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This is the **published version** of the bachelor thesis:

Mingioiu, Constantin; Van Wijk Adan, Maria Luisa dir. Web Translation : an Investigation into Barcelona's Museum Websites. 2016. 47 pag. (801 Grau en Estudis Anglesos)

Web Translation: An Investigation into Barcelona's Museum Websites

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June 2016

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"…the world we live in is a totally translated world, everything is always filtered by some social, political, cultural and economic factor… by the media, of course, by context and by history." − Antoni Muntadas

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ABSTRACT

In the last few decades, translation has moved towards localisation in order to keep up with the digitalisation of information and technology advances. Museums have also summed up to the New Media Age and rely on bilingual or multilingual websites to attract foreign visitors to their exhibitions. However, some museums fail to have their websites translated or to update the translated content. Moreover, some museum websites display poor quality translation due to limited expenditure.

Barcelona is not only one of the most visited cities in Europe but also one of the leading smart cities in the world. This paper intends to give an insight into Barcelona's museum websites in regard to their translation quality. This is assessed following an error-based approach and heeding localisation degree. In addition, the relation between translation quality and the number of visitors which museums get and the prestige they hold is also discussed.

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1.   Introduction

With the digitalisation of information and advance in technology, websites have become a valuable tool for both commercial and promotional purposes. This transversal tool can reach by far more people than the traditional printed media, leading to faster and easier access to information. Translation Studies have also evolved over the years in order to adapt to the new means of communication. In the last 30 years Translation Studies have seen major changes both in theory and in practice moving towards localisation. As defined by Yunker (2002), localisation is the "process of modifying a website for a specific locale". Hence, in web translation, the multimedia aspects play an important role together with the text (Sandrini 2005).

Nowadays, most reputed museums and cultural institutions are present on the Internet, having an official website and even pages on social platforms such as Facebook or Twitter. Most of this virtual presence is predominantly bilingual or multilingual intending to achieve the greatest level of accessibility to as large an audience as possible and boost the number of international visitors.

The main goal of museums and cultural institutions through their websites is to encourage visitors to go and see their exhibitions and also to disclose relevant information. That being so, the translation quality is a key factor in conveying valuable information to potential visitors, keeping the prestige of the institution at a certain level and making it appealing to a larger audience. According to Stein (2006), the linguistic quality of websites is directly linked to the quality of the service or business which is being offered.

Barcelona is the main cultural hub in Catalonia and scores second in Spain behind Madrid. The city has a considerable number of museums and art or cultural centres. Despite this, even among the most prestigious museums there are some in Barcelona which do not provide an English version of their websites or fail to update it. This problem is seen not only in the English format of the website but sometimes also in the Spanish or Catalan format depending on which is the source language.

The aim of this paper is to provide a perspective into Barcelona's main museum websites in regard to their translation quality and localisation degree. This study does not only provide qualitative data on the websites but also delivers some quantitative data at a more general scale recounting the frequency of museums having an English website in Barcelona and out of those the number of museums which update their translations alongside their press releases or website updates.

The quantitative data was gathered mainly through web research whereas the qualitative part of the research is based on the findings of House (1997, 2001 and 2007) on how to assess translation quality, together with an investigation into the websites. House's 2007 study is especially relevant for this paper as it analyses the quality assessment of translation in three different layers. As quoted in Cappelli (2008), "House's model adopts the concept of equivalence and presupposes the analysis and comparison of an original text and its translation text on three different levels: Language/Text, Register and Genre, facilitating correlation of internal, linguistic textual features and external, contextual features". Her error-based assessment represents the basis for the translation quality assessment of the websites. In the process of assessing the localisation

degree of the website the studies by Yunker (2002) and Sandrini (2005) have proved useful for the present study.

In the sections below the following questions are being addressed with the purpose of providing a clear perspective on the quality and motivations behind web translation in Barcelona's museums:

- What is the overall quality of web translation in museums and cultural institutions in Barcelona?

- Does website translation quality influence the number of visitors a museum or cultural institution receives?

- Is there any correlation between the prestige of a museum or cultural institution and the quality of its website translation?

2.   Literature Review

In the last few decades, museums have increased their presence on the World Wide Web and by this their accessibility to potential visitors and levels of interactivity. This major change from only physical to virtual and physical has created a clear relationship between museums, their websites and museum visitors (Müller 2002). As seen in Marty (2007), traditionally, relatively few studies have been carried out regarding the effect which museum websites have on the number of visitors but the logical perception is that museum websites expand the museums' reach and hence increase the number of visitors.

> "The relationship between virtual museum sites and physical sites has not been extensively researched. [...] Museum Web site staff that we spoke with felt that the museum Web site boosted attendance for the physical museum, but they had no concrete evidence to prove it. While there are no studies disproving the common sense approach, one can always have more studies with solid, detailed data that backs up this theory" (Haley Goldman and Wadman 2002; cf. McKenzie 1997).

