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The recent developments in technologies used for the creation, delivery, and consumption of audiovisual media are fostering new fields of research and practice in Audiovisual Translation, (AVT) and Media Accessibility (MA) in particular. Traditional media channels such as TV and cinema are being replaced by new media formats, such as video-on-demand (VoD) platforms, videogames, or more recently virtual reality environments. These new realities are challenging traditional practices and opening up novel fields of research in Translation Studies. Accessibility has gained momentum since the ratification of the Convention on the Rights of Persons with Disabilities by the United Nations in 2006. Since then, three key pieces of legislation have followed at a European level, namely the European Web Accessibility Directive (2016), the updated European Audiovisual Media Service Directive (2018), and the European Accessibility Act (2019). This accessibility legislative framework is now being transposed in the different European Member States and has a direct impact on AVT and MA research and practice. As Matamala states, this new media landscape is a unique opportunity for professionals and researchers in these fields.

This seminal book on accessibility and AVT consists of eleven chapters, and its structure moves from the general to the specific. It presents a pedagogical approach for professionals and researchers alike and establishes an open dialogue with the reader, as all chapters offer dedicated sections with food for thought that invite the reader to analyse realities, identify challenges, and explore different solutions related to the different modalities and services under study. Each chapter also includes a section about the areas in which research has been conducted, and a detailed bibliography covers both theoretical and practical studies.

The first chapter introduces the concept 'audiovisual content' and outlines the different AVT modalities and MA services. The author then explains the emergence of the term 'audiovisual translation', and its relationship with 'media accessibility'. At the end of this chapter, she proposes the use of the nomenclature 'audiovisual accessibility' when referring to access to audiovisual content. The author also promotes a broader view of accessibility in line with Greco (2016), in which accessibility is interpreted as a proactive principle, and access as a requirement to cater the needs of all users, and not only for people with disabilities.

Chapter two presents the different challenges associated with the translation of audiovisual content, and issues that professionals often face when making it accessible. Recurrent challenges, such as linguistic variation, terminology, culture, and humour, are discussed and illustrated with relevant examples. A detailed list of tools and resources for professionals and researchers working with the English-Catalan language combination is offered in chapter three, along with relevant recommendations on how to conduct research with end users.

In chapter four, dubbing is discussed with special attention given to dubbing into Catalan. The author first provides a classification of the dubbing practice considering both technical and linguistic aspects. Secondly, a detailed description of the dubbing process with relevant examples for each step is outlined. Thirdly, a specific section is devoted to recommendations and standards, such as style guides from different audiovisual Catalan media organisations. The chapter finishes with a section about the different areas in which dubbing-specific research has been conducted. It provides a detailed bibliographical review covering theoretical and practical studies, including new collaborative practices, such as *fundubbing*, which are challenging traditional practices in this field. Mention to emerging practices such as *cyberdubbing* (Baños-Pinero, 2019) through non-standard dubbing practices and new uses could also be added.

Chapter five deals with voiceover, which the author refers to as an under-resourced AVT modality, and one that is often not properly differentiated from lip-sync dubbing. The author first provides a definition of voiceover and distinguishes between practices in Western and Eastern European countries. Secondly, its relationship with other AVT modalities is outlined. Thirdly, the author provides a classification of voiceover practices considering both technical and linguistic aspects. Fourthly, a detailed description of the voiceover process with relevant examples for each step is provided. Finally, in the section dealing with recommendations and standards, it is established that most audiovisual media organisations worldwide consider voiceover as a type of dubbing, and, therefore, style guides dealing exclusively with voiceover are often not provided. There is also mention of relevant projects such as ALST (2016), which explored the use of text-to-speech and speech-to-text technologies in the voiceover process.

Chapter six deals with subtitling and focuses on interlinguistic subtitles aimed at hearing people, with special attention paid to subtitles in Catalan. First, a classification of the subtitling practice considering both technical and linguistic aspects is provided. Then, an overview of the subtitling practice is outlined according to the format of the audiovisual product, i.e., DVD, Blu-Ray, and VoD. Finally, in the section dealing with recommendations and standards,

