** Audio description, South Korea, K-dramas, User experience, Media accessibility

**Laura Martínez Uriaga** is an early-career independent researcher who has been focused on media accessibility within the fields of Translation and Korean Studies. She started her career with an undergraduate degree in Translation Studies, where she developed her first research on Audio Description as a Didactic resource. After, she moved onto a master's degree in Applied Linguistics with a minor in Korean, where she mainly focused on Korean Linguistics and Translation. As an independent researcher she has focused her research on the usage of Audio Description as a Didactic Resource for Translation Students, as well as Audio Description as a Tool for Social Inclusion and her most recent research on Audio Description in the field of Korean Media. She is currently enrolled on a master's degree in Korean Studies at The Academy of Korean Studies, where she is exploring the intersection between Audio Description and Cultural Globalization, as well as the reach of accessibility in streaming platforms.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.2.3 Re-Conceptualizing Cultural Dissemination in the Lens of Translational Spaces: A Case of the English Dubbed Journey to the West**

**Ge Song** (Education University of Hong Kong)

**Xuemei Chen** (Lingnan University)

**Abstract:** The Chinese classic TV series Journey to the West was dubbed into English by China Central Television in 2020. While it enjoys some popularity in the English-speaking world, many Chinese viewers learn English from this dubbed drama, aided by timely danmu dictionaries and back translations. This article delves into the directions of this dubbing's dissemination by utilizing translational spaces, a conceptual tool substantiated by incorporating the concept of diaspora. It contends that the dubbing possesses a diasporic nature and is somewhat situated in the "third space" through intercultural adjustments. There is no contradiction between the "outgoing" of Chinese culture and the "inward" flow for Chinese viewers learning English or seeking entertainment. The dichotomous "in-and-out" mindset might be discarded, given the reality of multi-/non-/anti-directional dissemination. The perspective of translational spaces allows us to witness a collective online carnival sparked by cultural untranslatability, where multiple purposes and pursuits are celebrated. This challenges the notion of translation as a straightforward, single-directed practice and illuminates the mechanism of cross-cultural exchange through audiovisual translation in the current digital age.

**Keywords:** Journey to the West, audiovisual translation, translational spaces, dubbing, cultural dissemination, diaspora

**Dr. Ge SONG (宋歌)** is Assistant Professor in the Department of Linguistics and Modern Linguistics, The Education University of Hong Kong. He studies urban sociolinguistics, Chinese culture in global contexts, linguistic/semiotic/urban landscapes, and digital cultural heritage.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.2.3 Re-Conceptualizing Cultural Dissemination in the Lens of Translational Spaces: A Case of the English Dubbed Journey to the West**

**Ge Song** (Education University of Hong Kong)

**Xuemei Chen** (Lingnan University)

(Cont'd)

He has published in major journals in translation studies, sociolinguistics and cultural studies, such as *Translation Studies*, *Translation and Interpreting Studies*, *Babel*, *Perspectives*, *Translator*, *Critical Arts*, *Interventions*, *Journal of Multilingual and Multicultural Development*, *International Journal of multilingualism*, *Language and Intercultural Communication*, *Asia Pacific Translation and Intercultural Studies*, and *Translation Quarterly*, among others. He is an Editorial Board Member (Associate Editor) of *Humanities & Social Sciences Communications* (SSCI, A&HCI), and an Editorial Board Member of the journal *The International Journal of Chinese and English Translation & Interpreting*.

**Dr. Xuemei Chen (陈雪梅)** is Assistant Professor in the Department of Translation at Lingnan University. Her main research interests include translation and social media, reception studies, translation and gender, and children's literature in translation. Her articles appear in internationally peer-reviewed journals such as *Translation Studies*, *Target*, *Perspectives*, *Babel*, and *Children's Literature in Education*. She is an Editorial Board Member (Associate Editor) of *Humanities & Social Sciences Communications* (SSCI, A&HCI).

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.3.1 Reviving the Lost Voices: Exploring AI and Voice Cloning in the Restoration of Castrato Culture**

**Yuefei Yan** (*Communication University of Kunming*)

**Abstract:** The term "artificial intelligence" (AI) was first introduced in 1956 at the Dartmouth Conference in the United States. Since then, rapid technological advancements have expanded AI's influence across multiple industries, including music, empowering artists to break conventional boundaries and create complex, non-traditional works (Verma, 2021). By enabling nuanced expression, AI has redefined artistic practices and fostered innovative approaches (Brock & Sorger, 2021). Traditionally, restorationism emphasizes historical fidelity, yet it is equally vital to critically analyze the past to shape the future (Hourdequin, 2013). This perspective opens the door for AI-driven restoration in music archaeology, particularly to revive the lost vocal tradition of castrato singers. Originating in 16th-century Italy, castratos flourished across Europe during the 17th and 18th centuries, making significant contributions to operatic art through their unique vocal timbre (Barbier, 1988). Historical studies have explored castratos' cultural and technical significance, but technology's potential to recreate their voices has remained largely uninvestigated. Alessandro Moreschi, the only castrato with recorded works, left limited phonograph recordings from 1902 and 1903 (Law, 1984). Despite these recordings' limitations, recent advancements in voice cloning technology—encompassing speech synthesis and voice replication through software—allow for the possibility of recreating a castrato's distinct sound (Parkinson, 2015). Voice cloning has seen applications in personalized voice assistants, dubbing, and interactive experiences, yet its potential for reviving the Baroque-era castrato culture remains unexplored.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.3.1 Reviving the Lost Voices: Exploring AI and Voice Cloning in the Restoration of Castrato Culture**

**Yuefei Yan** (*Communication University of Kunming*)

(Cont'd)

This research aims to bridge this gap by examining four primary areas: (1) analyzing the historical and cultural contexts of castrato singers, (2) exploring the capabilities of voice cloning technology, (3) investigating the cultural implications of using castratos as a medium in music archaeology, and (4) assessing potential challenges and future prospects. To accomplish these goals, the study will use three methods: (1) experiments with computer tuning technology to emulate castrato timbre using the voice of a contemporary singer processed to resemble a castrato; (2) participatory observation through repeated listening to verify the success of these processed sound clips; and (3) data collection and comparative analysis, utilizing both historical recordings of Moreschi and modern singers to identify shared elements that support voice cloning efforts.

The study's significance lies in its novel use of AI to recover and celebrate a distinctive cultural phenomenon of the Baroque era, demonstrating the intersection of technology and historical music restoration. This exploration expands the boundaries of AI in sound and music applications and creates a foundation for interdisciplinary dialogue. By delving into AI's role in cultural preservation, the research not only aims to rediscover the artistry of the castrato tradition but also to spark discussions on how AI can enrich artistic heritage. This work ultimately aspires to inspire new perspectives on AI's transformative potential in fostering creativity and cultural expression.

**Keywords:** AI in Music Restoration, Voice Cloning Technology, Castrato Cultural Revival

**Yuefei Yan** holds a Master's in Music Performance (Vocal) from the University of Sheffield, UK, and a Bachelor's in Music Performance (Vocal) from Yunnan Arts University, China. She is currently a Vocal Tutor and Administrative Staff member at the Office of Development Planning and Assessment at Communication University of Kunming.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.3.2 The Artificial Bond Culture: How China's Generative AI Transforms Social Ties in Indonesian Society**

**Abstract:** After OpenAI launched ChatGPT in late 2022, ByteDance, TikTok owner, joined the competition in the development of artificial intelligence (AI) technology by launching for generative AI (GenAI) applications, namely Cici AI, Coze, ChitChop, and BagelBell. Of the four, the most popular is Cici AI (or the Chinese market version is called Doubao). Unlike ChatGPT, China's GenAI is presented in a female gender and feminine persona. Cici AI as an AI companion distributed internationally is quite popular in Global South countries, especially Indonesia. This study analyzes how China's GenAI transforms social ties in Indonesian society. I draw on platform studies and Science and Technology Studies (STS) more broadly to make sense of what AI companion is (Hepp et al, 2023), and I combine with the concepts of 'emotional bubbles' (Mloyeni, 2024) and 'digital affect culture' (Döveling et al, 2018). I draw on the digital ethnography method with a focus on the practice of using Cici AI apps. Data is collected from multiple sources, including participant observation and in-depth interviews with Cici AI users in Indonesia. The result of this study is that the presence of Cici AI in the lives of generation Z users as digital natives is able to transform social bonds, although it cannot replace social bonds as a whole. Meanwhile, in the Millennial and X generations, this AI companion is not strong enough to transform social bonds, but users use them for their own purposes in social life. In other words, users are also active in producing other social bonds that are different from those designed by the Cici AI platform. Thus, I conclude that the presence of AI companions in the social life of Indonesian society gives rise to other social bond which I conceptualize as artificial bond culture.

**Keywords:** China GenAI, platform studies, artificial bond culture, AI companion, Indonesia

**Moch Zainul Arifin** is a PhD candidate in Media and Cultural Studies, Universitas Gadjah Mada, Indonesia.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.3.3 The ISV Technique: Measuring Efficiency in Non-live Interlingual Subtitling for Croatian as a Low-resourced Language**

**Željko Radić** (University of Surrey)

**Abstract:** This paper suggests interlingual subtitle voicing (ISV) as an innovative technique for the creation of interlingual subtitles through human-machine interaction at the crossroads of traditional modes of translation: subtitling, interpreting and respeaking. The ISV approach (Radić et al., 2023) enables a human subtitler to voice rather than type non-live subtitles into a proprietary tool with integrated speech recognition (SR) technology. SR is still not as readily available for low-resourced languages as it is for major languages. As a part of the MA (Radić, 2018) and PhD study (forthcoming), a specialised online tool was developed that utilises Google Voice Typing API: SpeakSubz. This software (Radić, 2023) enables features that the underlying technology does not have for low-resourced languages, such as voicing punctuation and entering misrecognitions into the system for automatic corrections and improvement of accuracy. In that way low-resourced languages can also take advantage of LLM-based technologies already utilised by subtitle translators of major languages. The tool is, as per Action Research (Bogucki, 2011; Cravo & Neves, 2007; Kredens & Bogucki, 2016; Massey, 2021; Neves, 2018) and agile software development (Dingsøyr et al., 2012), developed in cycles and enables constant adjustments to the subtitle translation workflows in order to cater for the emerging technologies in AVT, such as SR, MT and AI, in subsequent research cycles. This specialised tool enabled gathering data about efficiency which was defined as a sum of accuracy and speed. Accuracy was determined by analysing translated subtitles using an adapted NTR model utilised in respeaking, developed by Romero-Fresco and Pöchhacker (Romero-Fresco & Pöchhacker, 2017). Additionally, screen recording integrated within the tool enabled observing the translation processes and measuring durations of different subtitle translation processes: voicing, typing and editing.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.3.3 The ISV Technique: Measuring Efficiency in Non-live Interlingual Subtitling for Croatian as a Low-resourced Language**

**Željko Radić** (University of Surrey)

(Cont'd)

This paper will present data about efficiency (accuracy and speed) of 15 language professionals using Croatian SR after a 10-hour training. These language professionals had no prior experience with voicing nor respeaking. Finally, based on their experience (SUBX), participants evaluated both the new technique and the dedicated tool, offered feedback and suggestions, some of which will be integrated in the specialised tool for the subsequent research cycle. The next cycle will also test MT and combined multimodal input, such as SR and touch-screen functionality, to find the most efficient workflows, while keeping in mind subtitlers' physical and mental wellbeing. The tool and the technique also need to be highly customisable to cater for individualistic preferences and needs of various subtitle translators, especially working with low-resourced languages. Additionally, the technique can be a bridge towards live subtitling, that would enable training of voicers in non-live subtitle translation before moving on towards live subtitling for accessibility once the desired accuracy is reached.

**Keywords:** SR, speech recognition, ISV, non-live subtitling, interlingual subtitling, accuracy, efficiency, NTR model

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.4.1 Beyond the Subtitled: Institutional and Workplace Challenges in Subtitling Workflows at a Swiss Bilingual TV Channel**

**Sevita Caseres** (University of Geneva)

**Tinka Stössel** (University of Geneva)

**Alexander Künzli** (University of Geneva)

**Abstract:** This presentation explores intralingual subtitling production and distribution at a bilingual Swiss TV channel, focusing on the experiences of six in-house subtitlers and their team manager. The broader study underpinning this paper aims to map the subtitlers' processes, roles, resources, and interactions within the subtitling ecosystem for news broadcasts, while also identifying areas for potential optimization. Employing a workplace study methodology – an innovative approach in audiovisual translation studies – this research provides empirical insights into subtitling practices shaped by a multilingual context. We investigated the workflows of three German and three French subtitlers, utilizing online questionnaires, non-participant observations of the subtitlers' workday, and retrospective interviews. Additionally, the perspectives of the team manager were incorporated. Our investigation into the subtitling team's processes and social dynamics has uncovered challenges imposed by both industry and institutional constraints. This paper will thus first delineate the current subtitling workflows employed by the team and then present a model that illustrates various constraints impacting these workflows, including human, financial, and technological resources, which in turn may affect subtitle distribution and media accessibility. Such challenges include, for instance, that subtitling ecosystems in Switzerland are influenced by a multifactorial interplay of multilingualism, as well as legal and institutional requirements, leading to diverse and often fragmented workflows. The Swiss legislative framework imposes a requirement for subtitling news broadcasts for d/Deaf and hard of hearing audiences, yet it lacks harmonized quality guidelines, leaving regional TV channels to navigate these issues independently. Furthermore, a distinctive challenge in the Swiss context, as highlighted by the subtitlers, is the complexity of translating Swiss German dialects into standard German subtitles, which is complicated by the limitations of available speech recognition technology.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.4.1 Beyond the Subtitled: Institutional and Workplace Challenges in Subtitling Workflows at a Swiss Bilingual TV Channel**

**Sevita Caseres** (University of Geneva)

**Tinka Stössel** (University of Geneva)

**Alexander Künzli** (University of Geneva)

(Cont'd)

Therefore, an examination of broader contextual factors is essential for understanding their impact on subtitling practices at a prototypical regional Swiss TV channel. By elucidating institutional and industry challenges, this study provides insight into factors that influence workflow efficiency and highlights areas where improvements could enhance subtitle quality and accessibility. Additionally, it advances collaboration between industry and academia by addressing the concerns of practitioners, whose needs are often underrepresented or overridden in favor of other priorities.

**Keywords:** subtitling workflows, intralingual subtitling, bilingual TV subtitling, workplace study, institutional constraints

**Sevita Caseres** is a Research Associate at the Faculty of Translation and Interpreting of the University of Geneva, where she specializes in research on French and German subtitling. Sevita completed a PhD at University College Cork, focusing on processes and collaboration in two French subtitling production contexts. Her research interests include subtitling practices and processes, subtitler working conditions and workplaces, as well as collaboration in translation. Additionally, she is an Editorial Assistant for the translation studies journal *Parallèles*.