Recent surveys have proved this idea to a great extent. For example, in their 2005 study, Thomas and Carey (2005) concluded that 70% of museum visitors specifically looked for online information prior to a museum visit. Moreover, 57% of museum visitors mentioned that the information they had found online increased their desire to visit the museum in person.

Even more interesting for this present study are the findings by Bowen (1999). As described by Marty, Bowen "found that museum visitors, while traveling, were more likely to visit physical museums not in their home town if they had already visited those museums' websites. Such data can provide an increasingly clear picture of the characteristics of online visitors and their visits to

museum websites capable of helping all museum professionals improve their relationships with their visitors, online or in-house." (Bowen in Marty 2007)

Bowen's findings are a clear motivation for museums to have their websites translated at least into the lingua franca of our time. A museum will have a much greater reach if it has its website translated into one or more languages. A report by the *ASTC Sourcebook of Science Centre Statistics* shows that by 2009 "55% of international institutions offer[ed] most or all of their visitor information in more than one language. The most commonly offered language in international institutions is English (97%), with French (38%), and Chinese (22%), as the second and third most popular languages offered" (ASTC Sourcebook of Science Centre Statistics 2009). The present study shows that, nowadays, this percentage is higher in Barcelona and most probably around the world, as most museums and cultural institutions increase their expenses in attaining a multilingual website which can reach further potential visitors.

Quality-wise, translation can sometimes be poor, not localised or not updated. According to Stein (2006), the linguistic quality of websites is directly linked to the quality of the service or business which is being offered and permanently displaying a flawed translation could detract from the overall prestige and image of a site.

Nevertheless, it is difficult to assess objectively the quality of a translation. House (2001) proposes a three-level analysis of translation quality. According to her, Source and Target languages can be compared on the levels of Language/Text, Register and Genre. The basis for a good translation is equivalence and a good translation will be one in which the Target Text is native-like and adapted through a cultural filter. As seen in Cappeli (2008) "the

translated text (TT) must have a function equivalent to that of the source text (ST) and this requires a "cultural filter" (House 2001), that is, a sort of "adaptation" of the TT to make up for socio-cultural, stylistic and rhetorical differences among the ST and the TT". In terms of quality assessment House developed two different approaches. On the one hand, she proposed the traditional in compliance with the three levels mentioned above taking in account adaptation and cultural filter. On the other hand, she created an error-based assessment which takes into account *covert errors* and *overt errors*. Covert errors are those which "result from a mismatch of one situational dimension with a similar one in TT", in other words, there has been a mismatch between the three levels identified by House between the source text and the target text. Overt errors are related to the language itself and have been divided into 5 different groups: 1) Not Translated; 2) Slight Change in Meaning; 3) Significant Change in Meaning; 4) Distortion of Meaning; and 5) Breach of the Target Language System.
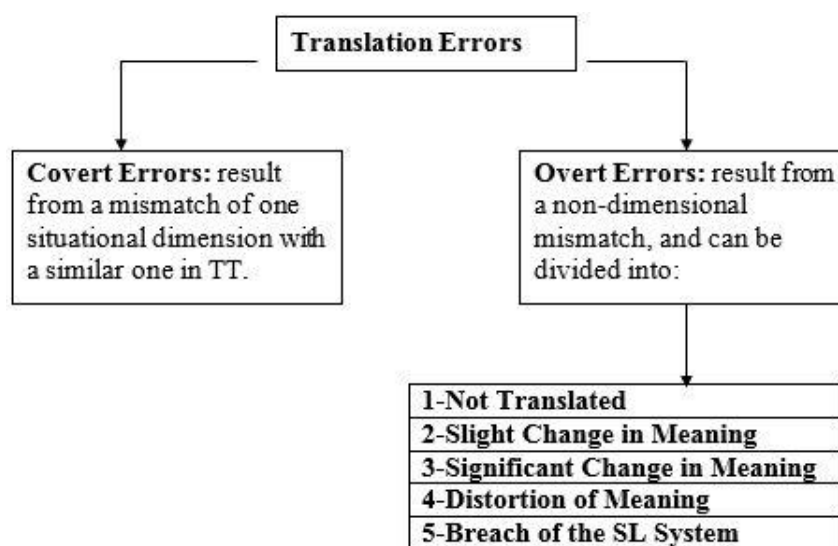
Source: (Faghih and Jaza'ei 2015)

Figure-1: House's error-based approach

Moreover, a website contains more elements than only the text. As Sandrini states the multimedia aspects play an important role together with the text. He also provides three particular characteristics of text on a website:

> " - No sequential entrance to a complete linear text is given; instead, short chunks of texts are offered to the reader who is free to decide in which sequence she/he will read them or which text chunks are chosen.
>
> - Due to the specific measurements of the computer screen, the size of the webpage is limited; user friendliness of the web, therefore, depends on the length of a text - if it is longer than the screen, users have to scroll down.
>
> - Furthermore, texts on the WWW are relatively short-lived. They are very fast on-line, but disappear just as fast again with each update." (Sandrini 2005)

Hence, when translating a website these characteristics need to be taken into account. In addition, museum websites held a particular register and language related to art and culture which have to be specifically addressed by translators.

