Building Inclusive and Multilingual Societies: Audiovisual Translation, Media and Technologies for Accessible Language Learning and Entertainment

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Keynote Speeches

Giulia Bencini (University of Ca' Foscari Venezia, Direttivo CNUDD)

Accessibility and communication rights in a multilingual world: Integrating universal design and bio-psycho-social approaches to language and communication

Communication is a fundamental human right (United Nations, 1948) and the right to communicate, to freely express one's opinions, to access information in any media or modality applies to all human beings, regardless of age, status, languages spoken or signed, mother tongue, disability, including speech, language and communication disabilities. Current human rights approaches to disability conceptualize disability as a person-environment interaction (Convention on the Rights of People with Disabilities, CRPD, United Nations, 2006). In this talk, I address communication rights from four different perspectives: studies on human language functions in a multilingual, lifespan perspective, language and communication breakdown in common language and communicative disabilities, environmental factors that hinder or facilitate language and communication, universal design approaches to language and communication, including technology to promote communicative accessibility for all.

I argue that in order to work within a universal design framework and to meet human linguistic and communicative diversity so as to realize the language and communication rights of all people, interventions aimed at promoting communicative accessibility should be based on explicit biopsychosocial models of both language and communication. Moreover, because common definitions of what we mean by communication and what we mean by language vary between how these terms are used in international human rights treaties and how they are defined in the basic and applied disciplines that deal with speech, language, and communication, there is a need for a common conceptual framework and a common language. For example, whereas speech-language pathology separates language as a mental function from communication, in the CRPD language is subsumed under communication. I will show how models of language representation and processing can be included in the fine-grained ontology provided by the International Classification of Functioning Disability and Health (WHO, 2001).

Giulia Bencini is an Associate Professor in English Language and Linguistics at Ca' Foscari University, Venice. She conducts research on the linguistic, psychological, neural and social underpinnings of human language both in healthy individuals and in individuals with language and communicative impairments. Her long-term goal is to contribute to a biopsychosocial model of language and communication that is both theoretically explicit and practically useful. She uses and promotes the use of the International Classification of Functioning Disability and Health (ICF) in the domains of language and communication to facilitate transfer of knowledge from basic science to applied domains. She combines the ICF with universal design principles to guide interventions in clinical and educational settings and to promote linguistic and communicative access for all. She currently serves as Delegate of the Rector for the Inclusion of students with disabilities and specific learning difficulties at Ca' Foscari University. She also serves on the Italian national steering committee of University Delegates for the inclusion of university students with disabilities.

Elena Di Giovanni (University of Macerata)

Languages and translations for access: Back to the future

Media accessibility has been steadily gaining momentum both in terms of research and practice over the past 20 years, to such an extent that it seems to have partially obscured the more traditional forms of audiovisual translation that had been for decades in the foreground. In fact, Joselia Neves puts it clearly when she states that "it is an established fact that translation – in all its forms – is all about accessibility" (2020: 315). Since translation provides access to different languages, cultures and "sign systems and codes" (Ibid), translation can and should be seen as a form of access. The increasing visibility and strength of media accessibility has brought with itself a dilution of the very concept of translation: providing access to media and live events has come to be seen as involving many non-linguistic acts of translation and, on the research front, it requires the steady support of non-linguistic disciplines such as communication studies, disability studies, psychology, universal design theory and many more. Yet, if we observe media accessibility in action today, we cannot but witness the proliferation of languages and codes that are used, as well as the intralinguistic, interlinguistic and intersemiotic translation practices employed to cater for the needs of diverse audiences. And as the audiences become more and more central (Di Giovanni 2018, Reviers and Remael 2019, Romero Fresco 2021) the codes and the translations used to communicate accessibility evolve and multiply.

Making special reference to theatres across Italy and their accessibility projects, this lecture will explore the many languages and translations that are currently – and increasingly – involved in providing access to persons with different abilities. From creative audio description to sign language interpreting with avatars, from free-to-choose subtitle tracks to AAC and easy-to-read librettos, we will explore the steady return to the centrality of languages and translation processes, today and in the future of accessibility to media and the arts.

Elena Di Giovanni is Associate Professor of English Translation at the University of Macerata (accredited for full professorship as of 2020). From 2016 to 2021, she was President of ESIST, the European Association for Studies in Screen Translation. She is one of the founding members - and Editorial Board member - of the open access Journal of Audiovisual Translation – JAT. In 2019, she was *Fulbright Distinguished Chair* at the University of Pittsburgh, Pennsylvania, where she taught media accessibility. Since 2013, she lectures on audiovisual translation and accessibility at the Venice Film Festival (Mostra Internazionale d'Arte Cinematografica di Venezia), within the European Parliament-funded LUX Prize for cinema (27 Times Cinema). She currently supervises many accessibility projects throughout Italy: InclusivOpera at the Macerata Opera Festival (since 2009), the OPEN project at Teatro Grande in Brescia (since 2017), plus the Teatro Pavarotti Freni in Modena, Teatro Sociale in Como, Fondazione Rete Lirica delle Marche.

Pablo Romero Fresco (University of Vigo and University of Roehampton)

Diversity, inclusion and transformation in media accessibility

Research in audiovisual translation (AVT) and media accessibility (MA) is going through the so-called cognitive turn –a process of scientification whereby the findings and data that were once obtained through the opinion of experts are now the result of empirical (and often user-informed) studies. Some of these studies aim at obtaining findings that can lead to standardised criteria. This works well in the current industrialised model of AVT and MA in which translators and access experts do their jobs in isolation from the creators and applying specific sets of guidelines that have been informed by this empirical research. However, it may not be so suitable to a new scenario where a) translation and/or access are considered from inception, b) creators (filmmakers, theatre directors, etc.) are often keen to go beyond standard guidelines and to engage in a creative conversation with translators and access experts and c) disabled artists become part of the production process. In this scenario, a new, alternative form of media access is needed.