CO-AUTHORS:

**Tinka Stössel** is a Research Assistant and PhD student at the Faculty of Translation and Interpreting of the University of Geneva, as well as Editorial Assistant for the translation studies journal *Parallèles*.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.4.1 Beyond the Subtitled: Institutional and Workplace Challenges in Subtitling Workflows at a Swiss Bilingual TV Channel**

**Sevita Caseres** (University of Geneva)

**Tinka Stössel** (University of Geneva)

**Alexander Künzli** (University of Geneva)

(Cont'd)

*Her dissertation is an action research project aiming to provide suggestions for a more sustainable system of subtitling in the streaming industry, and she recently wrote a book chapter on audiovisual translation for streaming platforms. She has an MA in cultural and cognitive linguistics and was most recently involved in the Subtitling Ecosystem project, which sought to analyze the subtitling process at a bilingual Swiss TV channel.*

**Alexander Künzli** is Professor of Translation Studies at the Faculty of Translation and Interpreting of the University of Geneva. He holds an MA in translation and psychology from the University of Geneva and a PhD in French Linguistics from Stockholm University. His main research interests are audiovisual translation and translation quality assurance. He is Editor-in-Chief of the translation studies journal *Parallèles* and Co-editor of the book series *Audiovisual Translation Studies* published by Frank & Timme. Among his most recent publications are a handbook on audiovisual translation as well as articles on the workplace psychology aspects of interlingual subtitling.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.4.2 Revision Practices in Audio Description: Results from a Survey Conducted in China**

**Gert Vercauteren** (University of Antwerp)

**Qi Liu** (Communication University of China)

**Abstract:** Thanks to growing social awareness and increasing regulating initiatives, audio description (AD) is establishing itself as an access service worldwide. Over the past decade, despite the absence of explicit legal mandates, audio description practice has significantly increased across China. Grassroots volunteer movements have been pivotal in expanding AD services at various venues (Tor Carroggio & Casas-Tost, 2020). With the growing volume of audio descriptions being produced, monitoring and guaranteeing the quality of those descriptions becomes ever more important. One way to safeguard that quality is through the practice of revision, i.e. checking the descriptions “in order to spot problematic passages, and then making or recommending any corrections or improvements” (Mossop, 2020, p. xii). In other fields of translation, revision is already firmly integrated into the production process, partly thanks to recent standardisation initiatives such as ISO 17100:2015 or EN-15038:2006. Many LSPs have integrated robust revision procedures and principles in their workflows, and translation scholars have extensively studied the process. In AD, however, the topic has received far less attention: there are no standardised revision procedures and very little is known about how (or even if) revision is done in practice.

With this presentation, we want to explore this uncharted territory by mapping current revision practices in China. We will present the results of a survey that was developed as part of a PhD project at the University of Antwerp and will be distributed in the last quarter of 2024 among Chinese audio describers. For this study, we will distribute a customized version of the survey tailored to the current practices in China, focusing primarily on Beijing, Shanghai, and Guangzhou, which are the leading regions for audio description development in mainland China (Liu et al., forthcoming). Our presentation will consist of three parts: first, we will briefly give an overview of current AD practices in China.

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# Friday, may 30 | **Parallel Session**

## **PS 3.4.2 Revision Practices in Audio Description: Results from a Survey Conducted in China**

**Gert Vercauteren** (University of Antwerp)  
**Qi Liu** (Communication University of China)

(Cont'd)

Second, we will explain the methodology we adopted for our survey, highlighting essential concepts from the field of revision we used in our survey (e.g. 'quality') and the possible problems they pose in the field of audio description. Finally, we will present the survey results, focussing both on self-revision (i.e. audio describers checking and amending their own descriptions) and other-revision (i.e. audio describers revising the work of others). We will look at revision practices of individual audio describers and describers working in LSPs, broadcasting companies or other organisational structures, with a focus on the different revision workflows they adopt and the materials they use during their work. As such we want to identify current practices but also gaps in AD revision and pinpoint possible avenues for further research.

**Keywords:** audio description, AD quality, AD revision, survey

**Gert Vercauteren** is a tenure track lecturer in Translation Technology at the Department of Translators and Interpreters of University of Antwerp. He holds a PhD in Translation Studies and his research focuses on Media Accessibility in general and audio description in particular. His current research interests include the cognitive load imposed on people with sight loss by audio description, computer assisted and machine translation of audio description and the role and description of sound in AD. He is a member of the TricS research group and the OPEN Expertise Centre and a member of the editorial board of the new book series on audiovisual translation by Frank & Timme.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.4.3 How to Deal with Poor Quality Pivots in Translation – Successful Strategies, Techniques and Procedures**

**Paweł Aleksandrowicz** (Maria Curie-Skłodowska University)

**Abstract:** We have a fairly good understanding of the pitfalls of pivot translation and the negative effects it can have on the final product. Research shows that the process of pivot translation impoverishes the humour, twists character-specific language, misrepresents the style of the original, distorts or eliminates cultural items and vulgarisms. As a result, the end text is generalized, over-condensed and stylistically poorer than the original. Moreover, errors introduced in the pivot are often carried over to the subsequent text, and the longer the chain of translations, the more distortions accumulate in the end product. However, very little attention has been paid by scholars to cases where translators did manage to tackle the problems related to pivot translation and prepared target-language renditions which achieved a commercial or artistic success. Understanding a successful pivot translation process is crucial for translator training, recruitment, template creation, as well as development and improvement of computer-assisted translation. Translators, translator trainers, project managers, software developers and various other stakeholders need to know not only how to identify the negative effects of the pivot translation process, but also how to mitigate them. The presentation shall try to provide some insight into this matter. Drawing from research papers by other scholars and my own study on the successful Polish translation of the Turkish TV series *Camdaki Kiz* (2021–2023), I will present an array of possible translation procedures that can be applied to produce an accurate end-text based on a pivot translation, even if the latter is of poor quality. I will cover general approaches and macrostrategies, and progress to specific translation techniques and procedures that are useful when dealing with the typical shortcomings of pivot templates – language errors, improper vulgarity and colloquiality, distorted cultural references, incoherent or downright incomprehensible dialogue. Finally, I will reflect on the competences a translator should possess to deliver quality renditions and succeed on the modern AVT market.

**Keywords:** pivot translation, templates, indirect translation, translation procedures, translator competences

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

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.5.1 Indirect Translation at Film Festivals in China: A Case Study of the Translation Practices at the Beijing International Film Festival**

**Lan Shu** (*Communication University of China*)

**Abstract:** Indirect translation has long been practiced at film festivals, evolving significantly with the advent of AI. This article focuses on the Beijing International Film Festival (BJIFF), a prominent film festival in China, as an example. By creating a database of 194 foreign films screened at the BJIFF in 2022 and 2023, it provides an overview of indirect translation practices at the event. The concrete procedure of indirect translation is introduced in this article. Moreover, the Japanese film *We Make Antiques! Osaka Dreams*, which is translated into Chinese using English as the mediating language, serves as a case in point. Additionally, it compares two Chinese subtitle versions of the film: one directly translated and the other indirectly translated. Furthermore, the article explores the situations in which AI is utilized during the indirect translation process. In doing so, the paper aims to achieve three goals: first, to show the general situation of indirect translation practices for foreign films at the BJIFF; second, to present the process of indirect translation at the BJIFF and examine its effects; third, to explore how AI assists the practice of indirect translation at film festivals.

It is found that a significant proportion of foreign films at the BJIFF are indirectly translated. This outcome is primarily driven by limited time and budget, a shortage of language experts, and insufficient translation materials. In the indirect translation process, the lack of proofreading by language professionals results in translation errors reaching the audience. Additionally, technical issues and inconsistencies in orthographic and typographic standards negatively impact subtitle quality. Nonetheless, the translation strategies implemented in the process, despite resulting in information loss and translation errors, do aid the audience in understanding the subtitles to some extent. Furthermore, there are three particular scenarios where AI-assisted translation becomes especially necessary: translating names and places, addressing mismatches between images and text, and managing inconsistencies in subtitle length.

**Keywords:** audiovisual translation, AI-assisted translation, indirect translation, film festival, mediating language

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.5.2 Exploring Social Identity and Its Influence on Translation Practices in a Fansubbing Community: A Netnographic Analysis**

**Denisa Drabantova** (University of Vienna)

**Abstract:** In recent decades, the digital landscape has given rise to numerous virtual translation communities, including those dedicated to fansubbing, fandubbing, or translating Wikipedia articles. Members of these communities work mostly collaboratively and harness collective wisdom in ways that were unimaginable prior to the advent of the interactive Web 2.0. This talk will focus on fansubbing. I will present first results of my ongoing PHD project, in which I conduct a netnographic analysis of the formation processes of the social identity in a Czech and Slovak fansubbing group.

While earlier research on fansubbing primarily focused on the fansubs themselves and their distinctions from professional subtitles (Díaz Cintas & Muñoz Sánchez 2006; Pérez-González 2006, 2007; Bogucki 2009; Orrego-Carmona 2015), a more recent shift in research has turned attention toward the individuals behind the fansubs. Fansubbers typically form close-knit communities, characterized by extensive knowledge of the media content they translate and a self-organized yet highly efficient structure that facilitates a smooth workflow (Li 2015; Massidda 2015, 2020). One aspect that has been suggested in some studies (e.g. Yao 2021: 493f.) but still remains unexplored is the assumption that members of fansubbing groups seem to develop a distinct social identity. This social identity seems to allow them to perceive fellow members as part of their own social group and fosters a strong sense of belonging among them, which in turn may significantly influence the translation processes within these communities.

To fill this gap, the theory of social identity (Tajfel 1978; Turner 1982) will be used as the theoretical framework. 'Social identity' is defined as "that part of an individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership" (Tajfel 1978: 63). The theory of social identity explores how and why social groups form and how belonging to these groups influences individuals' identities. According to Tajfel (1978) and Turner (1982), people categorize themselves and others into groups, leading to the development of in-group favoritism and a shared group identity.

(Cont'd)

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 3.5.2 Exploring Social Identity and Its Influence on Translation Practices in a Fansubbing Community: A Netnographic Analysis****Denisa Drabantova** (University of Vienna)

**Abstract:** In recent decades, the digital landscape has given rise to numerous virtual translation communities, including those dedicated to fansubbing, fandubbing, or translating Wikipedia articles. Members of these communities work mostly collaboratively and harness collective wisdom in ways that were unimaginable prior to the advent of the interactive Web 2.0. This talk will focus on fansubbing. I will present first results of my ongoing PHD project, in which I conduct a netnographic analysis of the formation processes of the social identity in a Czech and Slovak fansubbing group.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.5.2 Exploring Social Identity and Its Influence on Translation Practices in a Fansubbing Community: A Netnographic Analysis**

**Denisa Drabantova** (University of Vienna)

(Cont'd)

As the methodological framework, netnography (Kozinets 2010, 2019), a qualitative research approach that adapts ethnographic methods to the study of online communities and cultures, will be used. For the purpose of this talk, data will be gathered primarily through participant observation of members' behavior, communication, and practices in their group forums. This data will then be analyzed using qualitative content analysis (Kuckartz 2018). This talk aims to address the following questions: Is there a sense of social identity in this particular fansubbing group? If yes, which factors help form and sustain this sense of social identity? How does this influence the translation practices in the group? Does the social identity influence individual members' roles in and contributions to the fansubbing process? Insights into the formation processes of the social identity in this group can provide a deeper understanding of how translation is carried out in the new and collaborative environment of the Web 2.0.

**Keywords:** fansubbing, collaborative translation, social identity, netnography

**Denisa Drabantova** holds an MA in Translation studies and an MA in Scandinavian linguistics, both obtained from the University of Vienna. She is currently working as a research assistant at the Viennese Centre for Translation Studies and has been teaching linguistics and academic writing at the University of Vienna since 2021. Her research interests include online collaborative translation (particularly fan translation), audiovisual translation and netnographic research in Translation studies. In her PhD project, she is conducting a netnographic study of a Czech and Slovak fansubbing group. The aim of the project is to shed light on the formation processes of the social identity in this group, and how these shape the translation practices in that group.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.5.3 Transcultural Narratives in Literary and Filmic Adaptations: Analyzing From Emperor to Citizen and The Last Emperor**

**Xiangying Chen** (The University of Hong Kong)

**Abstract:** This scholarly investigation examines the adaptation of Puyi's autobiography "From Emperor to Citizen" into Bernardo Bertolucci's film "The Last Emperor," focusing on the mechanisms through which these works offer global audiences insights into Chinese imperial life. Employing qualitative methodologies, the analysis scrutinizes the transmedia adaptation process from the literary original to its cinematic counterpart, particularly emphasizing the challenges and cultural disparities encountered within transcultural and multilingual frameworks. The paper elucidates how creators utilize literary and cinematic techniques to reconstruct and reinterpret historical narratives through a transcultural lens, thereby enhancing global audiences' understanding of Chinese history and culture on international multimedia platforms. Moreover, the study assesses the reception of the film across diverse cultural audiences, demonstrating how literary works, when transposed into film, extend their cultural reach and impact on a global scale.

**Keywords:** Transcultural narrative, Literary and cinematic techniques, Global cultural comprehension

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.6.1 Like Bees to Flowers: Scrolling the Korean Dream in the Webtooniverse**

**Brian Yecies** (University of Wollongong)

**Abstract:** This talk revisits the theoretical concepts of soft power and dream-capital by examining the expansion of the South Korean-born digital Webtooniverse beyond its national and diasporic borders. It analyzes the charismatic appeal of Naver's Webtoon platform and its technological affordances, which have attracted a global readership, and a motley crew of creators and translators, as well as major streaming platform content producers. In their own interesting ways, each agent is drawn to the evolving webtoon ecosystem by a new kind of "Korean dream", shaped by innovative, genre-bending narratives and transmedia potential. Over time, the population of works augmented by international creators and further perpetuated by a critical mass of translators has introduced a variety of cultural perspectives through diverse stories and characters – all within a kind of invisible Korean milieu. This cultural phenomenon, which is reliant on the exploitation of volunteers and underpaid labor, features understudied currents of overt and subtle nationalism. Notably, fan translators on Webtoon have engaged in semi-inconspicuous collaborations, extending the global reach of webtoons and the Korean Wave by producing multilingual versions of the original content. I argue the impacts of these unintentional nation-branding ambassadors and activities complicate the conventional solo-nation soft power algorithm by adding substantial dream-capital, that is, value to the Webtooniverse and Korea's (and Naver's) growing international presence in significant ways yet to be studied in full.

**Keywords:** Korean dream, dream-capital, soft power, Korean wave, webtoons, webtooniverse

**Prof. Brian Yecies** has over 30 years of experience investigating Asia's creative industries. He is an expert on the global diffusion of South Korea's webtoon transmedia entertainment industries.