Capelli (2006) argues that "translators for the web cannot rely on the amount of theoretical support on which translators of literary or technical texts can rely. Nor does there seem to be any clear criteria to assess the quality of web translations, and yet, in a world where some businesses depend predominantly upon their presence on the World Wide Web, a good translation of the content of their websites is often responsible for their successes and failures". Although museums and cultural institutions are generally not considered businesses, their functioning is very similar to that of a business. Museums rely on the number of visitors they receive; they collect money by means of entrance-fees, donations or by selling different products or services.

The process of translation has seen major changes and has evolved towards localisation. This process has been widely discussed by many linguists. As defined by Yunker (2002), localisation is the "process of modifying a website

for a specific locale. Sandrini (2005) explains that *locale* refers to "a group of people who share a language, a writing system and other properties which may require a separate version of a product. This could be a region, a country, or just a language community". House (1997) describes the process of localisation as a *covert* process in which users are expected to interact with the translated text as if it were written specifically for them directly in the target language. This responds to the commonly accepted idea that readers of a localised translation should not be aware that they are reading a translation but rather have the impression that they are reading a text which has been specifically crafted in their language. Jimenez (2011) calls localised websites "locally made products or products that seem to have been produced in-country". Readers are therefore unconscious that they are reading a translation. The process of localising implies not only translating the text but also dealing with the non-linguistic elements, such as colours, images and icons, currencies, date formats, and so on (Yunker 2002).

In 2015, *La Vanguardia* newspaper published a list elaborated by the *Departament de Cultura de la Generalitat de Catalunya* [Department of Culture of the Government of Catalonia] of the most visited museums in Catalonia in 2014. This list, which is based on number of visitors, has been used in the present study to show the correlation between the quality of the translation of museum's websites and the number of visitors which a museum gets. Additionally, the ranking, disclosed by the tourism-related website TripAdvisor, of museums in Barcelona in terms of prestige has been analysed in order to show the relation between the quality of the museum's website translation and the prestige it holds among tourism-related websites. Furthermore, the official websites of the fifteen most visited museums in Barcelona represent the direct object of this study.

3. Methodology

As it has been mentioned in the Introduction, this study has both a qualitative and a quantitative design. The websites of the 15 most visited museums in Barcelona are analysed in order to assess whether they present an English version. If they do, first, it is determined if the translations are updated, i.e., if the entire content is translated.

For the museum websites that have the entire content translated into English, the translation quality is assessed following House's model on Translation Quality Assessment and in particular her error-based approach. This study focuses mainly on the overt errors which can be easily detected by running a source-target comparison. Since errors from groups 2 and 3, i.e., Slight Change in Meaning and Significant Change in Meaning are quite subjective and legible for interpretation they have not been taken into consideration in the present study. Instead, overt errors from groups 1, 4 and 5 - Not Translated, Distortion of Meaning and Breach of the Target Language System – were taken into consideration and analysed. Furthermore, the degree of localisation was also assessed (not localised, partly localised, localised). In the present study, localisation has been analysed in regard to clear elements such as date and time formats, number formats, address and telephone number formats.

For each variable there have been established tokens which translate into a new ranking determined by the translation quality of the websites. The different degree of translation and the overt errors from the three groups mentioned above together with the different degree of localisation are given different token value. The websites with the highest number of tokens are the ones that do not present an English version of the websites or present a very poor translation while the

websites with the lowest number of tokens are the ones that present a high translation quality.

The following distribution of tokens dependent on the percentage of translated content is meant to leave room for the other two assessments in which only the websites that have 100% of their content translated were included. Hence, the lowest number of tokens that a website can get, apart from the ones that are 100% translated, is 60 tokens.

No English version of the site or 0% of content translated	Less than 25% of content translated	Less than 50% of content translated	Less than 75% of content translated	Less than 100% of content translated	100% of content translated
100	90	80	70	60	0

Table-1: Number of tokens per percentage of translated content

In order to examine the percentage of translated content shown on a website, percent value has been allocated to the different sections of a museum website. For instance, homepages were allocated a value of 25% as they represent the museums' business cards, that is to say, the first element seen by any visitor of the webpages. Sections showing what the current exhibitions are, i.e., the programme, and sections displaying the news or press releases of the museums were each assigned a value of 15% as they represent the sections which need to be updated with more frequency. The remaining 45% was divided by the specific number of sections that each website contained.