This presentation will present this new form of access by exploring the notions of diversity and inclusion and, especially, by looking at accessibility as one of three areas that must be addressed to implement the traditional disability slogan "nothing about us without us": participation, representation and accessibility. As opposed to a conservative view of access seen as an afterthought and as a way of preserving the status quo, media accessibility is regarded here as a way to transform reality and change the conditions that create exclusion: access as transformation.

Pablo Romero Fresco is senior lecturer at Universidade de Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the books *Subtitling through Speech Recognition: Respeaking* (Routledge), *Accessible Filmmaking: Integrating translation and accessibility into the filmmaking process* (Routledge) and *Creativity in Media Accessibility* (Routledge, forthcoming). He is on the editorial board of the Journal of Audiovisual Translation (JAT) and is the leader of the international research group GALMA (Galician Observatory for Media Access), for which he is currently coordinating several international projects on media accessibility and accessible filmmaking and where he works as a consultant for institutions and companies such as the European Parliament or Netflix. Pablo is also a filmmaker. His first short documentary, *Joining the Dots* (2012), was used by Netflix as well as film schools around Europe to raise awareness about audio description. He has just released his first feature-length documentary, *Where Memory Ends* (2021), which has been selected for the London Spanish Film Festival and the Seminci, in Spain.

Papers

Gianluca Amatori, Emiliano De Mutiis (European University of Rome)

Dalla realtà aumentata alla "realtà diminuita". La dimensione percettivo-sensoriale della disabilità uditiva nella narrazione cinematografica

In quanto mediatore culturale, il cinema ha esplorato a più riprese il mondo della disabilità per superare pregiudizi e costruire occasioni di incontro e riflessione (Bocci, 2005; Pavone, 2016). In alcuni contributi recenti, la doppia natura del suo linguaggio - narrativa e multisensoriale – viene riorganizzata al fine di rappresentare la disabilità uditiva in una nuova modalità, in cui la veste percettivo-sensoriale diventa elemento narrativo al posto della parola. In ottica embodied, la rappresentazione visivo-comportamentale della persona con disabilità viene sostituita dall'esperienza "incarnata" e immersiva della disabilità stessa, attraverso un realismo comunicativo basato sul sound design (Gomez Paloma, 2013). L'istanza proiettiva così generata dentro la condizione di disabilità produce un cambio di prospettiva spettatoriale, in cui la mediazione corporea va a potenziare la capacità del cinelinguaggio di generare situazioni simili a quelle di apprendimento (Rivoltella, 2012; Ferri, Gamelli, 2017). Così come la realtà può essere aumentata a fini educativi tramite la tecnologia dell'AR (augmented reality) (Di Martino, Longo, 2019), simmetricamente lo spettro percettivo dello spettatore/fruitore può essere ridotto e diminuito per rendere la sua esperienza simile a quella - parziale - della disabilità. Sovvertendo il tradizionale ordine di intervento, per cui è il linguaggio ordinario ad essere adattato per andare incontro a quello di particolari tipologie di disabilità – come nella traduzione audiovisiva (AVT) e, nel caso specifico, nella sottotitolazione interlinguistica per sordi – in tale "realtà diminuita" è il pattern sensoriale della disabilità che viene offerto ai "normodotati" in una sorta di "traduzione percettiva", al fine di far "vivere" a tutti l'esperienza incarnata tipica di quella condizione.

Gianluca Amatori è Professore Associato di Didattica e Pedagogia Speciale presso l'Università Europea di Roma. È Direttore Scientifico dell'International Research Center for Inclusion and Teacher Training – IRCIT, centro di ricerca interuniversitario internazionale. Già Ricercatore, collabora con l'Università di Macerata, e ha insegnato presso l'Università degli Studi Roma Tre, l'Università del Molise e l'Università degli Studi Internazionali di Roma – UNINT. È Direttore del Corso di Specializzazione per le Attività di Sostegno Didattico agli alunni con disabilità, Direttore del Corso di perfezionamento in "Educazione Socio-Emotiva" e del Master di I livello in "Outdoor Inclusive and Sustainability Education". È stato Visiting Professor presso la Escola Superior de Educação dell'Instituto Politécnico de Castelo Branco in Portogallo e presso la Educational Sciences Bachelor's Degree Course di Pegaso International a Malta. È autore di monografie e numerose pubblicazioni scientifiche anche in ambito internazionale e referee di riviste internazionali di Fascia A. Email: gianluca.amatori@unier.it

Emiliano De Mutiis è assegnista di ricerca in Pedagogia Speciale presso l'Università Europea di Roma e membro dell'International Research Center for Inclusion and Teacher Training – IRCIT, centro di ricerca interuniversitario internazionale. Docente a tempo indeterminato specializzato nel sostegno didattico nella scuola secondaria di I grado, è tutor di Tirocinio Indiretto e docente presso il Corso di Specializzazione per le Attività di Sostegno Didattico agli alunni con Disabilità. Dividendo i suoi ambiti di interesse tra la ricerca pedagogica e la musica, dopo la Laurea in pianoforte ha conseguito il Dottorato di ricerca in "Storia ed Analisi delle culture musicali", vincendo la Borsa "Luigi ed Eleonora Ronga 2011" dell'Accademia Nazionale dei Lincei di Roma destinata ai cultori di studi musicologici. Ha partecipato in quanto relatore a diversi convegni nazionali, sia in ambito musicologico che pedagogico. È autore di pubblicazioni scientifiche in riviste di Fascia A e membro del Comitato di referaggio della Collana Editoriale "Buone idee. Studi e ricerche in Didattica e Pedagogia Speciale". Email: emiliano.demutiis@unier.it

Silvia Bernardini, Martina Bruno, Federico Garcea, Novella Tedesco (University of Bologna Alma Mater Studiorum), **Carlo Eugeni** (University of Leeds), **Roberta Berti**

Quality assessment of intralingual live subtitling: preliminary investigations using BLEU and BERTScore

At the crossroads between simultaneous interpreting and subtitling, respeaking is a technique that enables live events to be accessible to a wide audience, as in the case of the deaf and hard of hearing (Eugeni & Zambelli, 2013). Respeakers use a speech recognition software to repeat or paraphrase the original speech, thus producing live subtitles (Marsh, 2006). Research in respeaking quality assessment is still at an early stage. Inspired by the substantial research in machine translation quality estimation (Specia, Scarton, Paetzold, 2018), we aim to explore a quality assessment method for respeaking based on the use of BLEU and BERTScore, two text similarity metrics typically used for automatic translation quality estimation.