(Cont'd)

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.6.1 Like Bees to Flowers: Scrolling the Korean Dream in the Webtooniverse**

**Brian Yecies** (University of Wollongong)

(Cont'd)

Through his numerous successful research grants from the Academy of Korean Studies, Korea Foundation, Asia Research Fund, and Australian Research Council (ARC), etc., he has developed extensive links with cultural industry enterprises, creative practitioners, policymakers, and scholars around the world. He is the book author of *South Korea's Webtooniverse and the Digital Comic Revolution* (2021), *The Changing Face of Korean Cinema, 1960–2015* (2016), and *Korea's Occupied Cinemas, 1893–1948* (2011) – with Ae-Gyung Shim, and the co-editor of *Willing collaborators: Foreign partners in Chinese media* (2018). The significant impact and influence of his research is represented by nearly 100 academic publications, which are cited by a range of public stakeholders and scholars in the field. Currently, Professor Yecies is leading the large interdisciplinary 2023–26 ARC Linkage Project – in partnership with Australian Copyright Council, Copyright Agency, National Association for the Visual Arts, and Australian Network for Art & Technology: “Empowering Australia’s Visual Arts via Creative Blockchain Opportunities”, which interrogates how digital artwork can be authenticated, tokenized, remixed, and traded in cybersecure ways.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.6.2 AI-Powered Audio Description for Video Games**

**Xiaochun Zhang** (University College London)

**Abstract:** Video gaming has become a globally widespread form of entertainment, yet visually impaired individuals often face significant barriers to accessing most games. Audio Description (AD) offers a solution by converting visual elements into spoken words, thereby making content accessible to those with vision loss. While recent studies suggest that translating AD scripts for films and TV can be a cost-effective strategy across different languages and cultures, the application of AD in video games remains largely unexplored. Despite these challenges, existing research has demonstrated the feasibility of AD for games. With the help of a human Audio Descriptor, visually impaired players were able to successfully complete a test game for the first time. The current challenge lies in developing technology that can replicate the AD provided by humans at scale.

This paper will discuss the results of the AIAD project, which explores the potential of AI-enabled AD to make video games accessible on a large scale. The project investigates whether Large Language Models (LLMs) can be integrated with live game data to provide 'Dynamic AI AD', whether this technology enhances both the playability and enjoyment of games for visually impaired players, and whether Dynamic AI AD offers a scalable and cost-efficient solution for widespread adoption.

**Keywords:** Video Games, Audio Description, AI, Large Language Models

**Dr. Xiaochun Zhang** is a Lecturer in Translation Studies at the University College London (UCL), United Kingdom. Her research interests lie primarily in video game localisation and accessibility, fan audiovisual translation, and language technology. She is the principal investigator of the AD4Games and TransAD4Games projects, which investigate the application of audio description in video games to improve accessibility. She is the co-founder and co-director of the Bristol Digital Game Lab.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.6.3 The Role of AI in Future Subtitlers**

**Noelia Marques-Cobeta** (*University of Zaragoza*)

**Abstract:** In the rapidly evolving landscape of media consumption, the integration of artificial intelligence (AI) into the subtitling process offers transformative potential for accessibility, efficiency, and the overall viewer experience. This paper explores the multifaceted role of AI in the future of subtitling, focusing on both automated technologies and collaborative approaches that enhance the subtitling profession. With the increasing demand for multilingual content and real-time communication across diverse platforms, AI is poised to redefine traditional subtitling practices.

Firstly, we examine the advancements in automatic speech recognition (ASR) and natural language processing (NLP) technologies, which have significantly improved the accuracy and speed of generating subtitles (Khurana et al., 2022). AI-driven systems can process spoken language, recognize context, and even adjust for nuances such as dialects, accents, and colloquialisms, leading to more accurate and contextually relevant subtitling. This is particularly important for live events, where real-time subtitling is crucial for ensuring accessibility for deaf and hard-of-hearing audiences (Yu & Deng, 2015). Secondly, we discuss the implications of machine translation (MT) in enhancing the availability of global content (Karakanta, 2022). AI-powered translation tools can quickly convert subtitles into multiple languages, breaking down language barriers and expanding the reach of media products. Our analysis includes a critical evaluation of current MT technologies, their limitations, and how human subtitlers can collaborate with AI to produce high-quality translations that preserve the integrity and cultural nuances of the original content. Furthermore, we address the ethical considerations associated with AI in subtitling. As AI technologies become more prevalent, concerns regarding job displacement and the potential loss of the human touch in subtitling arise. This presentation argues for a hybrid model, where human subtitlers leverage AI tools to augment their work rather than replace it. Such collaboration can lead to more efficient workflows and allow subtitlers to focus on creative and nuanced aspects of their work, ultimately enhancing quality and viewer satisfaction. In addition, we explore the role of AI in user-generated content and crowdsourced subtitling initiatives.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 3.6.3 The Role of AI in Future Subtitlers

**Noelia Marques-Cobeta** (University of Zaragoza)

(Cont'd)

Platforms that facilitate community engagement in subtitle creation highlight the democratization of media access while raising questions about quality control and intellectual property (Wang, 2022). By analyzing case studies, we illustrate how AI can assist in moderating and curating user-generated subtitles, ensuring that content remains accessible yet meets established standards. Finally, we consider the future prospects of AI in subtitling. As AI technology continues to evolve, the potential for deeper integration into the media production process will only increase. This presentation concludes by proposing recommendations for stakeholders in the media industry, including policymakers, content creators, and technology developers, to embrace AI as a collaborative partner. By doing so, they can ensure that the subtitling industry not only keeps pace with technological advancements but also prioritizes inclusivity, accessibility, and cultural sensitivity in the global media landscape. This comprehensive analysis highlights the pivotal role that AI will play in shaping the future of subtitlers, emphasizing the importance of balancing technological innovation with ethical and quality considerations to foster a richer, more inclusive media environment.

**Keywords:** Artificial Intelligence (AI), Subtitling, Subtitlers, Automatic speech recognition (ASR), Natural language processing (NLP), Machine translation (MT), User-generated content, Crowdsourcing

**Dr. Noelia Marques-Cobeta** holds a Bachelor's degree in Translation and Interpreting from the University of Valladolid, a MA in Medical translation from the University of Jaume I and a Ph.D. in Translation Studies from the University of Zaragoza. She is a Lecturer in the English and German Department, Faculty of Humanities, University of Zaragoza, where she teaches English in the Medicine degree. Marques-Cobeta was also awarded with a grant from the European Union called NextGenerationEU to develop a research on audiovisual translation. Her research interests include audiovisual translation, and the use of subtitling to improve the English language competences. In recent time, her interests move towards Artificial Intelligence and its application in the teaching and learning field.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.7 Industry Talk: Towards Voices for All: AI-Enabled Automatic Sign Language Translation for Inclusive Communication**

**Jerrel Leung** (The Chinese University of Hong Kong/Impact AI)

**Dr. Jerrel Leung** brings over 15 years of diverse experience to the table. He spent 5 years as a Research Assistant Professor, where he conducted pioneering research in artificial intelligence (AI) and Internet of Things (IoT), publishing several peer-reviewed papers and contributing to advancements in multimedia technology. Over the last 10 years, Dr. Leung has embarked on a journey as a serial entrepreneur, founding multiple startups that leverage AI and IoT to solve real-world challenges. His most recent venture focuses on automated Sign Language Translation, empowering underprivileged communities by bridging communication gaps. Among his notable achievements, he developed an award-winning IoT solution for the Hong Kong International Airport, improving operational efficiency and reducing flight delays. Dr. Leung's goal is to provide a blend of academic rigor, entrepreneurial innovation, and a commitment to social impact.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 3.8.1 Invisible Yet Present: The Afterlife of The Spirealm in China's Queer Media

**Xinyue Zhang** (The University of Hong Kong)

**Abstract:** Danmei, a Chinese literary genre focusing on male-male romance, has seen a surge in popularity in recent years, particularly through transmedia adaptations known as Dangai. Ye (2022) points out that the Dangai industry operates as a speculative economy due to its “high risk, high reward” nature. Despite escalating censorship to the point of being almost banned, production companies continue to adapt popular Danmei works, and *The Spirealm* (2024), a drama based on the Danmei novel *Kaleidoscope of Death*, presents an unusual example.

To evade stricter regulations, each episode was edited to half so the authorities would review it as “web short drama” instead of regular drama. Released quietly on iQiyi, the series immediately gained attention due to the original novel’s fanbase, trending on social media. However, the drama was inexplicably removed from the platform within an hour. Speculation arose later that the full episodes had leaked on iQiyi’s overseas site, but the show remains officially unavailable. Nonetheless, fan creations have spread online, demonstrating that the content continues to reach audiences through unauthorized channels.

This study investigates how *The Spirealm*’s queer narrative, excluded from mainstream visibility, persists through fan dissemination. Through digital ethnography, the research explores how audiences access disallowed content and the role fans play in supporting the dangai genre. It contributes to the broader conversation on transformative distribution and media accessibility, highlighting the resilience of fan communities in keeping marginalized stories alive.

**Keywords:** Dangai, Transmedia Adaptation, Transformative Distribution, Queer Visibility

**Xinyue Zhang** is a PhD candidate in the School of Chinese at the University of Hong Kong. Her research delves into contemporary Chinese popular culture, exploring a range of topics, including Internet literature, Danmei fiction, and fan studies. Xinyue holds a Master of Science in Social and Cultural Anthropology from University College London. Prior to this, she pursued a dual degree in Philosophy and Psychology (Honours) at the University of Edinburgh.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 3.8.2 Riding the “Xiahai” Wave or Drowning in It?: The Paradoxes of Transnationalism among Chinese BL Fans

**Norah Chow Chung Yan** (University of Kentucky)

**Abstract:** The Chinese slang term “xiahai,” or “going down to the sea,” has historically described being driven to prostitution but has come to glorify unconstrained entrepreneurial ventures emerging from China’s economic reforms since the 1990s. In recent years, Chinese fans have increasingly employed this analogy to interpret the burgeoning Boy’s Love (BL) drama industry worldwide, a genre depicting male-male romance by and for women and sexual minorities. The dual lens of sexual exploitation and commercial calculation of BL actors reveals fans’ anxiety amid transnational flows of media that are not adequately addressed by celebratory scholarships. This study conducts digital ethnography and discourse analysis of BL fan videos on Bilibili, one of the most popular user-generated content platforms in Greater China, and compares how the audience perceives BL-related content from multiple locations. On the one hand, Chinese BL fans are thrilled by the diversification and eroticization of audiovisual media that validate female and queer sexualities. On the other, they exhibit guilty pleasure for consuming BL at the expense of the actors’ career in more sexually conservative states. As the “xiahai” fan discourse dissolves the local context into a global chorus, it simultaneously critiques and perpetuates the Normal-Deviant, Pure-Smut, and East-West binaries of queer productions, distributions, and reception. By situating the experiences of Chinese BL fans within their navigation of patriarchal gender norms, state censorship, and industrial exploitation, this study explores how these fans grapple with the ambiguous promise of greater transnational mobility through media flows.

**Keywords:** Transnationalism, xiahai, BL, Chinese fans

**Norah CHOW Chung Yan** is a Ph.D. student in the Department of Gender and Women’s Studies at the University of Kentucky. Her research interests include inter-Asian historical trajectories of gender and sexual conceptions, Chinese vernacular novels from the sixteenth century till the present, and women-oriented fan subcultures in postsocialist China. Her MPhil thesis situates Chinese Nisu fan culture within the transnational and transhistorical contexts of male effeminacy’s representations and receptions, aiming to theorize fans’ dual pleasure of creation and transgression.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 3.8.3 Transmedia Storytelling and the Paradox of Being Canon-compliant: Shifts in Gender Perspectives of “Water Margin” Fanfiction

**Hanlin He** (Xiamen University)

**Abstract:** Water Margin, one of the “Four Great Classical Novels” in the Chinese cultural sphere, tells a story of 108 outlaws who gathered to resist tyranny and uphold justice in the late period of the Northern Song dynasty. However, it receives an “indifferent reception” among contemporary female readers due to the brutal treatment of female characters by “heroes” in the novel. Unlike the static and canonized Water Margin, “Water Margin” is a dynamic transmedia text that thrives and diversifies with the accumulation of generations and the evolution of versions, including variations such as sequels, modern rewritten novels, TV series, films, mangas, video games and fanfictions. By examining the variations of “Water Margin” across various media and in similar yet distinct cultural contexts, this study proposes a database-like framework. Within this framework, successive authors of “Water Margin” re-envision their own interpretations, embed their values and additive comprehensions into the transmedia text, including shifts in gender perspectives. The study employs both quantitative and qualitative analytical tools (MAXQDA), along with methodologies such as surveys, interviews, and close readings, to explore the mechanisms and implications of those transformations in gender perspectives in “Water Margin”. Notably, many fanfiction writers have joined “Water Margin” fandom with a full awareness of its historical limitations. Within the tension between the pursuit of being canon-compliant and the need for subversive rewrites in the rise of gender consciousness, their fan productions of “Water Margin” significantly strengthen female subjectivity, challenge the masculinity and the brotherhood of the male characters. These changes in the digital era not only enrich the multiplicity of “Water Margin” as a transmedia storyworld, but also contest the orthodox discourse of sexuality in history, and finally lead to cultural resonance at least within East Asia.

**Keywords:** “Water Margin”, Transmedia Storytelling, Database Writing, Gender Perspective, Cultural Resonance

**Hanlin He**, Ph.D. student of Xiamen University. My research focuses on cultural studies, literary theory, and gender studies. My research objects are web literature (especially Boys' Love novels and fanfictions), the broader ACGN culture, and otaku subculture.

If you are interested in my study, welcome to reach out for further discussion or collaboration! My email is [helene0926@gmail.com](mailto:helene0926@gmail.com).

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 3.8.4 Women Who Make Love and Hate: Exploring Femslash Narratives of Empresses in the Palace**

**Dongni Huang**

**Abstract:** *Empresses in the Palace (Zhenhuan Zhuan)*, one of the most enduring and influential palace dramas, has gained widespread popularity both within China and internationally. The drama centers on the character of Empress Dowager Zhen Huan and her transformation over time, depicting her romantic relationships with the Emperor and his brother. Set in a feudal dynasty, the drama vividly portrays the intense power struggles among the women in the palace, as they vie for attention and resources from the privileged men. The current research focuses on the emerging femslash fandoms of this TV drama set in a highly patriarchal and oppressive imperial system. In particular, it explores 1) how the intricate relationships between female characters are interpreted by women audience and 2) what these queer discourses reveal about the current digital feminism waves on Chinese social media. To address these questions, this study employs digital ethnography on anonymous Weibo bots and Red, platforms predominantly used by young women for gender-related discussions. Additionally, around 12 in-depth interviews will be conducted.

**Keywords:** Femslash, Feminism, *Empresses in the Palace (Zhenhuan Zhuan)*

**Dongni Huang** is an MA student in Media Studies at UT Austin. Her research explores contemporary digital culture through the lens of gender, with a particular focus on East Asian slash fandoms. Her work has been published in *Transformative Works and Cultures* and presented at ICA, among several other international conferences.