Section	Percentage
Homepage	25%
Programme	15%
News or Press Releases	15%
Other sections	45% / No. of remaining sections
TOTAL	100%

Table-2: Percentage value per website section

Websites which have 100% of their content translated had then their translation of the homepage analysed following the error-based approach explained above. For each error, it has been established a token value. Not Translated words are the first visible element when analysing a text, thus, it has been given the highest value, i.e., 3 tokens. Next, Breach of the Target Language system can be detected without even running a source-target comparison, thus it has been assigned a value of 2 tokens. Finally, when comparing the translation against the ST, Distortion of Meaning can be detected. However, meaning can sometimes be open to discussion, hence it has been assigned the lowest token value in this error-basted analysis, i.e., 1 token.

Error type	No. tokens/error
(1) Not Translated	3
(5) Breach of the Target Language System	2
(4) Distortion of Meaning	1

Table-3: Number of tokens per type of over error

After assessing the translation quality of the websites, the degree of localisation was assessed and tokens were assigned in the following manner. 5 tokens were allocated for each non-linguistic element that was not localised. Non-linguistic elements that were in some cases localised and in some others only translated, that is to say, partly localised elements, were assigned 2 tokens.

Non-linguistic element	Not localised	Partly localised	Localised
Time format	5	2	0
Date format	5	2	0
Numbers format	5	2	0
Address format	5	2	0
Telephone format	5	2	0

Table-4: Number of tokens per degree of localisation

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After gathering and calculating the data mentioned above, a ranking based on this data was created. Eventually, the museum websites with more tokens are the ones which do not have an English translation or do not update their content. These are followed by the museum websites which do update the content of their English versions of the sites but with a rather poor and/or not localised language. Finally, museum websites with fewer tokens, as an indication of good translation quality and localisation, are the ones that can be found on the ranking top. This ranking was then compared to the ranking by number of visitors provided by the *Departament de Cultura de la Generalitat de Catalunya* and to the ranking in terms of prestige disclosed by the tourist-related website TripAdvisor. To show the correlation between the translation quality and the number of visitors and the prestige Spearman's rank correlation coefficient was observed.

4.   Results and Discussion

Following the article by *La Vanguardia,* these were the 15th most visited museums and cultural institutions in Barcelona in 2014: *Basílica i Museu de la Sagrada Família, El Born Centre Cultural, Museu del FC Barcelona, Museu d'Història de la Ciutat de Barcelona, Fundació Joan Miró, La Pedrera, Museu Picasso, Casa Batlló, CaixaForum Barcelona, CosmoCaixa Barcelona, Museu Nacional d'Art de Catalunya (MNAC), Museu d'Art Contemporani de Barcelona (MACBA), Museu d'Arqueologia de Catalunya, Museu Egipci de Barcelona* and *Museu Marítim de Barcelona.*

Figure-2: Museum ranking by number of visitors

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4.1 Percentage of Translated Content

All these museums and cultural institutions which received most of the visitors in 2014 present an official website except for *CaixaForum Barcelona* and *CosmoCaixa Barcelona,* which have a space dedicated on the website of *Obra Social "la Caixa"* [www.obrasociallacaixa.org] and *Museu del FC Barcelona* which can be accessed on the official website of the football club [www.fcbarcelona.com]. Out of the twelve remaining museums, all but *Museu Marítim de Barcelona* offer an English version of their official website. However, *El Born Centre Cultural,* despite offering an English version of its website, redirects its visitors automatically to the Catalan version of the site when these try to access it. The rest of museums present an English version of their official website with variable degrees of translation. Table-5 shows approximate data which has been used as a reference for the token share (for more details, see Appendix-1).

Percentage of translated content	Museum
0% or no English version of the site (100 tokens)	*El Born Centre Cultural,* *Museu Marítim de Barcelona*
Less than 25% (90 tokens)	*CaixaForum Barcelona,* *CosmoCaixa Barcelona*
Less than 50% (80 tokens)	
Less than 75% (70 tokens)	*Museu d'Arqueologia de Catalunya,* *Museu Egipci de Barcelona* *Museu d'Història de la Ciutat de Barcelona,* *Basílica i Museu de la Sagrada Família,*
Less than 100% (60 tokens)	*Casa Batlló*
100% (0 tokens)	*Museu del FC Barcelona,* *Fundació Joan Miró,* *La Pedrera,* *Museu Picasso,* *MNAC,* *MACBA*

Table-5: Percentage of translated content

The Programme and the News or Press Releases were the most commonly sections omitted from translation and the homepage was the most frequently translated unit. This is primarily due to museums failing to update their website contents because of expenditure limitations.

4.2 Translation Problems and Errors

Out of the fifteen museums, six had their websites translated integrally. These were *Museu del FC Barcelona, Fundació Joan Miró, La Pedrera, Museu Picasso, MNAC* and *MACBA*. The homepages of these museums were analysed following House's error-based approach previously explained. Table-6 shows the number of errors found by error type. Additionally, it also provides countable data of the not localised and party localised elements. This data was used to determine the final token share (for more details, see Appendix-2).