The present work is embedded in a wider research project which focuses on the analysis of live subtitles provided by 'Le Messageur' using Dragon NaturallySpeaking (MCmicrocomputer, 1999, 2001). The subtitles are compared to the literal manual transcripts of the audiovisual products by calculating BLEU and BERTScore values, following the method adopted by Tedesco (2022). Then, the results are related to the human assessment by Bruno (in preparation) derived from the taxonomy provided by Eugeni and Gambier (forth.) on the one hand, and to the automatic assessment by the software NERstar (Romero-Fresco, Martinéz Pérez, 2015) on the other hand. Our results suggest that 1) BLEU can be employed to assess respeaking accuracy; 2) BERTScore values can be related to the subtitles overall quality; 3) according to the assessments provided in this work, the subtitles under analysis are usable. Despite the acknowledgement of very few transcription errors, we adopt a user-oriented perspective, meaning that we attempt to design a convenient method for quality assessment which refers to the subtitles usability - also accounting for different quality parameters. Beyond the results, this paper envisions innovative approaches to quality assessment tasks, which result from exchanging knowledge and methods within the fields of translation, interpreting and accessibility studies.

Silvia Bernardini is a professor in English linguistics at the Department of Interpreting and Translation (DIT) of the University of Bologna. She is a former board member of the Doctorate inTranslation, Interpreting and Intercultural Studies, currently member of the board of the Doctorate on Cultural Heritage in the Digital Ecosystem, former coordinator of the Master's in Specialised Translation, former Head of Department.
Martina Bruno is a student of the Master's in Interpreting at DIT (University of Bologna). Her final dissertation is about quality assessment of live subtitling.
Carlo Eugeni is the Programme Manager of the MA in Audiovisual Translation and Localisation at the University of Leeds, founder of the biennial international conference on real-time subtitling and accessibility, chairman of the Intersteno scientific committee, and President of the International Association of Respeaking on A.I.R. – Intersteno Italia.
Novella Tedesco is a PhD student in Translation, Interpreting and Intercultural Studies at DIT (38 th cycle). She graduated in Specialised Translation with a thesis on the automatic assessment of revision difficulty. Email: martina.bruno6@studio.unibo.it; novella.tedesco2@unibo.it

Mariavita Cambria (University of Messina)

"Translating videos is hard work but…" Student access to audiovisual translation of videos

Such is the pace of evolution with regard to video genres used to disseminate scientific knowledge in today's information society that millennials are, somewhat surprisingly, the community most likely to be left behind as regards: a) their understanding and judicious use of these genres, and b) their autonomy in the use of tools that allow such genres to be analysed. During the Covid-19 pandemic, this observation has demonstrated all its contemporary relevance and urgency, as issues concerning accessibility (Greco 2018) i.e., sets of procedures and practices designed to provide inclusive services for the general public, have come to play a pivotal, and often traumatic, role in students' everyday life. Digital transformations have contributed to widening the field but have also entailed considerable emotional cost due to the scaling up of online digital communication in educational settings.

The paper reports on the progress made by second-year language degree university students as regards their use of online corpus construction, annotation and search tools when exploring video genres (Baldry and Thibault 2006, 2020; Jablonkai and Csomay 2022). The paper describes the ways in which participation in the Messina OVP (Online Video Project) has proved beneficial for the students in terms of acquiring competences in the audiovisual translation of environments in which written texts, dynamic images and speech are semiotically integrated and become "everyday occurrences at virtually everyone's fingertips" (Diaz Cintas Mazidda 2020: 254). The OpenMWS platform (http://openmws.itd.cnr.it) used interactively in the project to access the corpus is geared towards analytics (Taibi 2021). Instead of providing feedback solely data for platform designers and teachers, it also provides students with access to the work undertaken by others including, in particular, their peers. Accessibility of this type encourages the development of critical competence vis-à-vis various possible interpretative solutions that arise in translation (Bianchi et al 2022).

Mariavita Cambria (MPhil, PhD) is Associate Professor in English Language and Linguistics at the University of Messina (Italy). Her research interests include critical discourse analysis, multimodality, Irish studies, genre analysis, corpus linguistics and contemporary varieties of English (Irish English). She has published extensively on discourse analysis, multimodality, online newspapers, corpus linguistics and Irish English. She is on the editorial board of the international journals *Im@go. The journal of the social imaginary* and *K Revue trans-européenne de philosophie et arts* and is in the board of Directors of the International Research Centre "L*in*E – Language in education" (https://languageineducation.eu/en/). She has published three books and has co-edited *Web Genres and Web Tools* (2012) and *Unrepresenting the Great War. New Approaches to the Centenary* (2018). Email: mcambria@unime.it

Ottavia Carlino (University of Salento)

Healthcare accessibility: real-time subtitling to facilitate communication between healthcare professionals and hearing-impaired and foreign patients

Accessibility is increasingly at the centre of the international debate, especially in view of the ongoing efforts to achieve the digital transformation in all fields. A field where accessibility is fundamental is certainly healthcare in which placing the person at the centre of the caring process is the key to facilitating access to and use of health care services, improving the person's experience and achieving more satisfactory results. Communication between healthcare professionals and patients takes place in different contexts and with a wide range of purposes. In all cases, it is crucial that communication be effective and timely. However, it becomes particularly challenging when healthcare professionals attend hearing-impaired patients, those who do not understand the local language, or in the presence of physical barriers that hinder listening, such as glass panels, face masks, etc. A number of projects examined the specific problems of two-way communication between deaf sign language users and hearing users (Sobhan et al., 2019; Tsimpida et al., 2018), and on communication between healthcare professionals and foreign patients (Schouten et al., 2020; Baraldi et al., 2021; Anderson et al., 2021). Also, because of the COVID-19 pandemic, studies on communication difficulties in the presence of physical barriers have been launched (Chodosh et al., 2020; Trecca et al., 2020; Rahne et al., 2021). Yet, there are no specific studies on communication problems with people who are hearing impaired or have temporary hearing loss, nor are there any systems designed to facilitate communication between healthcare professionals and such people.