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 4.1.1 Translational and Transmedia Fandom: Co-Creative Media Production of Chinese Internet Literature (CIL)-Adapted TV Dramas on Viki.com****Ying Zhang** (University of Exeter)

**Abstract:** Transmedia production and distribution (Chevalier 2004; Evans 2008; Jenkins 2007; Kinder 1991; Ryan 2013) have been increasingly adopted to expand the consumer and fan base of media content in today's global entertainment industries. Along with this trend, media enterprises have learned to harness the skills and creativity of consumers and fans as co-creators who participate in the process of making and circulating media content and experiences, recognizing that these co-creative practices are now significant sources of cultural and economic value (Banks and Deuze 2009, 419). One such co-creative practice is "fan practices that result in fansubbing and other forms of fan translation," conceptualized as "translational fandom" (Guo and Evans 2020, 519). Fan practices at Viki.com, a video streaming website predominantly offering East Asian dramas, clearly fit into this category. Viki-based fans not only contribute by subtitling dramas into other languages but also create numerous paratextual translations related to these dramas. In particular, regarding fans' activities around Chinese dramas on Viki, fans frequently refer to the original stories to aid in interpreting, translating, and promoting these dramas. This trend is largely due to two phenomena: the widespread popularity of online reading and writing, which facilitates the proliferation of Chinese Internet Literature (CIL), and the extensive use of transmedia storytelling in adapting popular Chinese Internet novels as Intellectual Property (IP), specifically IP (drama) adaptations.

Against this backdrop, this paper will focus on the co-creative media production of CIL-adapted TV dramas on Viki.com, examining how Viki-based fans engage in translating and circulating these dramas by referencing the information and knowledge from the original web novels. It will also explore the potential impact of Viki-based translational and transmedia fandom on the global dissemination of Chinese popular culture across media.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.1.1 Translational and Transmedia Fandom: Co-Creative Media Production of Chinese Internet Literature (CIL)-Adapted TV Dramas on Viki.com**

**Ying Zhang** (University of Exeter)

(Cont'd)

After conceptualizing and contextualizing Viki-based fan practices that co-create media content around CIL-adapted TV dramas as translational and transmedia fandom, the paper will analyse fans' paratextual translations of CIL-adapted TV dramas, including promotional materials, synopses, critiques/comments, and other derivative works involving translation. The method of online archival research will be employed, focusing on fans' discursive practices associated with their fansubbing work on Viki's social network platform termed "Discussions," such as textual analysis of fans' online posts.

The paper will conclude that Viki-based fan translation often features remixes of paratextual materials from various sources, including primary sources from Chinese websites (e.g., Douban and Sina Weibo) and secondary sources from English-language social media and fan websites (e.g., Reddit and MyDramalist). Fans use these sources to gather news, information, and knowledge about both CIL-adapted TV dramas and the original web novels. It will further argue that Viki-based translational and transmedia fandom has the potential to shape the transnational and transcultural flow of Chinese media content and influence the audience's reception of CIL-adapted TV dramas within the Viki community and beyond.

**Keywords:** translational fandom, transmedia, co-creative practice, CIL-adapted TV dramas, Viki

**Ying Zhang** is a postgraduate researcher and teaching associate in the Department of Languages, Cultures and Visual Studies at the University of Exeter, UK. My doctoral project is "Fansubbing and Xianxia Media Culture: 'Eternal Love' on Viki". The project aims to explore how xianxia fandom constructs xianxia media culture through translation in the digital era, with a focus on xianxia fansubbing practices on Viki.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.1.2 Enhancing Accuracy and Speed in Proper Name Mapping and the Impact on Subtitle Localization and Fan Experiences**

**Sophia Lee** (*Culture Flipper*)

**Abstract:** Although the general AI & NMT translation output quality has significantly improved to the extent of reducing translation time, AI and NMT's proper name translations persistently have errors, which adds another hurdle against automating audiovisual translation [1][2]. Thus, AI and NMT still require, as a prerequisite, lists of human-confirmed localized proper names in a glossary format to lower error rates in subtitle translation outputs. In the audiovisual translation space, proper names fall into a metadata category frequently called 'key names and phrases' (KNP).

This paper presents our ongoing research on automating the manual proper name translation process as part of audiovisual translation to yield 99.5% [3] accuracy using agentic AI systems built with pre-trained or fine-tuned Language Models, along with our expert-guided community translation program called Rabbit Plane. Three hypotheses are tested: a) the existing AI and NMTs' named entity recognition and translation errors have patterns, and that, by fixing such errors, the AI and NMT proper name translation accuracies will improve significantly, 2) the current manual process of translating proper names, that accomplishes around 99.5% [4] or higher accuracy, is automatable with using state-of-the-art Language Models to build a multi-agent system [5][6], and 3) the enhanced accuracy of cross-lingual mapping of proper names will make a significantly positive impact on discoverability of content and fan experience. Our team, in close partnership with the Korean source content creator FNC Entertainment of South Korea, has been granted access to the viewership analytics of their YouTube channel to track the metrics of their content.

In the hypothesis testing process, we will resort to a guided community translation evaluation program to accelerate a few select steps. The content that we are using for the given timed text proper name automatability research is the YouTube-streaming Korean reality show "Honggi Jonggi (흥기종기)" Season 3 by FNC Entertainment [7].

(Cont'd)

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.1.2 Enhancing Accuracy and Speed in Proper Name Mapping and the Impact on Subtitle Localization and Fan Experiences**

**Sophia Lee** (Culture Flipper)

(Cont'd)

The subtitle translation language pairs are Korean (South Korea) as the source language to the three target languages of Chinese (P.R.C.), English (U.S.A.), and Japanese (Japan). Our current research will provide clear guidance on how to reduce time and ongoing efforts on KNP (key names and phrases) translations, with a unique approach using state-of-the-art Language Models that have shown very strong performances recently. It aims to achieve a fan-approved quality for anyone in the video entertainment and timed text translation spheres who can attest to the time-consuming nature of proper name localizations either via phonemic transcription or semantic translation. It will also make a concrete case of demonstrating the impact of the mapping quality of accurate proper name translations on the content discoverability and fan experience.

**Keywords:** proper names, named entities, key names and phrases, crosslingual mapping of proper names, audiovisual translation, subtitle translation, automation, Korean to Simplified Chinese, Korean to English, Korean to Japanese, Korean reality show, fan experiences

**Sophia Lee** is a translator and the founder of Culture Flipper, a multilingual creative team helping entertainment creators craft immersive experiences that resonate across languages and cultures. With a background in Russian and Comparative Literature, she brings a narrative-first approach to localization and branding. Her team is currently developing domain-specific language models focused on proper name and keyword ontologies—bridging human nuance and machine precision. Sophia's work sits at the intersection of language, story, and technology, driven by a rebellious humanities spirit and a deep love of play.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.1.3 Research Pitch: Musicals in Digital Age: Fan Translation and Promotion of English Musicals on Chinese We-Media Platforms**

**Guanchi Wang** (Shanghai International Studies University)

**Abstract:** This study aims to explore the spread of English musicals on Chinese We-Media platforms, especially the role of fans in translation and promotion. Musical, as a kind of performance art that integrates various art forms, has gained great popularity around the world. In recent years, English musicals have also gradually accumulated a huge fan base in China. In addition to official channels, fans actively translate and promote their favorite musicals through We-Media platforms such as Weibo, Bilibili and Douyin. Fan translation is not limited to the translation of subtitles, many fans also enrich the communication form of musicals by making cover videos, promotional videos and remix clips. This research aims to figure out how fans use We-Media platforms to promote English musicals in China through content analysis, actor network theory (ANT) and Netnography, and to study fans' motivation, translation and promotion strategies, as well as the establishment and development of online fan communities. This study not only fills the gap in the existing intersection of musical theater translation and fan translation, but also provides a new perspective for understanding fan-driven cultural communication and cross-cultural communication.

**Keywords:** English Musicals, Fan Translation, We-Media Platforms, Fan Community

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.2.1 Digital Fantasies of Localized Folklore: The Aesthetic and Technical Logic of AIGC's 'Chinese Grotesque Aesthetics' in Image Production**

**Yuwen Hu** (Zhejiang University)

**Kehan Chen** (Zhejiang University)

**Abstract:** Taking the domestic short video platform "Douyin" as an example, the entry on "Chinese Grotesque Aesthetics" has reached 600 million views. A significant component of this phenomenon is the AI-generated short videos that depict the monstrous figures found in Chinese mythological legends and folklore. The digital regeneration of these monsters has become a focal point in the study of monsterology in the digital media era. Alongside the significant breakthroughs in AIGC (AI-generated content) within image and video creation, how do the image/video creation models as production tools expand the new connotations of "Chinese Grotesque Aesthetics" in both aesthetic and technical logics? Furthermore, in the transition from text to image/video, how does AIGC grasp, position, and realize the dual aesthetic demands of "Chinese" and "grotesque"? To address these questions, this paper analyzes the AI short videos related to monstrous imagery under the "Chinese Grotesque Aesthetics" entry on Douyin. It explores the essential differences between visually-based grotesque imagery and the traditionally narrative-driven Chinese accounts of the strange, extracting the emerging elements and symbolic combinations of "Chinese Grotesque Aesthetics" found online in terms of subject matter and spatial environment. The research reveals that "Chinese" and "grotesque" do not merely integrate into Chinese traditional culture as a cohesive whole; rather, they distinctly express strong stylistic and disjunctive characteristics through their symbolic elements and forms of expression. To validate this conclusion, the study investigates the deep learning models and language processing techniques utilized by AIGC in image creation, focusing on text comprehension and transformation models such as Transformer and BERT, in conjunction with image generation models like CLIP and GAN. It analyzes the slice-based symbolic interpretation logic that AIGC adheres to in image production, which gives rise to a "technical grotesque" aesthetic quality. Ultimately, based on the dual analysis of aesthetics and technology, this paper posits that AIGC's image/video production is characterized by a distinctive "technical grotesque" style, employing the learning and aggregation of regional elemental symbols as a means of localized media production. Thus, Chinese Grotesque Aesthetics serves as a vivid representation of this technological localization.

**Keywords:** AIGC, Chinese Grotesque Aesthetics, Chinese monster, Media Localization

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.2.2 Read Through Her Eyes: Understand Female Fanfictions From The Perspective of Cultural Localization**

**Xinyun Liu** (Catholic Fu Jen University)

**Abstract:** In the digital age, literature has become accessible to all, enabling anyone to publish work online and giving rise to a variety of internet-based literary genres. Among these is fanfiction, a form of derivative writing based on existing works. Created by dedicated fans, fanfiction serves as a reinterpretation or expansion of the original story, allowing authors to explore alternative narratives and perspectives within the original's established world. Although creatively autonomous, fanfiction remains anchored in the foundational themes and settings of the source material, offering a structured platform for personal and communal expression. With fan culture thriving online, fanfiction has extended beyond linguistic and cultural boundaries. Fans frequently translate foreign fanfiction into their own languages and establish communities focused on foreign literature. This phenomenon, where fans translate and adapt texts across cultures and languages, represents a unique form of cultural localization. Through this research, I examine fanfiction as a bridge between languages and cultures, facilitating literary exchange and creating a hybrid space for global fan communities. Fanfiction resembles a form of "translation," in which authors submit to the original work's spirit and aesthetic while expanding upon its universe. This "translation" process aligns with Jacques Derrida's concept from *Des Tours de Babel*, where he compares translation to the incomplete "Tower of Babel"—an endeavor inherently limited by cultural and linguistic diversity. Derrida views translation not as simple replication but as an interactive "supplementation" that harmonizes with the original by revealing and addressing its latent gaps. Pierre Macherey's studies also suggest that textual silences have implicit meaning, an idea which modern fanfiction authors, especially female writers, take further by reshaping explicit content in the original narratives, creating entirely new discourses beyond the intent of the original authors.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.2.2 Read Through Her Eyes: Understand Female Fanfictions From The Perspective of Cultural Localization**

**Xinyun Liu** (Catholic Fu Jen University)

(Cont'd)

Fanfiction authors act as both readers and interpreters, reconstructing the text by elaborating on or altering its components to reflect fresh perspectives. Thus, fanfiction goes beyond mere reproduction; it complements the original work by offering fresh interpretations of its characters and plot, allowing for a deeper engagement of the original text. As a result, fanfiction allows unspoken elements to gain prominence.

This study uses *Pride and Prejudice* and one of its Chinese fanfiction, *The Impoverished Royal Princess* (《貧窮貴公主》), to analyze how fanfiction complements an original work. This adaptation is not only a reimagination of the classic, it also illustrates a cross-language and cultural dialogue between Jane Austen and modern Chinese female readers. Through this comparative analysis, I aim to examine fan fiction as a cross-cultural and interpretive localization that both preserves and innovates upon its source material.

**Keywords:** Fanfiction, Translation, Online literature

**Liu Xinyun** is from Singapore and previously worked as a Chinese teacher. Currently, I am a PhD student in the Comparative Literature and Cross-Cultural Studies program at Fu Jen Catholic University. My research focuses on female-authored literature, film studies, and gender studies, with a particular emphasis on Chinese online literature by women writers. I hold a Master's degree from the University of Hawai'i at Mānoa and a Bachelor's degree from Peking University.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.2.3 Call of Chinese Cthulhu: Mining Reception Sentiment in Online Web-Fiction Platform**

**Xiaoyi Li** (Shanghai International Studies University)

**Abstract:** Sentiment analysis has been widely adopted in reception studies, including the reception of translated literature. However, comparative studies of sentiment conveyance between translated literature and the original draft remain limited. Meanwhile, despite the unabated interest in the going-abroad of Chinese web fiction, few discussed its reception by online non-Chinese readers. In this research, we investigated the reception of a Chinese Cthulhu web fiction, *Dao of the Bizarre Immortal* (“道诡异仙”), a horror web fiction that attracted a large viewership at home and abroad. With the help of emotional computation and Large Language Models (LLMs), we conducted a sentiment analysis of the original text and the human-translated text, and a para-textual analysis to examine the differences between the sentiment of readership on web-fiction platforms, where readers can comment, discuss content, and share their thoughts. The aim of the research is to examine the ripple effect of sentiment between the text and the readership of horror fiction in both the source and the target language. Our findings revealed that: (1) the translated text conveyed less polarized sentiment than the original fiction; (2) despite differences in sentiment between the original horror fiction and the translated fiction, reader-generated comments exhibited similarly high positive sentiment, referring to positive receptions of readers for both fictions; (3) further emotional analysis of reader-generated comments highlighted horror and happiness, echoing with the theme of the web fiction and reflecting reader satisfaction. The results contribute to a deeper understanding of the international reception of Chinese web fiction and highlight an organic interactive community of readers on online web-fiction platforms, providing insights for future works in this genre as they are introduced to a global audience.

**Keywords:** translation reception, web-fiction platform, sentiment analysis, emotional computation, Chinese web fiction

**Li Xiaoyi** is a Ph.D. student in Translation Studies at Shanghai International Studies University. She is also a freelance interpreter/translator after she received her Master's Degree in Conference Interpreting. Her academic interests include interpreting reception, audiovisual translation, and media accessibility.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.3 Industry Panel: OOONA & AVTpro Certification**

**Wayne Garb** (OOONA Ltd.)

**Jorge Díaz Cintas** (University College London)

**Marlies Schortinghuis** (LINQ Media Group)

**Dingkun Wang** (The University of Hong Kong)

**Edmund Cham** (The University of Hong Kong)

**Chester Cheng** (The Chinese University of Hong Kong)

**Mavis Chen** (AVTpro Team)

**Kelly Ng** (AVTpro Team)

**Abstract:** This panel features industry experts, certification providers, and media localization specialists. It is tailored for a diverse audience comprising audiovisual professionals, media localization experts, language service providers, researchers, practitioners, and students in the audiovisual and media localization fields. The discussion will showcase OOONA's role in facilitating AVTpro certification exams and how their platform supports professionals in achieving high-standard qualification. The panelists will also focus on the importance of AVTpro certification in tertiary and professional education, emphasizing the value it brings to students and practitioners in enhancing their skills and career prospects. In addition, the societal impact of AVTpro certification will be explored, showcasing how certified professionals contribute to the advancement of technology, media localization practices, and overall industry standards. Following the panel discussion, audiences will have the opportunity to ask questions to our panelists from the audiovisual and media localization industries.