Museum	No. of errors/error type			Localisation		Tokens
	Not Translated (3 tokens)	Breach of the Target Language System (2 tokens)	Distortion of Meaning (1 token)	Not localised elements (5 tokens)	Partly localised elements (2 tokens)	
Museu del FC Barcelona	3	0	1	0	1	10
Fundació Joan Miró	9	0	0	1	2	36
La Pedrera	7	7	0	2	0	45
Museu Picasso	6	0	0	0	1	20
MNAC	0	0	0	0	0	0
MACBA	1	0	0	1	1	10

Table-6: Errors and localisation issues

The most visited museum among the six that had their entire content translated, *Museu del FC Barcelona,* presented three words which were omitted

form translation and one Distortion of Meaning. In addition, time format was inconsistent being only partly localised. In some cases, the time was conveyed in the 12-hour system, used more commonly in the English speaking countries, and, in other cases, the 24-hour system was used (see Secction-1, Appendix-2).

Fundació Joan Miró, presented two multimedia elements which were not translated, accounting for nine not translated words in total. Moreover, addresses were not localised, i.e., they were left as per source with no country name being added. Also, time and date formats were only partly localised, finding inconsistencies between English and Catalan formats (see Section-2, Appendix-2).

The only website that presented an error type 5, Breach of the Target Language System, was *La Pedrera.* The English homepage of this institution presented three types of Breaches of the Target Language System: subject omission, article omission and missing comma. Furthermore, address and phone number formats were not localised. Addresses were missing the country name and phone numbers did not display the country prefix (see Secction-3, Appendix-2).

Museu Picasso presented one image left as per source which accounted for six not translated words. Additionally, time format was excluded from the localisation process in all cases (see Secction-4, Appendix-2).

The best translation was found on *MNAC*'s website. The translation was updated and did not present any errors and all elements were localised (see Secction-5, Appendix-2).

MACBA, which represents the least visited museum out of the six that had their content translated integrally, had one word that was omitted from the translation of the webpage. Furthermore, dates were partly localised while

addresses were left out of the process of localisation (see Secction-6, Appendix-2).

Overall, the most frequently found error was error type 1, Not Translated. This was found in five out of the six analysed websites. Breach of Target Language and Distortion of Meaning were each found on one website.

Address format was the least localised element with three websites leaving it out of the process of localisation. Phone format was also not localised on one website. Three websites contained only partly localised time formats followed by date formats which were partly localised on two websites. On the other hand, number formats were localised on all websites, dot-decimals being used in the English translation instead of the comma-decimal used in Catalan or Spanish.

4.3 Translation Quality Ranking

Eventually, the tokens assigned to each museum website, translated in the ranking found in Figure-3 below. The ranking ranges from 0 to 100 tokens. The lowest number of tokens was assigned to *MNAC* as it presented the best translation and the highest number of tokens was allocated to *El Born Centre Cultural* and *Museu Marítim de Barcelona* as they did not present an English translation of their websites. Whenever there were two or more museum websites with the same token count, they were placed in the rank depending on the percentage of translated content exemplified in Appendix-1. For instance, both *Museu d'Arqueologia de Catalunya* and *Museu Egipci de Barcelona* have a token share of 70 as they displayed less than 75% of their content translated. However, *Museu Egipci de Barcelona* presented 65.5% of translated content while *Museu*