For this reason, the ABC Stereo project, launched in January 2022 in Italy, aims to find a common solution for three different groups of patients: the main target group are patients with chronic hearing loss (the elderly) or temporary hearing loss (those who have suffered an injury to the auditory system); the secondary target group are foreign patients (whenever an interpreter is not available), and the third target group is represented by patients who are required to communicate through physical barriers (as they are either contagious or septic). Although these patients are widely different, we believe that a common solution to their problems can be found: using automatic voice recognition to create real-time subtitles could represent a step forward towards the establishment of a truly symmetrical relationship between healthcare professionals and patients. The project consists of different phases: after the theoretical study of real-time subtitling and healthcare professional-patient communication, we gathered data through a self-completion questionnaire that was sent to healthcare professionals working in Italy in order to identify the main problems and interest in a new form of communication. The analysis of the results showed that communication difficulties between patients and healthcare professionals occur on a large scale. It is hence necessary for the health and social care system to quickly adapt to the ongoing changes and the new needs of an increasingly ageing and multicultural population.

Ottavia Carlino is a PhD student currently in her second year of the three-year doctoral programme in 'Languages, Literatures, Cultures and their Applications' at the University of Salento. Her work concerns written and oral communication between healthcare professionals/physicians and patients and, more specifically, the inclusion of the hearing impaired and foreigners in the healthcare context. She is currently working on the use of real-time subtitling to facilitate communication in healthcare settings. Email: ottavia.carlino@unisalento.it

Gian Pietro Carrogu, Luca Gaviano, Donatella Rita Petretto (University of Cagliari), **Roberta Berti** (University of Palermo), **Roberto Pili** (Istituto Europeo di Ricerca, Formazione ed Orientamento Professionale Onlus)

Accessibility in the age of digital citizenship

Il disinvestimento degli Stati nella salute e nelle pari opportunità porta inevitabilmente al sostenimento di costi molto più alti di quelli che sarebbero stati utili a garantire questi due importanti assunti della società contemporanea (Vasilenko & Mikhailova, 2020). La migrazione dei servizi offerti dalle pubbliche amministrazioni verso i canali telematici solleva problematiche relative al campo delle pari opportunità, in particolare a quelle inerenti ai diritti di tutti i cittadini in tutte le condizioni di salute e in tutte le fasce d'età (Vasilescu et al., 2020). L'erogazione di prestazioni offerte nell'ambito della cittadinanza digitale, infatti, non avviene in modalità universalmente accessibile, spesso gli applicativi e i siti dedicati prediligono solamente un canale audio-visivo o sono mediati da sintesi vocale che parzialmente colma i limiti all'accessibilità. I servizi, siti web e applicativi sono così adattati alle situazioni di eccezionalità previsti dalla norma invece che progettati a monte per essere capaci di soddisfare la totalità dei possibili fruitori (Choi et al., 2017). Il rischio che soggiace a queste premesse da un lato porta all'estromissione di una fetta di popolazione dalla partecipazione attiva ai processi relativi alla cittadinanza digitale; dall'altro non porta alla costruzione di servizi, applicativi, piattaforme erogate attraverso canali audio-visivi accessibili (Edyburn, 2021). Il nostro gruppo di ricerca sulla base degli attuali studi sull'aspettativa valore (Bouck et al., 2020) e sull'effetto pigmalione (Thornton et al., 2022) sta indagando questo campo di ricerca al fine di individuare traiettorie che superino le credenze "sottrattive" nei confronti delle persone con disabilità.

Gian Pietro Carrogu, pedagogista, dottorando borsa PNRR in Filosofia, Epistemologia e Scienze Umane dell'Università degli Studi di Cagliari.
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Roberto Pili, Medico, Specialista in Oncologia. Presidente della Comunità Mondiale della Longevità e Presidente di IERFOP (Istituto Europeo di Ricerca, Formazione ed Orientamento Professionale) Onlus.
Donatella Rita Petretto, Psicologa, Specialista in Neuropsicologia. Delegato Rettorale per il supporto degli studenti con Disabilità e Disabilità e Professore Associato di Psicologia Clinica dell'Università degli Studi di Cagliari. Ha pubblicato testi e di articoli scientifici internazionali nel campo della psicologia clinica e della disabilità, della longevità e dell'invecchiamento attivo. Coordina e collabora in progetti di ricerca nazionali e internazionali.
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Stephen Eyman (University of California)

Insights on disability policy and discourse in undergraduate Spanish language courses in the United States context: are your accommodations reasonable?

Second language acquisition in higher education has traditionally been implemented in a way that presumes 'normalcy' in the minds and bodies of students and discourages difference. Historically, disabled and neurodivergent students have been excluded from formal language learning environments. Disability rights policies led to a shift in this framework in the United States (Scotch, 2000). Yet, on a policy level, the conversation around accessibility often is complicated by the concept of accommodations (Dolmage, 2017). This concept began as a disability rights policy to combat exclusion, but now serves as a focal point in student discourses around disability.
Language Ideologies (Silverstein, Kroskrity) about who should and can learn a language continue to influence how student accommodations and disability are perceived by policy writers and implemented by instructors, and discourses (Gee) and cultural narratives regarding disability operate in ways that call for close analysis in the language classroom. The question is—how reasonable and effective are accommodations at the practical level in language courses? Based on survey data from Spanish language students at a public university during the 2022-2023 academic year, this presentation offers an in-depth discussion of several different levels of discourses related to ableism, accessibility, and accommodations in Spanish language acquisition in higher education. This data will lend insights as to how students negotiate their identities and language around disability, as well as the policies in higher education that impact their experiences.