**Wayne Garb (OOONA Ltd.)** For more information, please see <https://www.ooona.net/wp-content/uploads/2021/08/eOOONA-002-1.pdf>

**Jorge Díaz Cintas** is a Professor of Translation Studies and the founding director (2013–2016) of the Centre for Translation Studies (CenTraS) at University College London. He has written numerous articles, special issues and books on audiovisual translation, including *Subtitling: Concepts and Practices* (with Aline Remael, 2021).

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.3 Industry Panel: OOONA & AVTpro Certification**

(Cont'd)

A pioneer in audiovisual translation, he has trained translators-to-be across six continents, am a frequent speaker at international conferences and events, and have offered consultancy services to the European Parliament, European Commission, OOONA, Deluxe and Netflix, among others. He is the Chief Editor of the Peter Lang series *New Trends in Translation Studies* and the recipient of the Jan Ivarsson Award (ESIST, 2014) and the Xènia Martínez Award (ATRAE, 2015) for invaluable services to the field of audiovisual translation. Since 2020, he has an Honorary Adjunct Professor at the Department of Translation and Interpreting, Xi'an Jiaotong-Liverpool University, in Suzhou, China.

**Marlies Schortinghuis** has over 25 years' experience in the localization industry, starting out as a subtitle translator and working her way up to the position of VP of Dubbing for Iyuno. Now working for LinQ, she is helping to streamline operations and client management processes.

Marlies has been involved with Ooona since 2016, and is happy to resume collaborations with them as part of LinQ.

**Dingkun WANG** is an assistant professor in translation at The University of Hong Kong. His present research focuses on the reception and translation of global entertainment media in Chinese contexts. He has published on subjects related to media localisation, fan translations, and Asian digital economies in peer-reviewed journals, including *The Translator*, *Translation Studies*, *JosTrans*, *Target*, *Emerging Media*, *International Journal of Communication* and *International Journal of Cultural Studies*. He joined the AVTpro Team in 2024 to develop the AVTpro Certification Exams for Traditional Chinese subtitling in Mandarin and Cantonese.

**Mr Edmund Cham** obtained his LLB degree from The University of Hong Kong (HKU) in 1990. After practising as a litigation solicitor for five years, he joined the legal publishing sector and started a career in legal translation. He is a freelancer Chinese editor for legal publisher Sweet & Maxwell and an authorized vetter of translations of court judgments for the Judiciary of the HKSAR, and has been providing translation services to The Law Society of Hong Kong for more than 20 years.

**Chester Cheng** earned his PhD in Translation Studies from The University of Queensland, Australia. He is a lecturer in audiovisual translation at The Chinese University of Hong Kong.

**Mavis Chen (AVTpro Team)** For more information, please see <https://www.linkedin.com/in/mavis-chen-486a27136/>

**Kelly Ng (AVTpro Team)** For more information, please see <https://www.linkedin.com/in/kelly-ng-b52a37289/>

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.4.1 Constructing the Image of Disney Females from West to East: A Case Study on Chinese Dubbed Versions**

**Jin Li** (Shanghai International Studies University)

**Abstract:** This paper examines gender representation and feminist discourses in Disney's animated film translation into Chinese. It uses Walt Disney's Aladdin(1992), Mulan(1998), Frozen(2013) , Zootopia(2016) and their dubbing into Mandarin Chinese as the case study. The original English scripts and the Chinese scripts transcribed from the dubbed versions are collected and compared. The comparative analysis utilizes the linguistic tools from systemic functional linguistics to investigate and interpret recurring shifts related to gender issues in the dubbed versions. The textual analysis relating to a wider socio-cultural framework reveals that the discourse related to feminist empowerment in the English text are usually deliberately shifted in the Chinese translation. This paper suggests that dubbing is a powerful tool for constructing the image of females in Chinese dubbed Disney films and can shift the original female's authoritative voice in the English versions.

**Keywords:** Disney films, dubbing, feminist discourse, China

**Jin Li (李晋)** is currently a Ph.D student from Shanghai International Studies University, PRC.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.4.2 Subtitling Sexual Taboo in Sex and the City**

**Long Yuan** (*Inner Mongolia University*)

**Abstract:** The exponential growth of audiovisual productions in our world has rendered them a prominent vehicle to transfer culture transnationally, to large numbers of viewers. As we witness this fast exchange of information ushered in by the digital revolution, it is crucial that the way in which these works, and their translations, contribute to the dissemination of certain stereotypes and mores is properly scrutinised. In this respect, it is revealing to study how particular gender or sexual identities, actively constructed or performed through sexually taboo language in certain socio-cultural contexts, are subtitled when travelling to a different target culture. Against this backdrop, this contribution sets out to investigate the interrelationship that exists between taboo language and sexual identity. Drawing on examples taken from the iconic TV series *Sex and the City* (Darren Star, 1998–2004), this presentation seeks to uncover how gender identity and sexual desire, manifested through the use of sexually taboo words in the English-spoken original dialogue, are rendered in the Chinese subtitles. To this end, special attention is paid to the technical limitations of subtitling, the translation strategies activated in the subtitles as well as the actual outcome of these translational decisions and the way in which they adhere to, or diverge from, the original dialogue. As will be illustrated during the presentation, the results demonstrate that the translational approach is markedly different depending on whether the sexually taboo expressions are uttered by male or female characters, and, ultimately, translation acts as a barrier to curtail the spreading of the sexual ideology embedded in the original dialogue, i.e., female sexual freedom, from travelling to the Chinese culture.

**Keywords:** subtitling, sexual taboo, gender, identity, subtitling strategies

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.4.3 An Ethnographic Analysis on Non-Profit Fansub Group Members' Working Dialogue: Politeness, Face, and Latent Power Relations**

**Shangzhe Li** (Beijing Normal-Hong Kong Baptist University)

**Abstract:** This study investigates politeness strategies and face management acts within the online groupchat interactions of a Chinese non-profit Japanese anime fansub group, BAI Fansub, providing insights into how members navigate both task coordination and interpersonal dynamics in a volunteer-driven, flat organizational context. Informed by Halliday and Matthiessen (2013)'s Systemic Functional Linguistics, Brown and Levinson (1987)'s politeness theory, and Holmes and Stubbe (2015)'s framework on individual and collective face, this research fills a gap in fansub studies by offering a first-hand observation of how politeness underpins cooperation in informal online environments where commitment is driven by shared passion rather than financial incentives. Employing a participatory ethnographic approach, the study examines six months of chat history from the BAI Fansub, using manual coding and categorization to identify and summarize key politeness and face management strategies. After reviewing all 8,195 messages recorded between March and June 2024, 165 were selected for in-depth analysis based on their relevance to politeness and face management tactics. Findings reveal a diverse use of politeness strategies designed to promote efficient cooperation, respect individual autonomy, foster collective identity, and signal underlying power dynamics. Positive face strategies appear in 19% of all selected messages and generally support rapport-building and morale through expressions of gratitude and encouragement, particularly under tight deadlines. Negative face strategies, slightly more frequent, facilitate autonomy-preserving negotiations, often through indirect refusals that minimize any impression of unwillingness (Holmes & Stubbe, 2015). Indirect off-record reminders, comprising 17% of the excerpts, subtly support both individual and collective face, upholding the group's egalitarian culture. In contrast, bald-on-record strategies are applied selectively and prudently, which merely accounts for 12% messages, usually in urgent situations requiring clear instruction and immediate attention.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.4.3 An Ethnographic Analysis on Non-Profit Fansub Group Members' Working Dialogue: Politeness, Face, and Latent Power Relations**

**Shangzhe Li** (Beijing Normal-Hong Kong Baptist University)

(Cont'd)

Although collective face strategies represent only 7% of interactions, they play an essential role in reinforcing team identity and morale following major project milestones, thereby fostering solidarity within the flat organizational structure. Face-threatening acts (FTAs), present in 19% of all cases, are strategically employed by experienced members during dilemmas or to correct mistakes, signaling an implicit power dynamic that is based on expertise rather than formal authority. While these FTAs can threaten individual face, they are pragmatically accepted within the group, reflecting a shared understanding that authority is negotiated through expertise rather than titles (Nguyen, 2022). This study broadens the application of politeness and face theories to digital volunteer settings, highlighting their adaptability in fostering cohesion and efficiency in organizations without solid hierarchical structures. By examining how face and politeness operate in fansub groups, these findings contribute to a nuanced understanding of online volunteer communication dynamics, offering a template applicable to similar interactions in other digital, informal environments. Future research could further examine how these strategies adapt across varied volunteer-driven contexts, deepening our insights into virtual collaboration dynamics.

**Keywords:** Politeness strategies, Face management, Fansub groups, Virtual collaboration, Discourse analysis

**Lawson Shangzhe Li** holds a Master's degree in Applied Linguistics from The University of Hong Kong and a Bachelor's degree in Translation and Interpretation from Shanghai International Studies University. His academic focus includes translation, interpretation, applied linguistics, language acquisition, and innovative approaches to enhance intercultural competitiveness. Lawson's research interest falls on Audiovisual Translation (AVT) studies, Technology-enhanced translation practices, Computer-Assisted Language Learning (CALL), and more.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.5.1 Multimodal Cognitive Computing for Machine Subtitling**

**Xiaojun Zhang** (Xi'an Jiaotong-Liverpool University)

**Abstract:** The human brain perceives its surroundings through multiple sensory organs and integrates these multi-sensory perceptions to generate a comprehensive understanding. Inspired by synaesthesia, multimodal cognitive computing endows machines with multi-sensory capabilities and has become the key to general artificial intelligence. Machine subtitling is a vertical field which employs multiple modalities such as text, image and audio in machine translation. With the explosion of multimodal data, a large number of methods have been developed to address this topic (Lin, et al., 2021; Radford, et al., 2021; Li, 2023). However, the theoretical basis of multimodal cognitive computing of machine subtitling is still unclear. From the perspective of information theory, this paper establishes an information transmission model to profile the cognitive process of machine subtitling. Based on the theory of information capacity, this study finds out that multimodal cognitive computing helps machines extract more information. In this way, multimodal cognitive computing research is unified by the same theoretical basis. Then, the development of the following typical automatic audiovisual translation tasks is reviewed and discussed, including multimodal correlation, cross-modal generation, and multimodal collaboration. Finally, focusing on the opportunities and challenges faced by multimodal cognitive computing for machine subtitling, some potential directions are discussed in depth, and several open-ended questions are considered. Machine subtitling appears to be a challenging task, given the cross-linguistic multitasking involved. However, professional subtitlers manage to excel even when faced with additional multitasking requirements, such as in subtitling with transcripts (Chmiel, et al., 2020). In this specific type of automatic audiovisual translation, machine subtitling system has access to the text of the speech being delivered by the speaker. This scenario requires the system to manage three distinct channels: the auditory channel for the speaker's speech in the source language, the auditory channel for their own interpretation in the target language, and the visual channel for the source language text.

(Cont'd)

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.5.1 Multimodal Cognitive Computing for Machine Subtitling**

**Xiaojun Zhang** (Xi'an Jiaotong-Liverpool University)

(Cont'd)

This paper explores how machine subtitling systems, as experts in processing multisensory input, handle multimodal processing in subtitling with text. More specifically, it investigates how they manage congruent and incongruent stimuli across different modalities while performing this task, based on the above multimodal cognitive computing framework.

**Keywords:** multimodal cognitive computing, machine subtitling, synaesthesia, information capacity

**Prof Xiaojun Zhang** is a Principal Fellow of Higher Education Academy (PFHEA) in UK. His research interests include institutional change and institutional logics; Educational leadership; Syntegrative Education; Internationalization in Higher Education, especially the Sino-foreign Cooperative universities; Future education in the AI era; University transformation and teaching innovation, in particular research-led learning and teaching; student-centred education; student transition etc. He has led the development of several projects with national level impact. He created XJTLU National University Teaching Innovation Award in 2016, developed the Association for Sustainable Faculty Development in Higher Education in 2018 with more than 90 institutional members, and initiated the ILEAD Talk series established in more than 20 cities in China.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 4.5.2 A Historical Review of the Magnetic Tape Synchronization Dubbing Practices in China: A Technical Foundation of Film Dubbing into Dialect and Ethnic Languages in the 1960s to the 1990s

**Qian Xu** (Communication University of China)

**Abstract:** From the founding of New China to the early 1960s, audiences in dialect and ethnic language regions faced significant challenges in truly understanding and appreciating films. The film projection team in Minhou County, Fujian Province, successfully pioneered to realize the concept of "magnetic tape synchronization dubbing equipment". Along with the prototyped magnetic tape machines and mass-produced magnetic heads by the Fujian Film Machinery Repair Factory, "the Minhou experiences" marked the beginning of a fundamental solution to this issue. After the Minhou experience proved successful in pilot tests within Fujian Province, it was promoted nationwide. The promotion started with the national publicity and then flowed from the national level to provinces, cities, and autonomous regions, and then down to grassroots levels; simultaneously, a positive atmosphere of mutual assistance and collaborative learning emerged among various provinces and regions. The forms of nationwide promotion and dissemination of the magnetic tape dubbing experiences primarily included: conferences, demonstration performances, documentation, technical support, talent training, and written publicity. Commencing with the Minhou experience, the historical trajectory of the practices of magnetic tape dubbing for dialect and ethnic language films in China from the 1960s to the 1990s can be summarized as: "Pilot-Promotion-Interruption-Revitalization-Reform-Popularization." The realization of the magnetic tape synchronization dubbing equipment by the Minhou film team defined a clear direction for technical and equipment advancements, facilitated the growth and flourishing of film dubbing and projection in rural and ethnic regions of China, and also served as a powerful technical promoter for cultural development and educational outreach in rural and ethnic language areas.