it is stated that apart from the renowned recommendations in the *Code of Good Subtitling Practice* (Ivarson and Carroll, 1998), there are other relevant subtitling handbooks dealing with interlinguistic subtitles in different languages. Chapter seven provides insight into the interpretation of audiovisual content and introduces Sign Language Interpreting (SLI). The author distinguishes between the interpretation of two oral languages in AV content, and the interpretation between an oral language and a sign language in AV content. This is a bridge chapter between the previous ones, which are more focused on AVT modalities – namely dubbing, voiceover and interlingual subtitling practices and research – and the next chapters that deal with accessibility services: namely subtitling for the Deaf and Hard of Hearing (SDH), audio description (AD) and audio subtitling (AST). The chapter introduces Sign Language (SL) with a focus on Catalan Sign Language. The author also provides a classification of technical and linguistic aspects that must be considered for SLI. Next, a detailed description of the Sign Language process is provided and illustrated in relation to the HBB4LL project in particular. Finally, the section dealing with recommendations and standards refers to international standards, such as the ISO 18841:2018. In addition, the author stresses the fact that SL interpreters always refer to the existing codes of the SL associations in their countries/regions. The chapter finishes by pointing to the different areas in which research in the SL field has been conducted. It should be stressed that contrary to the AVT field, research conducted in SL is mainly experimental with end users, and mostly linked to research and innovation European projects, such as DTV4LL, HBB4LL, CONTENT4LL, ImAc or EASYTV.

Chapter eight explores subtitling for the Deaf and Hard of Hearing (SDH) users. The author first outlines the different product types, namely pre-recorded, semi-live, live, and live subtitles with dynamic transcription. Next, the different subtitling techniques are outlined. Then she provides a classification of subtitling considering both technical and linguistic aspects. Finally, the section dealing with recommendations and standards refers to international standards such as ISO 20071-23:2018, and current national standards, such as the UNE 153010: 2012. In addition, references to the available style guides from the different Catalan AV media organisations are mentioned. The chapter finishes by acknowledging the different areas in which research in the SDH field has been conducted, with specific mention to the increasing reception research studies with end users and projects that are being carried out in the subtitling field. Chapter nine describes audio description (AD) and the related accessibility services, namely audio introductions, audio guides and touch tours. Second, a differentiation between pre-recorded, semi-live and live AD is explained. Third, a description of the AD process considering both technical and linguistic aspects is provided.

Finally, the section dealing with recommendations and standards refers to international standards such as ISO 20071-21:2015, and current national standards, such as the UNE 153020: 2005. In addition, a reference to the available style guides to produce AD from the different Catalan AV media organisations is provided. At the end of the chapter, a detailed list of references that covers both descriptive and experimental studies is provided, with specific mention to innovative research studies in this accessible service, such as Easy-to-Understand ADs (Arias-Badia & Matamala, 2019; Bernabé-Caro and Orero, 2019), which aim to make verbal content easier to understand, covering the needs of a broader audience, i.e. people with cognitive and learning disabilities.

Chapter ten offers insight into audiosubtitling (AST). It first provides a description of this accessibility service and its similarities with AD. An important contribution of this chapter is its focus on new technologies, such as text-to-speech. In addition, it clearly explains the distinction between AST that are delivered mixed with the audio soundtrack and automatically provided to users, and AST that are delivered independently and mixed on a user's device. The chapter finally discusses current standards and research in this new emerging MA service.

The last chapter sheds light on new media environments, such as virtual reality, collaborative models, new processes, modalities and services, and the creation of new professional profiles in the industry. What is particularly helpful in the book is its didactic approach, which provides not only detailed descriptions of the processes and agents involved in the different AVT modalities and accessibility services but also specific sections with activities based on the reading that allow readers to reflect and explore the realities in their contexts. In addition, extended bibliographical reviews that cover theoretical and practical studies guide readers to discover the different research areas that have been covered and are currently being conducted in the different modalities and services. It is also worth acknowledging that the book is written in the Catalan language, and while it provides a solid background on practices and research in different countries, it deliberately limits itself to English into Catalan AVT and MA practice. For this reason, certain sections might be of real interest to those working with that language combination. This inevitably restricts the potential readership of the volume. However, there is no reason why a version of this book should not appear in English translation, as MA is an emerging field that is being reinforced with a legislative framework in most countries, and the same theory and professional practice applies to the different modalities irrespective of language combination.

To sum up, the book presents relevant insight into different theoretical questions as well as current practices, pointing out the increasing role of technology and reception studies across the different areas of the audiovisual media field. As such, it makes an important contribution to the literature on AVT, and on MA in particular.

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