Stephen Eyman is a PhD student in linguistics at the University of California, Davis. He works in discourse analysis, disability studies, public policy, and language learning and teaching. He has experience as a language teacher and social worker. His work in these fields has led him to believe deeply in the power of inclusion and the importance of building accessible spaces, both in higher education and in society at large. Email: sdeyman@ucdavis.edu

Sabina Fontana (University of Catania, Ragusa)

Narratives on diversity: when accessibility can become a shared cultural value

In public discourse and in the representation of the out-group, accessibility consists primarily in overcoming architectural barriers (L.13/89; Ministerial Decree 236/89). The UN Convention for the equal Opportunities for Persons with Disabilities of 2006 (ratified with Law 18, 03/03/2009), has integrated this perspective, highlighting the centrality of accessibility to enjoy all human rights and fundamental freedoms. Thus, not only the urban and architectural environment but also access to information and communication have been included. However, little attention has been paid to the so-called 'cultural barriers', which are often implicit and are determined by cultural representations with an important impact on inclusion projects for people with disabilities. The aim of my presentation is primarily to reflect on the notion of accessibility on an epistemological level from an in-group perspective, i.e., from the perspective of persons with disabilities (Fabietti, 1995). The reflection on the concept of accessibility inspired by the UN Convention, will be explored through qualitative research conducted with persons with disabilities using an ethnographic-narrative approach (Hymes, 1974; Duranti, 2007). The results show, on the one hand, how the construction of accessibility is often conditioned by a pietistic view of disability and, on the other hand, how, by integrating the perspective of people with disabilities the accessibility project could be transformed into a resource for the whole community. Ultimately, narratives about disability and diversity can enrich the majority with new insights into diversity, overcoming cultural prejudices and preconceptions.

Sabina Fontana è professoressa associata di Glottologia e Linguistica, presso il Dipartimento di Scienze Umanistiche (DISUM) dell'Università di Catania, Ragusa. È referente per la disabilità presso il CINAP, (Centro per l'inclusione attiva e partecipata) della stessa università. È associata al CNR, Istituto di Scienze e Tecnologie della Cognizione, ed è direttrice del Centro Interuniversitario "Cognizione, Sordità e Linguaggio" a cui partecipano le università di Palermo, Trento, Milano-Bicocca, Ca' Foscari Venezia. La sua ricerca riguarda la multimodalità nella comunicazione, le lingue dei segni in una prospettiva comparativa con le lingue vocali, i processi traduttivi tra lingue di minoranza e maggioranza, i diritti linguistici. Recentemente, ha pubblicato, insieme ad altri autori, "Descrivere le lingue dei segni. Una prospettiva sociosemiotica e cognitiva" (Il Mulino, 2019) e diversi articoli su riviste nazionali e internazionali. Email: sfontana@unict.it

Manuela Francia (University of Chieti-Pescara)

Social inclusion, linguistic diversity and accessibility in Hamilton: The Musical. A proposal of Subtitles

This paper takes as its starting point Socol's notion of universal accessibility as exemplified by the motto "everywhere, everywhen, everyone" (Socol 2008) in order to advance a new reading of Hamilton: The Musical (2015) by providing an accessible proposal of subtitles. Hamilton: The Musical not only envisions social inclusion for its historical figure but is also a multimodal representation of racial disparities, of overcoming racial barriers. I intend to track through these references and look at the issues and challenges - language style, social and context meaning, differences between translating dialogues and songs, lyric format pattern, interaction between the semantic and structural properties of song lyrics - which they raise for accessible subtitles.

Crucial to Hamilton is the idea of media accessibility, one which would maximize the media experience for people previously excluded, like the deaf and hard of hearing. I will consider the visually accessible sounds and other visual information which can compensate for the lack of access to the aural non-verbal modes. But my central purpose will be to provide a proposal of accessible subtitles and compare them with Disney official ones by underlining the importance of multimodal cohesion which is a particular challenge in AVT and media accessibility.

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Mert Moralı (Boğaziçi University)

Is Netflix as accessible as it looks: An investigation of Netflix Turkey through the lens of SDH style guides

Thanks to the increasing awareness in the society, providing services to those with special needs is now of utmost importance. In line with this, streaming platforms offer accessible content to its users. As one of the leading platforms, Netflix features content that comes with options such as audio description and closed captions. However, Netflix Turkey may not be as accessible as it looks. The majority of Turkish subtitled content on Netflix Turkey does not have an option of interlingual subtitles for the deaf and hard of hearing (SDH), which may prevent the audience with hearing disabilities from enjoying non-Turkish content.

Furthermore, even though a limited share of the original Turkish content has intralingual SDH option, they only convey "plot-pertinent" information and thus lack any opportunity to present a stimulating experience to the viewers. This study argues that this may be due to the problematic approach towards SDH. The current standards of Netflix's SDH style guides prioritize the mere communication of content to the users rather than creating an enjoyable and satisfactory experience. To investigate this claim, this study examines various Turkish original features on Netflix Turkey with references to the Subtitles for the Deaf and Hard of Hearing (SDH) section of the Turkish timed text style guide published on the website of Partner Help Center by Netflix. Based on this examination, this article calls for the creation of more stimulating and creative SDH and suggests that current style guides may require significant improvements accordingly.

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Maria Luisa Pensabene (University of Palermo)

A case study on Audio Description in Language Learning

Over the past decades, Audio Description (AD) has gained momentum across the media, although recent studies (e.g., Perego, 2016; Talaván, 2015, et al.) suggest that AD is exploited successfully in various settings and with a varied range of target users (Perego, 2016). The pedagogical potential of AVT in foreign language learning (FLL) has gained increasing recognition by experts (Navarrete, 2018:129), thus leading scholars to believe that AD may be regarded as an effective tool to improve language skills. This paper first gives a brief overview of AD in FLL with two main purposes: a) to investigate the pedagogical use of AD, based on the positive effects of dual coding theory (Perego, 2016); 2. to validate its noticeable effects on enhancing language skills through active involvement. The second part will focus on the methodological approach and will include a small-scale experiment with Italian upper secondary students (aged 15-18) that will engage in software-related activities and write their own descriptions. The study intends to support long-established school programmes in building up writing production skills and raise awareness on the importance of media accessibility, as "they may imagine themselves helping someone who need to access a particular video, emphasizing the social element of the task" (Talaván, 2015). Tasks may include adaptive tests with different levels of difficulty. Participants will be asked to watch short clips and write their own descriptions. For younger learners, active participation may be limited to writing brief sentences. Data will be discussed in order validate the pedagogical potential of AD in FLL.