**Keywords:** Minhou experiences, Film dubbing into dialect and ethnic languages, Technical innovation

**Qian Xu** is a Ph.D student at Communication University of China. Her research interests include audiovisual translation and communication.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 4.5.3 Exploring Musical Songs Translation From the Perspective of Discourse Analysis

**Jin Bao** (Shanghai International Studies University)

**Abstract:** Musical, a kind of imported dramatic art, has taken root and spread quickly in China's domestic soil since its first introduction from western world back to 1980s. Translation of musical songs plays a critical role in China in that it directly determines the acceptability of musicals for domestic audience and largely influences the economic benefits lying behind. By applying discourse theories including cohesion & coherence, theme-rheme progression to the rendition of musicals, the study aims to tease out the major methods employed in translating musical songs, and offer some practical advice to guide the translation of both musical songs and other kinds of singable texts that may otherwise be less accessible to domestic audience. The study selects 20 songs from three of the popular musicals translated by Cheng He: *Rent*, *Mamma Mia!*, and *Man of La Mancha*. Following the basic procedures of discourse analysis, it examines the methods adopted by Cheng to reconstruct cohesion, cohesive chains, thematic progression pattern as well as genre structure with a view to unraveling the ways of achieving target coherence and audience acceptability. It is found that in the TT, cohesion and cohesive chains are reconstructed in a more explicitly and expressively manner without verbatimizing the original ones. As the thematic progression pattern employed in the TT varies with the different purposes of ST, adjustments are made to better fit the properties of Chinese. When it comes to genre structure, it is found that the theme songs (songs which appear repeatedly in different locations in musicals) have been dealt with flexibly to maintain the original mood and contribute to the theme. However, there is neither reconfiguration of move/step found in the TT nor tailored representation employed to handle musicals of different styles, both leaving much to be done in future work.

**Keywords:** Musical Songs Translation, Translation of Singable Texts, Media Localization, Audiovisual Translation

**Jin Bao** is a PhD candidate at the School of English Studies, Shanghai International Studies University. She obtained her MTI from the Graduate Institute of Interpretation and Translation at the same university in 2024. Her research interests include musical theatre translation, drama translation, and literary translation. She has published a Chinese translation of *Disney Bilingual Comics: The Little Mermaid* with East China University of Science and Technology Press in 2023. Having substantial experience in both translation practice and research, she has worked as a translator for several publishing houses, including Shanghai Translation Publishing House, Foreign Language Teaching and Research Press, and East China University of Science and Technology Press.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.6.1 Barbies and Kens: A Reception Study of Gender Roles and Stereotypes Through Face Expressions and Emotions**

**Elena Di Giovanni** (University of Macerata)

**Abstract:** Greta Gerwig's subversive Barbie (2023) was released in the middle of the summer, nonetheless its box office success made it 2023's highest grossing movie, and probably the most widely debated by critics and audiences all over the world. Described as deeply feminist, ironically anti-patriarchist, a fight against sexism and toxic masculinity, but also "brilliant, beautiful and fun as hell" (The New York Times, 21 July, 2023), Barbie manages to capture the viewers' attention all through its 114 minutes, for people of all ages. Besides and beyond the fun, Barbie is all about the evolution/involution of gender roles and relationships in contemporary societies, treating these issues with solid and well-crafted verbal and visual references while never giving up on the humor and glitter. A team of psychologists, data analyst and linguists at the University of Macerata decided to embark on a mixed-method experiment aiming to evaluate people's emotional response to selected clips from Barbie, chosen for their different treatment of gender stereotypes and relationships. The experiment, carried out in Italy with speakers of Italian, was based on the Italian dubbed version of the movie and focused on participants aged 20 to 30. Relying on FaceReader Online to measure the participants' emotional response through face movements, the experiment also involved a two-type questionnaire: the main questions were based on the principles of the IAT (Implicit Association Test) on Sexuality developed at Harvard University, whereas the final part involved selecting adjectives to define the main characters, i.e. Ken, the CEO at Mattel, and Barbie, based on the principles of sentiment analysis.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.6.1 Barbies and Kens: A Reception Study of Gender Roles and Stereotypes Through Face Expressions and Emotions**

**Elena Di Giovanni** (University of Macerata)

(Cont'd)

As Ricciardelli et al. (2016: 7) state, “a central source of socially meaningful cues is the face and eye gaze, which can be visually analyzed to understand a person's emotions, focus of attention, intentions, beliefs, and desires”. This statement was confirmed by the analysis of the data obtained from 45 participants to the experiment, which will be the object of this presentation.

**Keywords:** media reception studies, media translation, gender stereotypes

**Elena Di Giovanni** is Full Professor of English Linguistics and Translation at the University of Macerata where she co-directs the international MA programme in Accessibility to Media, Arts and Culture.

From 2016 to 2021, she was President of ESIST, the European Association for Studies in Screen Translation. In 2019, she was Fulbright Distinguished Chair at the University of Pittsburgh, Pennsylvania and in 2024 she was Visiting Professor at City University of New York.

She has given over 60 keynote lectures on audiovisual translation and accessibility all over the world and is the coordinator of large-scale accessibility projects throughout Italy, at venues such as Teatro alla Scala in Milan and the Arena in Verona.

She has over 120 international publications on translation studies, audiovisual translation and accessibility and in 2024 she was awarded the international Jan Ivarsson Award for her invaluable contribution to the field of audiovisual translation and media accessibility. In 2024, projects coordinated by Elena Di Giovanni brought over 2,200 people with disabilities to theatres and museums across Italy.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.6.2 Responses of Chinese Audience to Reply 1988: Trauma Disclosure and Confrontational Empathy in Audiovisual Retranslation**

**Qianrun Wu** (University of Leeds)

**Abstract:** The flourishing of creator culture has fostered a proliferation of user-generated “film breakdown” videos that analyse audiovisual productions scene by scene. User-generated content (UGC) platforms are providing a prominent mediascape for the retranslation and reinterpretation of these productions, facilitating extensive viewer engagement through comments and danmu. In this presentation, the Chinese audience’s responses to the retranslation of Reply 1988 (Shin, 2015), a hit South Korean TV drama, is discussed. Nearly a decade after its release, content creators on Bilibili have interwoven retranslated segments within their breakdown videos, revealing that the licensed translation on iQiyi, a major Chinese streaming platform, has downplayed and sanitised information about the socio-historical traumas inflicted on the South Korean people in the 1980s by domestic authoritarian governance and Cold War tensions. The interpretations by content creators and audiences suggest that a demotic turn in audiovisual retranslation empowers ordinary users with significant narrative authority. My case study thus extends the focus on the retranslator’s agency to illuminate the audience’s hermeneutic reflexivity.

My comparative textual analysis shows that the retranslation on Bilibili diverges from iQiyi’s translation in its explicit renderings of references to social incidents and policies, as well as in its inclusion of multi-modal contextualisation devices. In Chinese audience’s comments and danmu, due to stereotypes about South Korea, they occasionally express caution towards the global influence of hallyu (한류), or the Korean Wave. Nevertheless, the linguistic patterns in audience responses—particularly those involving attempts to interpret character motivations, critique socio-historical structures, and engage with cultural value systems—can be identified as discursive indicators of cognitive empathy.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.6.2 Responses of Chinese Audience to Reply 1988: Trauma Disclosure and Confrontational Empathy in Audiovisual Retranslation**

**Qianrun Wu** (University of Leeds)

(Cont'd)

These responses also resonate, to some extent, with what Pedwell terms “confrontational empathy”: a form of engagement that does not seek to neutralise or erase sociocultural difference but instead confronts historical and geopolitical asymmetries in a direct and critical manner. Findings demonstrate that, although the reflexivity engendered by empathetic engagement remains selective and constrained by existing narrative frameworks, the proliferation of audiovisual (re)translation in UGC fosters a more transnational commitment to addressing social issues—particularly those impacting underrepresented cultures—by broadening the discursive space beyond national or institutional boundaries.

**Keywords:** Resubtitling; translation reception; resistance; confrontational empathy; user-generated content

**Qianrun Wu** is a PhD student in Translation Studies at University of Leeds. She has extensive experience in both professional and participatory forms of translation, including subtitling, social media transcreation, and comic scanlation. Her research interests include affect and emotions, social media engagement, and East Asian popular culture. Her current doctoral project investigates how gendered psychological needs shape audience engagement with translation on social media, with particular attention to the ways in which fragmented narratives are interpreted and responded to in digital spaces.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 4.6.3 Deepfake Porns and Networked Misogyny in the (Chinese) Mediascape**

**Zhou Dinghui** (Beijing Normal-Hong Kong Baptist University)

**Abstract:** Deepfakes, a portmanteau of “deep learning” and “fake,” are digitally altered audiovisual likeness that use deep learning algorithms to misrepresent individuals as having done something in fictional settings. The ease of creating a deepfake—feeding someone’s photos and/or audio to an artificial intelligence (AI)-powered tool (websites/bots/software)—makes it a troubling source of image-based sexual abuse (IBSA), namely the non-consensual creating and/or sharing of sexual/nude images (Henry et al., 2021). While scholars have explored IBSA in terms of its nature, the underlying motives, and its impacts (Henry and Flynn, 2019; Henry et al., 2021; Powell, 2018), the contributions of deepfake porn as a worrying trend of IBSA are still under-researched. Furthermore, the technosocial and cultural context of the creation and dissemination of deepfake porns and the embedded gender relations have also not been thoroughly investigated in existing research.

Through immersive observations on digital platforms, especially those allowing pornography content like Telegram and X, and in-depth interviews with Chinese victims of deepfake porn, we found that the technological affordances, architecture, and policies of media platforms enable anonymity and editability, while absolving perpetrators and platforms from accountability. These conditions create the fertile ground for the expansion of the Chinese “manosphere”—Chinese all-male groups that leverage the features of media platforms to express their paradoxical sense of desire and hatred towards women. Deepfake porn and the accompanying sexual rumors and vitriol are thus a source and outgrowth of such misogynistic networks bonded by men’s collective involvement in sexual humiliation and fantasies of women as hypersexual sluts. By exploring the cultural implications of deepfake porn abuse in relation to “networked misogyny (Banet-Weiser and Miltner, 2016),” the growing strain of violence and hostility towards women in cyberspace, we hope to contribute to feminists’ ongoing efforts to combat online misogyny and protect victims of digital harassment.

**Keywords:** Deepfakers, artificial intelligence, image-based sexual abuse, online misogyny, digital harassment

**Dinghui Zhou** is currently an Assistant Instructor in Department of Communication at Beijing Normal University-Hong Kong Baptist University United International College.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.1 Localising Video Games in Live Game Streaming: Investigating the Strategies and Issues of Localising Game Texts**

**Dody M.H. Chen** (University College London)

**Abstract:** Game texts construct the foundation for the game's narratives and convey the game's stories and worldview (Jones 2008). Each gamer experiences a personalised rendition of the game version, particularly evident through the unique game texts in nonlinear narrative and interactive video games (Zhang and Song 2023). In the Chinese game streaming industry, it is widely witnessed that some game streamers like to play and stream non-localised video games to their spectators. In live streaming, they attempt to localise the game content, particularly game texts, mainly using their speech. Therefore, integrating streamers' practices, video game content and live streaming features highlights that this emerging 'streaming-based game localisation' warrants further academic investigation. According to the aforementioned practical and theoretical foundation, this proposal focuses on a research question: what strategies do Chinese game streamers undertake to deal with the English-Chinese localisation of game texts in live streaming? This research question is derived from the researcher's four-year PhD project. To answer the research question, first, the researcher selected a famous Chinese game streamer (pronoun: he/him) as the sample provider, who has extensive experience in localising English non-localised video games into Chinese in live streaming. He started game streaming in 2015, demonstrating consistent adherence to streaming-based game localisation practices, and he has now obtained over 420,000 followers on Bilibili, a Chinese video sharing and live streaming platform. Then, the researcher has been conducting over 4 years of netnographical approaches such as recording, screenshots, and annotation towards the streamer's online activities. Through the netnographical procedure, the researcher has gained a comprehensive understanding of the streaming style, habits and features of the streamer. Next, the researcher selected a unique streaming-based game localisation sample based on a game called Children of Silentown: Prologue (2020), archived by the streamer's collaborative fansrecording group for public viewing in 2020.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.1 Localising Video Games in Live Game Streaming: Investigating the Strategies and Issues of Localising Game Texts**

**Dody M.H. Chen** (University College London)

(Cont'd)

The selection of the game was based on multiple factors, including its release date, gameplay duration, game mechanics, and textual content. Based on the streaming recording, a multimodal corpus was established focusing on the transcripts of the streaming speech, in comparison with the English non-localised game texts. Last, to enhance the investigation of specific localisation strategies or issues, the researcher conducted a semi-structured interview with the streamer. The aforementioned research methodologies have undergone and passed the review by the ethical department of the researcher's affiliated institution. The streamer has granted consent for the utilisation of streaming content and interview data for potential research purposes, such as conferences and publications. The use of game content has also obtained the approval of the game officials.

The research reveals compelling findings. First of all, a variety of localisation strategies are used in streaming-based game localisation, such as literal translation, and transcreation. Second, the impact of various factors, such as game content, live streaming environment, and streamer's status, significantly influences the process and the result of streaming-based game localisation. For example, the absence or rectification of localisation, as well as the mixed use of English and Chinese, can be comparatively accepted and comprehended in the multimodal streaming context, which sheds light on further academic prospects. Third, while the majority of game texts are verbally localised in streaming, the streamer also employs multimodal strategies to enhance the vividness of localisation, such as utilising dubbing techniques that accentuate variations in tone or pitch or adopting mouse movements to guide the spectators' viewing.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.1 Localising Video Games in Live Game Streaming: Investigating the Strategies and Issues of Localising Game Texts**

**Dody M.H. Chen** (University College London)

(Cont'd)

The study, for the first time in academia, reveals the significance of streaming-based game localisation practices. Furthermore, it discusses the dynamic interplay of streaming-based game localisation with audiovisual translation and game localisation (e.g. O'hagan and Mangiron 2013; Bernal-Merino 2014; Mangiron 2018). Third, it upholds the interdisciplinary significance of multimodality theories in a series of interconnected domains like game studies (e.g. Ensslin 2017; Hawreliak 2018), audiovisual translation (e.g. O'Sullivan 2013; Gambier 2023) and game localisation (e.g. Bernal-Merino 2018; Mejías-Climent 2018). Last but not least, it underscores the imperative of examining the new user behaviours in new media and further highlights the importance of employing new technological tools to explore the new relationship with communication and translation (Díaz-Cintas and Massidda 2019).

**Keywords:** Streaming-Based Game Localisation, Video Games, Game Streaming, Game Streamers, Game Localisation, Audiovisual Translation

**Dody M.H. Chen**, from the Centre for Translation Studies (CenTraS) at University College London (UCL), has recently passed the PhD viva and is expected to receive the degree this summer. Dody's research interests include video game localisation, audiovisual translation, cultural adaptation, fan translation and media communication. Dody has published three single-authored peer-reviewed papers about the localisation of esports streaming, the fan translation of esports news, and Chinese game localisers' online sharing. Her two forthcoming publications explore the localisation and distribution of Chinese indie games in the English market and Chinese cyber nationalism in esports discourses. With multiple identities such as a video creator and game reviewer, Dody aims to acquaint the public with game localisation theories while examining the research significance of social media's impact on game localisation.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.2 “你是Welles嗎?”: Game Voiceover Localisation for Chinese Players**

**Yujia Huo** (University of Auckland)

**Abstract:** Game voiceovers in the target language are integral to delivering enhanced player engagement and immersion, and are reserved only for full localisation for top-tier markets. As the Chinese gaming market continues to expand its global influence, understanding the preferences of local players for voiceover localisation would be well-motivated research, as well as commercial, agenda. Research on game localisation has gained traction in recent years in translation studies and elsewhere. However, players' reception of game voiceovers has been typically a neglected aspect in research, despite audio being a critical component of the multimodal gaming experience. In an attempt to fill this research gap, this study seeks to understand Chinese players' preferences and attitudes centred on localised voiceovers.