d'Arqueologia de Catalunya presented only 60%. Hence, the former was placed on top of the latter in the rank.
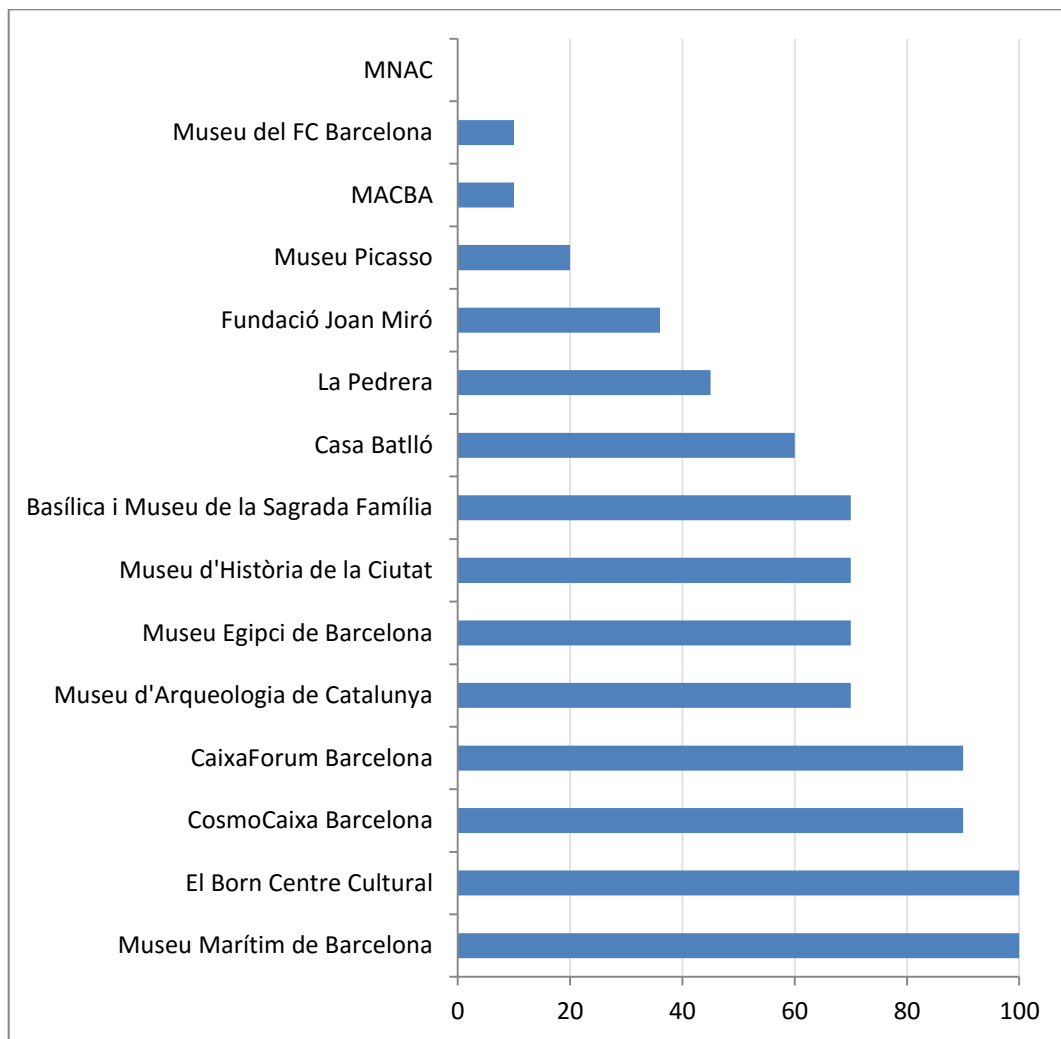

Figure-3: Museum ranking by website translation quality

As indicated above, in Barcelona, thirteen out of the fifteen most visited museums (86.7%) provided some of their information in English. Eleven out of the fifteen museums (73.3%) provided most (more than 60% of their content) or all of their visitor information translated into English. That is 18.3% higher than the figure found in the 2009 report by the *ASTC Sourcebook of Science Centre Statistics*, in which it was stated that "55% of international institutions offer[ed] most or all of their visitor information in more than one language. The most

commonly offered language in international institutions is English (97%)". This is a very positive figure for Barcelona and its wide range of cultural highlights. However, museums need to update their translations more frequently and at a higher level in terms of quality. Words should not be omitted from translation as Not Translated errors are easily noticeable and convey the idea of a careless and low-quality translation.

Six museums (40%) had their content translated integrally. Out of these six museums that showed a total translation, one, *MNAC*, did not present any errors in translation and all elements were localised. All but *MNAC* presented localisation errors. This is most probably due to the limited budget dedicated to the translations. As Pym (2004) argues, "the degree of localisation depends on two actors: the size of the market concerned (the bigger the locale, the more products can be sold to it, the more resources are invested in localisation); the degree of its linguistic and cultural diversity ('exotic' locales require more investments and complete localisation with major changes)". Despite of the budget deficiencies, museums should always opt for quality localised translations as "readers want to read the web page in their own language, and expect clear and understandable information and not be culturally offended by language, images, colours, and so on" (Sandrini 2005). Museums in Barcelona, a leading city in tourism with more than 7.8 million tourists in 2014, should greet their website visitors with a localised custom-made translation which invites them to go ahead and visit the museums.