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Emília Perez, Andrej Zahorák (Constantine the Philosopher University in Nitra)

Accessible TV broadcasting and streaming platforms? Viewing experience and preferences of d/Deaf and hard-of-hearing young adults

The advent of streaming platforms and their growing popularity over the past two decades has affected the habits of viewers around the world (Johnson, 2019). TV broadcast viewing, on the other hand, appears to be on the decrease on average, even more so when focusing on younger viewers, who tend towards on-demand, mainly US-based, streaming services (Ofcom, 2022). But where do TV broadcasting and streaming platforms stand for the d/Deaf and hard-of-hearing (DHoH) young-adult audience? Especially in regions where provision of access to audiovisual content has a shorter tradition?

The present proposal focuses on the provision of access to audiovisual content in TV broadcasting and on streaming platforms, exploring the viewing experience and attitudes of DHoH young adults in one such region – Slovakia. It introduces the results of qualitative research conducted with a focus group of Slovak DHoH young adults, aimed at identifying, classifying and analysing factors influencing their viewing preferences towards the observed media. Based on qualitative analysis of findings from semi-structured interviews, three categories of factors were identified. The first category – content and genre – relates mainly to preference of type of content, its diversity, content structure, topics addressed, genre preference and availability. The second – access provision – relates to access availability, quality and viewer satisfaction regarding provided accessibility mode/s. The last category of sociological factors reflects intra- and interpersonal aspects influencing viewers' experience, habits and preferences. Analysis of the identified categories of factors is complemented by findings from ongoing quantitative and qualitative mapping of the broadcasting realities in TV and streaming platforms in the country, addressing several discovered access provision deficiencies.

Emília Perez is an associate professor at the Department of Translation Studies, Constantine the Philosopher University in Nitra, Slovakia. In both research and training she focuses on audiovisual translation and media accessibility in creative settings, translator competences and business administration in translation. She has cooperated with several film festivals, creative organisations and dubbing studios as a translator, project coordinator and accessibility advisor. She has also participated as an invited expert and trainer for several domestic and international initiatives and organisations, e.g. the One World Film Festival 2020-2022; the Directorate-General for Translation of the European Parliament, Luxembourg (2020-2021); and the Directorate-General for Education, Youth, Sport and Culture of the European Commission, Brussels (2021).

Andrej Zahorák is an associate professor at the Department of Translation Studies CPU in Nitra where he lectures German and Russian translation and interpreting seminars. He is the author of the monograph *Intercultural Aspect in Translation and Reception of Precedent Phenomena* (Peter Lang, 2019), for which he was awarded the Dean's Prize of the Faculty of Arts of CPU in Nitra for his publication activities for the year 2019. He is an active literary translator, cooperating with several Slovak publishing houses. His scientific interests include intercultural aspect in translation and reception of audiovisual and literary works for children.
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Caterina Pinto (University of Naples L'Orientale)

Teaching grammar to students with learning disorders: A proposal for practical application in teaching the difference between naʻt (attributive adjective) and ḫabar (predicative adjective) in Arabic nominal sentence

Grammar teaching has had mixed fortunes in the history of language teaching, with a dialectic swing between the focus on language use and the focus on language analysis (Balboni, 2020). Currently, teaching foreign languages, along with communicative activities, generally includes a phase of analysis and application of grammar rules. Studies on language acquisition (see Robinson, 2001; Ellis et al., 2009; Gass, Mackey, 2012) show that an education aimed at promoting not only communication in second/foreign languages but also a certain level of metalinguistic awareness seems to lead to better results in the target language. However, grammar content has proved particularly challenging for students with learning disorders (Kormos, Smith, 2012). This intervention presents a proposal built around the teaching of Arabic grammar: namely, a way to teach the crucial difference between the attributive adjective (naʻt) and the predicative adjective (ḫabar) in the nominal sentence (al-ǧumlah al-ismiyyah) by using an interactive online drag-and-drop activity. This kind of computer-mediated exercise allows the simultaneous activation of several symbolisation systems in a multimedia environment, which has a positive effect on the capacity to learn and store new information (see, for example, Schmid et al., 2014), a core difficulty for students with LDs, who often have poor working memory. Moreover, the proposed activity is designed by adopting a cognitive linguistic perspective, which, as suggested by Daloiso and Jiménez Pascual (2017), can be especially beneficial to students with LDs, who are therefore placed at the heart of the teaching planning process.

Caterina Pinto is a PhD student in the DAAM department at University of Naples "L'Orientale". Her research is on "Dyslexia in learning Arabic as a foreign language: analyses, strategies and resources for an inclusive university education". She teaches Arabic at the Institute for Advanced Studies SSML "Carlo Bo" in Bari and is currently taking part in the preparation of the third volume of an Arabic textbook forthcoming from Hoepli Editore by the end of 2023.
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Monica Randaccio (University of Trieste)