This study aims to tap into Chinese players' preferences, perceptions of voiceover quality, and inclination to purchase dubbed foreign games despite their higher price tags, compared to the local games. Survey data collected from over 1,000 Chinese players reveals key demographic patterns and attitudes. While Chinese voiceovers are well-supported by Chinese players, their preferences differ based on age, gender, and English language proficiency. Specifically, Chinese players often use both Chinese subtitles and voiceovers, but with a clear preference for voiceovers. Players report that Chinese voiceovers enhance their experience by facilitating story comprehension, improving interaction, and assisting with mission completion, thus deepening their immersion. The study further finds that Chinese players show a markedly positive attitude towards Chinese voiceovers, contrary to the findings from players in the Netherlands, Canada & France, Arabic-speaking regions, and Poland, all expressing less enthusiasm for playing games dubbed into their native languages than in original English. Chinese players indicate their strong willingness to purchase Chinese-dubbed games, signalling a growing demand for fully localised games in the Chinese market.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.2 “你是Welles嗎?”: Game Voiceover Localisation for Chinese Players**

**Yujia Huo** (University of Auckland)

(Cont'd)

This study highlights the importance of understanding the attitudes of end-users about the local preference for localisation approaches, particularly in emerging markets such as China. Findings from this research can guide stakeholders in the game industry and, in particular, game developers and localisation teams in designing voiceover experiences that enhance player immersion and engagement. With the growing potential of AI dubbing in localisation, game voiceover is a particularly relevant topic within game localisation research and beyond. Future work may consider how technological advances could further adapt voiceovers to player preferences. Supported by statistically significant data, this research offers fresh insights into the needs of under-researched Chinese players, and advocates the development of culturally relevant and player-centred localisation strategies with or without AI.

**Keywords:** game localisation, game voiceover, Chinese market, player attitudes

**Huo, Yujia (霍雨佳)** is a PhD Candidate in the School of Cultures, Languages, and Linguistics at the University of Auckland. My research interests lie in the intersection of game localization, digital culture, and cross-cultural communication, with a focus on how games adapt to diverse linguistic and sociocultural contexts. My ongoing research investigates how voice acting functions in games and how these performances are effectively translated. As a practicing game translation freelancer, I attempt to bridge academia and industry by working on the translation of game narratives and interactive media.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.3 The WEL Project: Enhancing Game Accessibility for Players with Dyslexia**

**Carme Mangiron** (Universitat Autònoma de Barcelona)

**Miguel Ángel Oliva-Zamora** (Universitat Autònoma de Barcelona)

**Abstract:** Game accessibility has been burgeoning in recent years, especially since the release of The Last of Us Part II by Naughty Dog in 2020, which has been considered the most accessible game ever (Molloy and Carter, 2020). The game includes more than 60 accessibility features and three accessibility presets for visual, hearing and motor accessibility (PlayStation, n.d.). However, there is no preset for cognitive accessibility, even though a 15–20% of the world population has some form of neurodivergence (Doyle, 2020, p. 112). Research on cognitive game accessibility is scarce (Folmer, 2011; Mangiron, 2021) and it requires academic attention, despite the challenges it entails, due to the wide spectrum of cognitive disabilities and learning difficulties.

In this talk, the WEL project (From written to oral texts in Easy Language: easy audios in cultural visits and video games, PID2022-137058NB-I00, funded by MICIU/AEI/ERDF) will be presented. The project aims at researching how cognitive game accessibility could be enhanced. In this presentation, after outlining the main barriers neurodiverse users encounter in games, the objectives of the project will be presented. Next, the results obtained to date will be examined, which are related to the first four objectives: O1) mapping the state of the art of cognitive accessibility in video games; O2) making recommendations to improve cognitive accessibility, based on existing academic literature and non-academic documents; O3) elucidating the needs and preferences of users with dyslexia regarding video games, and O4) investigating whether easy-to-understand (E2U) language could improve game accessibility for persons with dyslexia. A mixed methods approach was applied. For O1 and O2, a systematic literature review was performed, and for O3 and O4, two focus groups with users with dyslexia were carried out, with a total of nine users, four and five users respectively. Results of the literature review show that academic articles are mainly concerned with serious games and target specific disabilities, while industry guidelines can be applied to all types of video games and target all types of cognitive disabilities and learning difficulties (O1). As regards the recommendations, a total of 14 recommendations have been proposed, such as ensuring that the interface of the game is not cluttered with different elements; using adaptive controls, and transmitting the information through several channels (O2). Findings from the focus groups showed that users with dyslexia encountered difficulties when engaging in a game containing much text.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.1.3 The WEL Project: Enhancing Game Accessibility for Players with Dyslexia**

**Carme Mangiron** (Universitat Autònoma de Barcelona)

**Miguel Ángel Oliva-Zamora** (Universitat Autònoma de Barcelona)

(Cont'd)

They also would like that all the information in the game was presented via audio and they often used control remapping (O3). Regarding the implementation of E2U language, participants were shown a fragment of a game in standard language, the same text in E2U language, and audio versions of both excerpts, in standard language and E2U language respectively. Participants preferred the E2U version of the written text, but they preferred the standard version of the audio (O4). The future stage of the project consists of conducting a reception study using a game with standard and E2U texts and audios.

**Keywords:** Video games, Game accessibility, Cognitive accessibility, Dyslexia, Focus groups

**Carme Mangiron**, PhD, is an Assistant Professor, a member of the research group TransMedia Catalonia and a member of the knowledge transference network AccessCat at the Universitat Autònoma de Barcelona (UAB). She was awarded the Excellence in Teaching Award at UAB in 2022. She has extensive experience as a translator, specialising in software and game localisation. Her main research areas are game localisation, game accessibility, audiovisual translation and accessibility to the media. She has published extensively in international journals and participated in several national and international research projects. She is currently one of the PIs of the WEL project (From written to oral texts in Easy Language: easy audios in cultural visits and video games, PID2022-137058NB-I00). She is co-author of *Game Localization: Translating for the Global Digital Entertainment Industry* (O'Hagan and Mangiron, 2013), and the main organiser of the Fun for All Conference, about game translation and accessibility, which is held at UAB every two years.

**Miguel Ángel Oliva Zamora** holds a BA in Translation and Interpreting from the Universidad de Granada (UGR) and a MA in Audiovisual Translation from the Universitat Autònoma de Barcelona (UAB). Thanks to the PhD grant he has been awarded with, he is now able to research video game accessibility and the implementation of easy-to-understand language. He is currently a member of the research group TransMedia Catalonia at the UAB and develops his work as part of the From written to oral texts in Easy Language: easy audios in cultural visits and video games (WEL) project.

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 5.2.1 The Subtiter's Invisibility: The Role of Non-Professional Subtitlers in the Chinese Audiovisual Industry****Zhen Hu** (University College London)**Shiqing Liang** (University College London)

**Abstract:** As a subtitling country, China has witnessed rapid development in its subtitling industry. Each year, a substantial number of international films and television series are imported, which requires a large volume of subtitling before they can be distributed among domestic audiences (primarily) through cinemas and streaming platforms, resulting in a growing demand for subtitlers in China. In contrast to common practices in many countries where official subtitles are predominantly produced by professional subtitlers, the Chinese audiovisual industry is characterised by a different landscape. Many, if not most, foreign audiovisual products in China are subtitled by non-professionals, who often remain in the shadows, with their roles largely unrecognised. Intriguingly, many subtitles assumed to be official are, in fact, the work of these non-professional subtitlers. This presentation seeks to illuminate the critical yet often overlooked contributions of non-professional subtitlers within the Chinese context. Based on an in-depth observation of the Chinese subtitling and fansubbing industry, two cases are discussed: the collaboration between professional and non-professional subtitlers at the Shanghai International Film Festival, and fansubbers from major fansub groups employed by Chinese official streaming services to produce subtitles for imported TV series. These examples illustrate how non-professional subtitlers' works make their way to both the big and small screens in China. This phenomenon offers some significant implications for future research. The prevalent involvement of "invisible" non-professionals in the Chinese subtitling industry calls for a critical evaluation of the source of subtitles in research. It challenges the general presumption that subtitles shown on commercial streaming platforms are exclusively the product of professional subtitlers. In addition, it seems that the pervasive presence of non-professionals in the industry does not detract from the viewing experience of the Chinese audience. While non-professional subtitling, or specifically fansubbing, in languages other than Chinese is a byword for low-quality subtitling, Chinese audiences often regard amateur translations as superior to their professional counterparts, a claim that merits further empirical validation. This presentation underscores the need to reassess the contributions of Chinese non-professional subtitlers and reconsider prevailing notions about the quality of non-professional subtitling in the context of China's unique subtitling industry.

**Keywords:** fansubber, fansubbing, subtitling, quality, non-professional subtitler, audiovisual translation

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.2.2 From Intertitle to Danmu: A Media History of Caption Translation**

**Xiaomin He** (Communication University of China)

**Abstract:** As Kittler said, media determine our situation. Translation as a long-standing activity in human history is also affected and shaped by diverse media contexts. Though Littau (2011) suggested that Translation Studies is undergoing a “medial turn”, related researches are still scarce. Since the film introduced into China in 1896, caption translation became an important way of audiovisual translation. With the evolving technical innovation, different modes of captioning have emerged, namely intertitle, subtitle, and danmu. The research intends to depict the media history of three captioning modes through exploring the mechanisms of each mode and their interrelationship from the perspective of media technology environment. Following the demand-oriented logic of technology evolution proposed by Paul Levinson, human being served as both the innovator and the recipient. The research is going to answer two questions: How each caption translation mode is imbricated with human demands and technical environment? How the three different modes were successively evolved?

**Keywords:** intertitle, subtitle, danmu, audiovisual translation, media technology

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 5.2.3 The Sociological Approach to Audiovisual Translator Studies: The Case of Linda Jaivin

**Baorong Wang** (Hangzhou Normal University)

**Abstract:** In 2009, Chesterman noted a number of recent research tendencies in Translation Studies which he called "translator studies" and that these trends are found especially in the sociology of translation, trying to investigate the translator's agency. Similarly, Chaume (2018) observes that since the turn of the century AVT researchers have shifted their interest from the translated text to the agents involved in the translation process, adopting a sociological approach. Despite this, audiovisual translator studies remain a largely under-explored field in part because the audiovisual translator is often "invisible" or obscured. This paper argues for the value of a sociological approach to audiovisual translator studies through a case study of Linda Jaivin, the American-born Australian sinologist who has subtitled many Chinese films, including Farewell My Concubine and The Grandmaster. Drawing on Bourdieu's field theory and Latour et al's actor-network theory, it aims at examining Jaivin's professional trajectory as an established film subtitler by looking at her habitus and its manifestation in her work, the accumulation of her symbolic capital and the dynamics of the Chinese film field. This is based on such textual and qualitative data as her memoir and interviews, her use of subtitling strategies, and the audience reception of her translations. Her professional success is further examined by analyzing how well an actor-network involving various AVT agents worked in Jaivin's case.

**Keywords:** sociological approach, audiovisual translator studies, translator's habitus, actor-network, field theory

**Baorong Wang** is professor of Translation Studies at Hangzhou Normal University in Hangzhou, China. In 2012 he received a PhD in Translation Studies from the University of Hong Kong. His main research interests are the translation and dissemination of Chinese literature and culture, the sociological approaches to Translation Studies, audiovisual translation, and translation history. He has published two scholarly books and over one hundred papers in refereed Chinese and international journals.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 5.3.1 Identity Manifestation in Translation: A Case Study of the Translated Subtitles of the Film – Everything Everywhere All at Once

**Wenxin Zhu** (Hong Kong Baptist University)

**Abstract:** The past thirty years has witnessed a rise in exploring the issue of identity manifestation in translation studies (Hostová, 2017). Manifesting identity in translating multilingual films is one of the challenges that translators face. The co-presence of multiple languages highlights linguistic diversity and conveys cultural identities of immigrants (Grutman, 2004, p. 157; Beseghi, 2019), raising the question of to what extent translation reveals the cultural identities of Hong Kong immigrants in the US in film productions. In this paper, I explore how the representation of the “other” in terms of using a hybrid of languages involving English, Cantonese, and Mandarin in American films serves to manifest the marginalisation of Hong Kong identity, using the film *Everything Everywhere All at Once* (2022) as a case study. Here I ask the main question: What is the definition of “identity” in the context of immigration, and whether and how is Hong Kong identity, a minoritised identity in the film, framed in the original production and the translation? Specifically, how are Chinese immigrants represented in the original production and the translated version? What translation strategies are adopted to render the non-English components to reveal the minoritised identity of Hong Kong immigrants in the film? I first introduce *Everything Everywhere All at Once* and discuss the definitions of identity. The film tells the story of the heroine Evelyn Wang who travels the multiverse to save her family and the world. Evelyn, who is originally from Hong Kong, has migrated to the US and speaks a hybrid of three languages (Cantonese, English and Mandarin) – one representation of the hybridity of her identity of being a Hong Kong Chinese (Asian) American and a first-generation immigrant in the US. The notion of “identity” is problematic by nature due to its various definitions in different contexts (e.g., Erikson, 1956; Noonan & Curtis, 2014; Hu & Cheung, 2024). Considering the theme of the film in question here – the stories of Hong Kong immigrants in the US, identity is defined as the Self presented in relation to social groups in the host society or the country of origin (Tajfel, 1982).

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 5.3.1 Identity Manifestation in Translation:  
A Case Study of the Translated Subtitles of the Film –  
Everything Everywhere All at Once****Wenxin Zhu** (Hong Kong Baptist University)

(Cont'd)

In this paper, I revisit the definitions of “language” and “dialect” and discuss whether Cantonese is a language or a dialect, considering Hong Kong’s unique social, cultural, and political status. After having set the tone, I then compare the Cantonese and Mandarin expressions within the original film with their corresponding sections in the translated version produced for audiences from Mainland China, employing critical discourse analysis (CDA) (Fairclough, 1989; Fairclough, 2023) to analyse the subtitles at both textual level and contextual level. The analysis demonstrates that the omission of Cantonese expressions is common in both the original English production and the translated version despite varying extents. Nonetheless, the Mandarin version, to some extent, preserves Cantonese lexical items to reveal the minoritised identity. Moreover, the various forces at play – media production norms and cultural distance – all contribute to the narrative formation (Baker, 2019) and the marginalisation of Hong Kong identity.