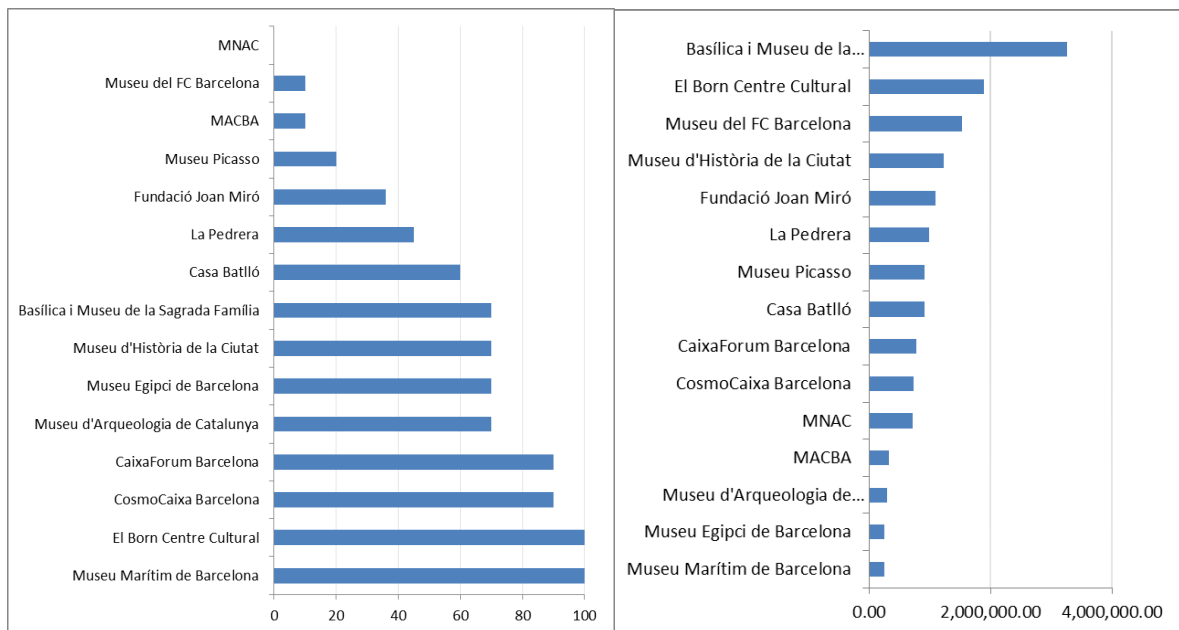## 4.4 Translation Quality and Number of Visitors

Figure-4: Translation Quality vs. Number of Visitors

At a first glance, the translation quality of a website does not seem to be directly correlated to the number of visitors which a museum gets. This is primarily due to the fact that there is no official data on the number of foreign visitors. Moreover, there are other factors that may affect the results obtained. For instance, the fact that *El Born Centre Cultural* opened in 2014 and attracted a high number of visitors despite the fact that it does not offer even a Spanish version of its website, or the fact that *Sagrada Familia* is a must see landmark in Barcelona may alter the results. Nevertheless, when calculating Spearman's correlation coefficient, it appears to be that there is a weak positive correlation between the translation quality and the number of visitors a museum receives.

Spearman's correlation coefficient (ρ) can range between +1 and -1. A result of +1 indicates a perfect association of ranks, a zero indicates no association between ranks and a result of -1 indicates a perfect negative association of ranks. The closer the coefficient is to zero, the weaker the association between the ranks.

The coefficient is calculated in the following manner: $\rho = 1 - \dfrac{6 \sum d_i^2}{n(n^2 - 1)}$,

where d represents the difference in rank and n the number of items in the ranking.

| MUSEUM	No. of Visitors Rank	Translation Quality Rank	d (difference)	d²
Basílica i Museu de la Sagrada Família	1	8	7	49
El Born Centre Cultural	2	14	12	144
Museu del FC Barcelona	3	2	1	1
Museu d'Història de la Ciutat de Barcelona	4	9	5	25
Fundació Joan Miró	5	5	0	0
La Pedrera	6	6	0	0
Museu Picasso	7	4	3	9
Casa Batlló	8	7	1	1
CaixaForum Barcelona	9	12	3	9
CosmoCaixa Barcelona	10	13	3	9
MNAC	11	1	10	100
MACBA	12	3	9	81
Museu d'Arqueologia de Catalunya	13	11	2	4
Museu Egipci de Barcelona	14	10	4	16
Museu Marítim de Barcelona	15	15	0	0

Table-7: Difference in rank between Translation Quality and Number of Visitors

$\sum d_i^2 = 49+144+1+25+9+1+9+9+100+81+4+16 = 448$

n = 15

Eventually, $\rho = 0.2$. Hence, there is a very weak positive correlation between the translation quality of a website and the number of visitors which a museum receives.