From audio description (AD) for the stage to inclusive theatre: The case of Irish theatre
This paper will firstly introduce audio description (AD) for the stage and how it has become a field of growing interest, both abroad and in Italy, as many publications testify over the last two decades (Fryer 2010; Udo&Fels 2010; Udo&Fels 2011; Cavallo 2015). The promotion and growth of AD services was greately favoured by legislation and media laws all over Europe and in the United States in the 1990s which addressed accessibility as an expanding notion. Accessibility, which previously meant to overcome physical and sensorial barriers, has become a discipline per se, a 'proactive principle' which promotes 'human rights as a whole for all'(Greco 2016). Importantly, accessibility has led AD towards new disciplines, thereby revealing its interdisciplinary nature. AD for the stage has itself benefited from different methodological and disciplinary approaches which have brought forth concepts such as 'participatory accessibility' (Di Giovanni 2021) or media accessibility as 'a multimodal and intersemiotic form of translation' (Remael & Reviers 2022). In more recent times accessibility in the world of theatre has taken a further step and moved towards 'inclusion' (Di Giovanni 2021; Di Giovanni and Raffi 2022; Di Giovanni and Raffi 2022), which further endows accessibility with positive connotations. This means that the theatrical experience not only contributes to the well-being and empowerment of both disabled actors and audiences, but allows all participants, both disabled and not, to be at the centre of the creative process in the theatrical event. I will then concretely illustrate how this 'turn' from accessibility to inclusion has developed in Ireland and in contemporary Irish theatre, based on the theoretical presuppositions of Disability Theatre and facilitated by strategic plans for disability policy (Randaccio 2020).

Monica Randaccio is a lecturer of English language and translation at the University of Trieste, Department of Legal, Language, Interpreting and Translation Studies, Italy. She is the author of Il teatro irlandese contemporaneo: soggettività e comunità in Friel, Murphy e Kilroy (2001) and several articles on contemporary Irish playwrights, language teaching, drama translation and, more recently, audio description. She also translated contemporary Irish playwrights and co-edited the fourth thematic issue of STUDI IRLANDESI/Journal of Irish Studies (2014) on language and translation in Ireland. She worked on two projects on Dario Fo's translations (FRA 2013), Traduzione aperta, quasi spalancata: tradurre Dario Fo, and on Museum audio description (FRA 2015). Her most recent publications are "Performability and the Notion of Time and Place as Relevant Issues in Drama Translation" [transl. into Polish as "Teatralność oraz kategorie czasu i miejsca jako istotne zagadnienia w przekładzie dramatu"] (2016), "Museum AD: a transdisciplinary encounter" (2017), "Museum Audio Description: Multimodal and 'Multisensory' Translation: A Case Study from the British Museum" (2018), "Disability Theatre in Ireland: A Development" (2020), "Museum AD: interpretative or un-interpretative audio description?" (2020), "Conor McPherson's The Weir into Italian as Intertextual Translation" (2021), "Museums, museum AD and Easy Language: some critical insights" (2022). She has just published a book entitled Drama translation: theory and practice. The case of Conor McPherson's This Lime Tree Bower, The Weir, and St. Nicholas on the Italian Stage (2022).

Irene Ranzato (Sapienza University of Rome)

Audio Description in the L2 Classroom: Experimenting with Political Correctness

Political correctness can be defined as an "attempt to redress, through language, some of the negative images our culture affixes to people because of their race, religion, ethnicity, sexual orientation, age, physical disability or some other condition that separates them from the mainstream" (Miller and Swift 1995, ix-x). From a different viewpoint, it is an endeavour to mark as taboo certain areas "which previously involved prejudicial attitudes and stigmatizing language" (Hughes 2010, 46).

Against the backdrop of studies on audio description as a pedagogical tool in the foreign language classroom (see Bausells-Espín 2022, among the most recent), this presentation will illustrate the result of an audio description test submitted to second-year MA students of English Language and Translation at Sapienza University. The aim of the exercise was to gauge the students' awareness and degree of 'comfort' in the use of lexical items related to politically correct/incorrect language, and, more in general, in the description of 'sensitive' situations from film and TV excerpts that they were asked to describe in English. That stimulated a reflection not only on the 'right' words to be used in English - and on how the concept of the 'right' terminology can be time-specific— but also on their most suitable 'translation' into Italian.

Irene Ranzato holds a PhD in Translation Studies from Imperial College London and is associate professor of English language and translation at Sapienza University of Rome (Italy). Her research interests focus on audiovisual and intersemiotic translation, on the regional and social varieties of English and on the intersections between language and ideologies in the analysis of fictional dialogue. Among her publications: the books *Translating Culture Specific References - The Case of Dubbing* (Routledge, 2016) and *Queen's English?: Gli accenti dell'Inghilterra* (Bulzoni, 2017), as well as various collections, including the co-edited *Linguistic and Cultural Representation in Audiovisual Translation* (Routledge, 2018), *Reassessing Dubbing: Historical Approaches and Current Trends* (Benjamins, 2019) and *The Dialects of British English in Fictional Texts* (Routledge, 2021).
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Stefania Taviano (University of Messina and President of Treali Onlus)

Translating disability: turning representations of persons with disabilities upside DOWN

Audiovisual translation, and its applications in a variety of contexts, is an area of translation studies which is particularly relevant in ensuring accessibility and social inclusion. Together with accessibility, the way disability is defined and represented can allow or prevent persons with disabilities from enjoying human rights. Translation studies has recently started to intersect with disability studies (Spiśiaková 2021) by focusing, among other things, on definitions of disability and the translation of legal documents, such as the UN Convention on the Rights of Persons with Disabilities. I am also going to adopt a translation perspective to disability to challenge social and cultural practices relating to disability in Italy and across the world (see Fraser 2013).

Dear Future Mum is an instance of audio translation calling into question predominant representations of persons with disabilities, in this case Down Syndrome. This video was produced for the 2021 World Down Syndrome Day by CoorDown (National Coordination of Associations of Persons with Down Syndrome) and Singing Hands. The multilingual and translational nature of the video, which includes sign language and is subtitled, challenges the Western monolingual paradigm while conveying the complexity and multilayered nature of communication as well as the plurality of persons with disabilities. The latter, who are often on display and socially and politically erased (Garland, Thompson 2002, 56), in this video have the opportunity to become agent of their identity by claiming who they are and what they can do.