**Keywords:** identity manifestation, audiovisual translation, multilingualism, migration, Hong Kong

**Wenxin Zhu** is a PhD student in the Academy of Language and Culture at Hong Kong Baptist University. She investigates issues of multilingualism, cultural identity, language positions and minor culture as manifested in audiovisual translation. She also provides teaching assistance in the Academy. Before joining HKBU, she did her MA in Translation Studies at Durham University. She also worked as a freelance translator and did translation work at the Chinese Media Research Centre of China News Service as a public opinion analyst intern and at Foreign Language Teaching and Research Press as a media operator.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.3.2 Audiovisual Translation and the Dissemination of Chinese Ancient Costume Dramas in Thailand: Cultural Nuances and Deep Audience Engagement**

**Le Fu** (Shenzhen University)

**Tian Li** (Shenzhen University)

**Abstract:** This paper investigates the role of audiovisual translation (AVT) in the dissemination of Chinese ancient costume dramas in Thailand, focusing on the distinctive cultural elements that set these dramas apart from other television genres. The study examines how AVT facilitates the cross-cultural transmission of these dramas, characterized by their historical settings, intricate costumes, and traditional Chinese values, enabling them to transcend linguistic and cultural barriers. It analyzes industry practices and audience reception, emphasizing the collaborative dynamics between global streaming platforms and local networks. Additionally, the paper explores the impact of AI-enhanced workflows and user-generated content on the localization process, addressing the ethical and logistical challenges posed by big data. By highlighting the unique attributes of Chinese ancient costume dramas, their reception in Thailand, and the deep reasons behind Thailand's love for these dramas—rooted in the export of Chinese culture and advancements in audiovisual translation—this research aims to contribute to the discourse on media accessibility, cultural exchange, and the evolution of media ecosystems in the digital age.

**Keywords:** Audiovisual Translation (AVT), Chinese Ancient Costume Dramas, Media Localization, Cross-Cultural Reception

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 5.3.3 Comparing Viewers' Reception of One-line Subtitles and Two-line Subtitles in Vertical Videos

**Guoliang Li** (University of Bristol)

**Abstract:** As mobile phones are equipped with cameras, there has been a noticeable shift towards shooting and consuming media in a vertical format. This trend has given rise to a new form of media known as vertical videos, or short videos (e.g. TikTok, YouTube Shorts, Instagram Reels), which have a vertical aspect ratio and a short duration. The number of lines of subtitles in vertical videos has been inconsistent and the recommended number of lines for vertical videos has been unknown. To the best of my knowledge, no subtitling guidelines have been released by short video platforms and no studies have studied the reception of subtitles in vertical videos. Therefore, this project explores viewers' reception of subtitles in vertical videos, focusing on the subtitling parameter of number of lines. Specifically, this study compares viewers' reception of one-line and two-line subtitles in vertical videos using eye-tracking and questionnaires. Reception includes attention allocation, cognitive effort, comprehension, enjoyment, preference, and perceptions. The study adopts a between-subjects design where participants who are native Chinese speakers watched an English vertical video from TikTok with either one-line or two-line interlingual Chinese subtitles while the eye tracker was recording their eye movements and answered a questionnaire after the video. The study serves as the first subtitle reception study on vertical videos. As previous studies all focus on horizontal videos such as film and TV, this study brings subtitle reception study into the new era of vertical videos. Besides, this is probably one of the few studies that conduct subtitle experiments on mobile phones. Moreover, the results offer empirical evidence on the processing of one-line and two-line subtitles for vertical videos. It can help establish the subtitling guidelines for vertical videos, which can be used by content creators to improve their subtitles and thus the viewing experience.

**Keywords:** subtitle reception, number of lines, vertical videos

**Guoliang Li** is a third-year PhD student in Audiovisual Translation at the University of Bristol. He has a particular interest in subtitle reception studies, especially those employing eye-tracking technology.

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 5.3.4 Screens in Nomad: A Historical Study on Film Translation in Inner Mongolia (1953–2020)****Taokesi** (Shanghai International Studies University)

**Abstract:** Ethnic minority language film translation in China refers to Chinese films translated into minority languages by professional translators and voice actors for audiences whose mother tongue is an indigenous language. The forms include oral narration, voice-over translation, and subtitle translation. China initiated the ethnic language film translation project in the 1950s, which has now developed into a network consisting of 11 translation agencies. The Inner Mongolia Autonomous Region began the project in 1953, and the films are not only airing in Inner Mongolia, China, but making their way to Ulaanbaatar, Mongolia. This study adopts a historical perspective from a technological viewpoint: 1950s–1965, dubbing by major film studios and oral interpretation by mobile projectionists; 1965–2009, centralized production of magnetic dubbing tracks by film translation centers; and 2009–present, digital dubbing through a coordinated national network of 11 film translation centers. This study applies Actor-Network Theory, aims to illustrate the relationship between technology and film translation in minority languages. Using sources such as official regulations, newspapers, local chronicles, memoirs, and oral histories, this study draws on the concept of the ‘dynamic network’ to show how the network evolved and presents a comprehensive history of film translation into minority languages in Inner Mongolia.

**Keywords:** Mongolian translation, indigenous language translation, film translation history, ethnic minority

**Taokesi** is a Ph.D. candidate in the School of Journalism and Communication at Shanghai International Studies University and a visiting researcher in the School of Modern Languages at the University of Bristol. She earned her master's degree in Audiovisual Translation from the Communication University of China. Her research interests include audiovisual translation, film translation history, ethnic minority cinema, ethnic minority language film translation in China. She also worked as a professional translator at StarTimes, specializing in Chinese films and dramas for the African market. In addition, she is an independent art-book publisher, focusing on designing and translating art-books into Mongolian.

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FRIDAY, MAY 30 | **PARALLEL SESSION****PS 5.4.1 From Niche to Global: The Transnational Mobility of Translated Documentaries on Global Streaming Platforms****Shiqing Liang** (University College London)

**Abstract:** The proliferation of digital video-on-demand (VOD) platforms has greatly expanded the reach of the transnational mobility of audiovisual products, allowing diverse content to circulate widely across linguistic, regional, and cultural boundaries. Alongside fictional programmes, the demand for nonfictional audiovisual content, such as documentaries filled with personal stories, cultures and/or knowledge, has also rapidly grown. An increasing number of documentaries are being produced and streamed online to meet demand, and the proportion of foreign documentaries translated and imported by the VOD platforms is also surging. Many VOD platforms have not only provided access to foreign documentaries but have also become actively involved in the documentary production process, investing in and co-creating a wide range of content with documentary production teams. This research provides an overview of the transnational mobility of translated documentaries, focusing on Chinese- and English-language productions on major VOD platforms, including leading Western platforms like Netflix, YouTube, Amazon Video, Disney Plus and popular Chinese platforms such as Bilibili, Youku, iQIYI, and Tencent. It explores how these digital platforms boost the cross-border viewing and dissemination of officially translated documentaries, as well as the role of some platform-driven cultures like fansubbing, danmu subtitling, and user-generated content inspired by the documentaries, which form digital ecosystems that facilitate the transformation of the once niche genre into a popular option of entertaining and learning now shared by netizens worldwide. Meanwhile, this research also touches on potential concerns and challenges, such as the imbalance in translation flows between English and Chinese, and calls for greater attention to the global streaming platforms' capability of fostering more mutual and bidirectional exchanges of audiovisual translations that promote a diverse and reciprocal sharing of knowledge, information and stories across linguistic and cultural borders.

**Keywords:** documentary translation, AVT distribution, global streaming platform, transnational mobility, fansubbing, danmu subtitling

**Shiqing Liang** is a PhD candidate in Translation Studies at University College London. Her ongoing research focuses on narrative reconstruction in documentaries through Audiovisual Translation. Her research interests fall in the cultural studies of audiovisual translation, narrative theory, and media and multimodal translation.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.4.2 Discursive Power in the Hybrid Media System: The Case of Chinese Neologisms**

**Xiuzhi Liu** (University of Nottingham Ningbo China)

**Abstract:** Discursive power is conventionally conceptualized as the power of those in control over others. This study approaches this subject from a novel perspective by proposing that such power is inherent within neologisms or Internet buzzwords in the hybrid media system. This power is rampant and omnipotent, and is exercised voluntarily by some actors to accommodate to the mass media market's demand for novelty or appeal. Situated within the framework of media systems, this qualitative discourse analysis study was conducted on the data collected from multiple sources from 2019 to 2021. It has been found that indicators of the discursive power are not just embodied in the topics, frames and speakers, but also manifested in the trends, contexts and sources of news reports. This study will contribute to knowledge by proposing that the usage patterns of neologisms characterizes the strategies deployed in both the state media and the social media for attention and power in the communication space.

**Keywords:** media discourse, power, media system, social media, state media

**Nancy Xiuzhi Liu**, PhD, Associate Professor in Translation Studies, School of Education and English, University of Nottingham Ningbo China. Her research work mainly focuses on sociocultural meanings of translation and media discourse analysis. She has published extensively in areas of translation, media, city branding, mobile studies and cultural studies.

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.4.3 Localization of Chinese Applications in the Arab World: A Case Study of Tencent's WeChat and WeTV**

**Fatima Alblooshi** (United Arab Emirates University)

**Khadija Alzaabi** (United Arab Emirates University)

**Abstract:** In an era of rapid globalization, the United Arab Emirates (UAE) has emerged as a pivotal player in global diplomacy and economics, establishing strategic partnerships that transcend geographical boundaries. A prominent example of this trend is the growing relationship between the UAE and the People's Republic of China, which was marked by the establishment of Tencent's regional headquarters in Dubai Internet City in 2019. This research delves into the localization of Tencent's applications, WeChat and WeTV, within the Arabic-speaking market, addressing a significant gap in the existing literature on Chinese-Arabic translation. To explore this dynamic, we employed a mixed-method approach that integrated both qualitative and quantitative methodologies. Our data collection involved a comprehensive analysis of 112 screenshots and 357 segments from WeChat, comprising a total of 2,463 Arabic words and 3,774 Chinese characters. For WeTV, we conducted a similarly thorough analysis, analyzing 148 screenshots and 26 segments, yielding 39 Arabic words and 69 Chinese characters. Utilizing Esselink's (2000) linguistic and cosmetic/UI testing model, we conducted a thorough analysis to assess localization strategies. The anticipated findings aim to reveal Tencent's localization strategies for WeChat and WeTV, highlighting the necessity of addressing both linguistic and cultural nuances to engage the Arabic-speaking market effectively. This research aspires to provide valuable insights into Sino-Arab collaboration in the digital domain and highlight the critical role of localization in the success of international business expansion. In conclusion, this study seeks to illuminate Tencent's potential efforts and emphasize the broader implications for technology companies aiming to navigate cultural landscapes in their global operations.

**Keywords:** Localization, mobile applications, Sino-Arab translation, localization quality, WeChat, WeTV

(Cont'd)

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.4.3 Localization of Chinese Applications in the Arab World: A Case Study of Tencent's WeChat and WeTV**

**Fatima Alblooshi** (United Arab Emirates University)

**Khadija Alzaabi** (United Arab Emirates University)

(Cont'd)

**Fatima Alblooshi** is an Assistant Professor at United Arab Emirates University (UAEU), specializing in Arabic-English translation. She holds a Ph.D. in Translation with a focus on literary translation, as well as a Master's degree in Arabic-English Translation from Kent State University. She earned her Bachelor's degree in Translation Studies from UAEU. Dr. Alblooshi teaches a range of translation courses within the Bachelor of Translation Studies program. Her research interests include corpus-based studies, paratextual analysis, and bibliographical studies.

**Khadija Alzaabi** holds a BA in Translation Studies from United Arab Emirates University, where she majored in translation with a minor in Chinese and Korean. Her academic work centers on localization and multilingual communication, with a particular interest in how language shapes cross-cultural understanding. She is especially passionate about Asian languages and cultures, with a focus on how translation shapes cross-cultural understanding.

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# FRIDAY, MAY 30 | PARALLEL SESSION

## PS 5.5 Industry Panel: Audio Description, Subtitles for the Deaf and Hard of Hearing (SDH), and Sign Language Interpretation in Accessible Films

**Xuedong Han** (Yier Information Technology)  
**Huanru Huang** (Yier Information Technology)  
**Kangte Luo** (Beijing Normal-Hong Kong Baptist University)  
**Xiaochun Zhang** (University College London)

**Xuedong Han**, Accessible Entertainment Expert, Accessible Content Producer; Founder and CEO of Shanghai Yier Information Technology Co., Ltd. & Shanghai Myrtle Culture Communication Co., Ltd. & Shanghai Open hearts, open access Cultural Media Co., Ltd. She graduated from the Department of Performance at Beijing Film Academy. Began advocating for information accessibility in 2012 and founded social enterprises serving people with disabilities starting in 2016, including Shanghai Passion Fruit Culture, Shanghai Yier Technology, and Shanghai Youaiwuai Media. Dedicated to accessible adaptation and implementation in film and entertainment, Han launched the Accessible Entertainment Project in early 2020, collaborating with 24 domestic and international organizations to explore pathways and methodologies for China's accessible entertainment industry.

**Huanru Huang**, Sign Language Interpretation Operating Officer of Sign Access (Guangzhou) Service Co., Ltd.. She started learning sign language in 2009 and became a full-time sign language interpreter in 2018. She won the Grand Prize in the Hearing Group of the First National Sign Language Skills Competition in Guangdong Province in 2020. In March 2022, she founded Sign Access (Guangzhou) Service Co., Ltd. with a Deaf partner. The goal of this corporation is to promote the integration of Deaf and Hearing people and to achieve an accessible society. Since 2011, she has been providing sign language interpreting services for various scenarios, such as social activities, sports events, conferences, training courses, public security organs, procuratorial organs, people's courts, hospitals, banks and consulates, with rich experience. Experience in the field of accessible film and television works: Since 2018, she has provided interpreting services for accessible cultural and recreational events on multiple occasions. For instance, in 2018, she recorded the sign language versions for the TV series "In the Name of the People";

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# FRIDAY, MAY 30 | **PARALLEL SESSION**

## **PS 5.5 Industry Panel: Audio Description, Subtitles for the Deaf and Hard of Hearing (SDH), and Sign Language Interpretation in Accessible Films**

**Xuedong Han** (Yier Information Technology)  
**Huanru Huang** (Yier Information Technology)  
**Kangte Luo** (Beijing Normal-Hong Kong Baptist University)  
**Xiaochun Zhang** (University College London)

(Cont'd)

In 2019, she participated in a public welfare project initiated by Baidu, recording sign language capture of fairy tales through AR technology, totaling 50 fairy tale books; since 2020, she has been involved in the accessible culture and entertainment projects of Shanghai Yi'er Information Technology Co., Ltd., recording sign language versions of multiple films, such as "Mountains May Depart", "Seventy-Seven Days", and the animated series "Chinese Choir", etc.; in April 2023, she provided on-site interpretation for the first sign language drama "Paper Crane" in China.

**Dr. Kangte Luo** is Assistant Professor in the Programme of Applied Translation Studies at Beijing Normal-Hong Kong Baptist University. He completed his PhD study at Department of Linguistics and Translation, City University of Hong Kong. He holds a master's degree in simultaneous interpreting from The Chinese University of Hong Kong (Shenzhen). His research interests include interpreting studies, audio description, audiovisual translation, and media accessibility.

**Dr. Xiaochun Zhang** is a Lecturer in Translation Studies at the University College London (UCL), United Kingdom. Her research interests lie primarily in video game localisation and accessibility, fan audiovisual translation, and language technology. She is the principal investigator of the AD4Games and TransAD4Games projects, which investigate the application of audio description in video games to improve accessibility. She is the co-founder and co-director of the Bristol Digital Game Lab.

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