Stefania Taviano is Associate Professor of English and Translation at the University of Messina since 2002. Her research areas include the spread of English as a Lingua Franca and its impact on professional translation and interpreting, language and translation pedagogy, the role of translation in Hip Hop and art activism, translation and migration, and more recently a translation approach to disability. She is also a professional translator and interpreter. She is a member of IATIS Executive Council and president of Treali onlus.
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Gabriele Uzzo (University of Palermo)

Course in "Subtitling Sign Language": New frontiers in AVT and MA teaching and training

Interlingual subtitling is "a translation practice that consists in presenting a written text […] that aims to recount the original dialogue exchanged among the various speakers" (Díaz- Cintas and Remael, 2021: 9). Historically, the emphasis has been on the exchange of dialogues of vocal languages through the aural channel, but communication also happens through the visual channel, as it is in the case of sign languages. In 2021, Italy has joined the rest of Europe in recognising the Italian sign language (LIS - Lingua dei Segni Italiana) as a fully-fledged language and has regulated the role of sign language interpreters (DL 41/2021). However, neither from the point of view of legislation, nor from the point of view of AVT and MA, the role of sign language subtitlers is recognised.

Based on these premises, is it possible to interlingually subtitle from sign language(s) to written language(s)? The (few) examples show that is it possible, although it is unclear whether 'standard' interlingual subtitling guidelines are applied to this practice or how signs are transferred from the visual to the written form. With the aid of a small corpus - excerpts from the OPEN project – and with specific reference to the teaching and training aspects of subtitling, this author wishes to investigate the possibility to develop an ad hoc course for "Subtitling Sign Language" from LIS into Italian, as an accessibility practice for the benefit of deaf non signers and LIS learners.

Gabriele Uzzo is a 3rd year PhD student at the University of Palermo. His areas of research are Audiovisual Accessibility, with a focus on Subtitling, Subtitles for the Deaf and the Hard-of-Hearing, Closed Captions, Audiodescription, and Film Festivals. His doctoral research project investigates *Inclusive Subtitles at Film Festivals* for Deaf, Hard-of-Hearing, and hearing audience(s). He has published in national and international journals and has spoken at national and international conferences.

He is also interested in Sign Languages, and he is currently enrolled in an intensive course of LIS (Italian Sign Language) Level 1-2-3. He is also the Accessibility Manager – Research & Development and co-founder of SudTitles, a subtitling and accessibility services agency, also based in Palermo. He is a trainer and a practitioner of subtitling, SDH, CC, IS (Inclusive Subtitles), and AD for institutions and universities in Italy.

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Irene Verzì (Sapienza University of Rome)

Chinese language and dyslexia: the role of phonological awareness in Chinese characters reading acquisition

This work aims to investigate different teaching methods promoted by Chinese researchers to foster Chinese language reading acquisition in students with dyslexia in China (mainly Hong Kong). The focus on the Chinese scenario is needed because, despite its biological origin, dyslexia is shaped by language-specific characteristics and the western measurement models of reading acquisition are not completely effective in the description of the manifestation of dyslexia within logographic writing systems. This work aims to underline the role of phonological awareness in Chinese character reading acquisition. It is known that, because of the specific features of Chinese writing, phonological awareness has a minor influence on Chinese reading acquisition; nevertheless, different Hong Kong studies also demonstrated that the sub-lexical information embedded in Chinese characters may be individuated by students with dyslexia as a hint for a correct reading. Furthermore, what has been done in the studies taken into account by this work, was to make some specific interventions to foster students' reading acquisition by training them in phonological strategies, like working on homophones or on the sub-lexical components of ideo- phonetic compounds. This work will also focus on those studies which emphasized the importance of training on pinyin to foster phonological awareness in Chinese students with dyslexia. Pinyin, which is the alphabetic transliteration of characters' pronunciation, is taught in mainland China, but not in Hong Kong. Studies on this topic underlined the differences in phonological awareness deficit among students who used pinyin to learn how to read Chinese characters and those who did not use it. This kind of study is particularly important for the Italian scenario because for Italian students with and without dyslexia, pinyin is a very beneficial tool for the learning of characters' pronunciation and reading.

Irene Verzì is a Ph.D. student at the Italian Department of Oriental Studies of the Sapienza University of Rome. Her field of research is the acquisition of the Chinese language in Italian students with dyslexia. She worked for the last six years as a Chinese teacher at high school, observing the difficulties of Italian students with dyslexia while learning Chinese and proposing new strategies of teaching to foster them. During the last academic year, she joined conferences on Chinese language and linguistics enhancing her knowledge in the field of dyslexia and its manifestations in the Chinese language. Her project READ IT! (Risorse Educative per Allievi Dislessici in Italia) about a workshop on Chinese characters reading has been founded by Sapienza in 2021. She is a member of AISC (Associazione Italiana Studi Cinesi); AILC (Associazione Italiana Lingustica Cinese); ARWA (Association for Reading and Writing in Asia).
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Amir Zuccalà, Giuseppe Amorini (Ente Nazionale Sordi)

The delicate balance of accessibility between specific needs and universality: The case of deaf people

In recent years, terms and concepts such as accessibility, universal design, inclusion - which has in fact replaced integration - have established themselves in the literature dealing with disabilities, in the technical tables dedicated to the elimination of barriers, in the standards and to a certain extent even in public opinion. Institutions, especially museums, places of art and culture, have become more sensitive to the issue of accessibility, a concept that has become part of international and Italian standards, widely referring to social and sustainable tourism, removal of barriers, inclusive societies. If on the one hand the concept of universal design seems to have advantages with respect to the fragmented nature of solutions developed for each specific need, while the involvement of users and stakeholders in the definition of accessible paths and products is greater than in the past (Greco 2018), a reflection is needed on the effective adherence of these changes to the expectations of users, in our case deaf people. The specificity of some solutions are not always functional to design for all and the involvement in the co-design of accessible spaces, services and paths remains more an intention, for various reasons, than an effective practice. This contribution intends to bring some reflections on the complexity of the contexts in which we operate, the resources and strategies to be implemented, the methods of communication and promotion which must be taken into account in the creation of inclusive paths. Experiences gained in the context of participation in institutional technical tables and projects dedicated to accessibility will be presented (e.g. Gallerie d'Italia, Cappella San Severo, MAPS and AccessibItaly ENS projects).

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