4.5 Translation Quality and Prestige

In terms of prestige, TripAdvisor provides the following ranking. In this ranking, prestige ranges from the first place (most prestigious) to the fifteenth place (least prestigious).
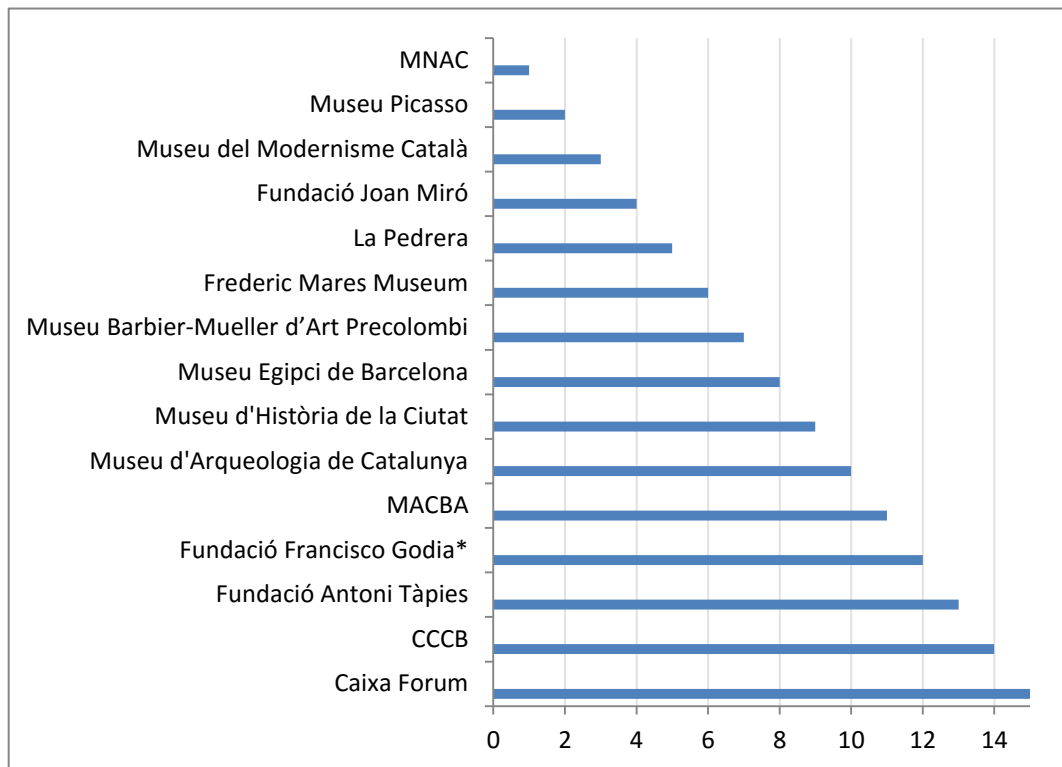
*closed-down
Figure-5: Museum ranking by prestige

Although it is not specified how this ranking was curated, that is to say, how prestige was measured, it is highly interesting for the present study to examine the relation between the quality of the web translation and the prestige awarded by this specific tourism-related site. However, six out of the fifteen most visited museums did not make it on this ranking and some which are present here are not among the fifteen most visited ones. Spearman's correlation coefficient in this case was calculated taking in account the nine museums that coincide in the two rankings.
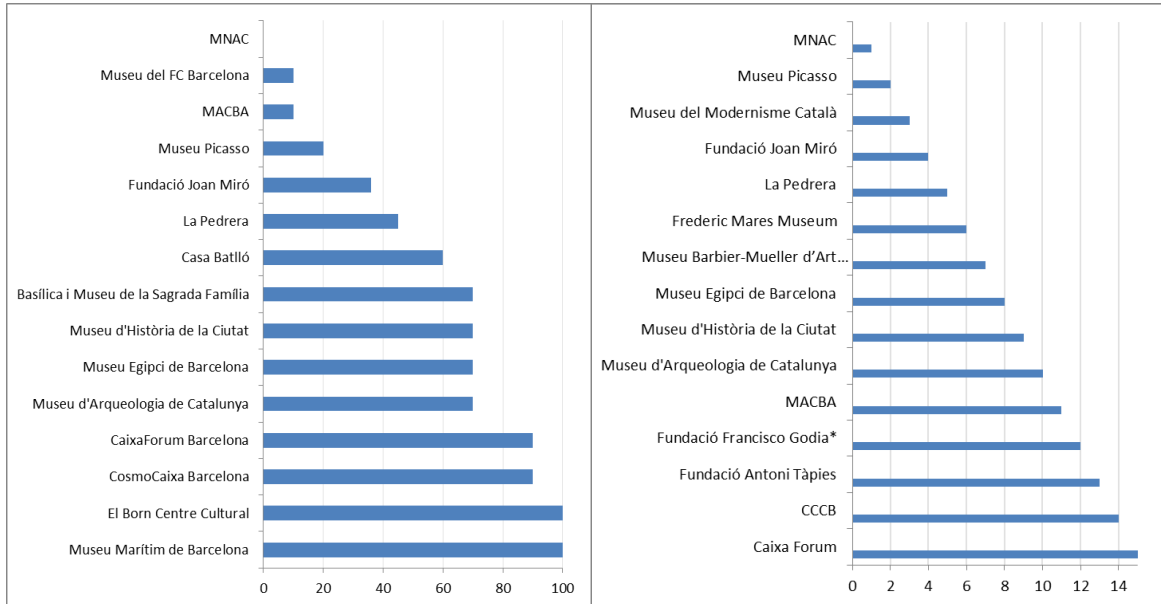
Figure-6: Translation Quality vs. Prestige

On the surface, it seems that there is some positive correlation between the translation quality and the prestige as some museums rank close to the same position in both ranks. This is proved by the positive correlation coefficient resulting from the computation below.

MUSEUM	Prestige Rank	Translation Quality Rank	d (difference)	d²
Museu d'Història de la Ciutat de Barcelona	9	9	0	0
Fundació Joan Miró	3	5	2	4
La Pedrera	4	6	2	4
Museu Picasso	2	4	2	4
CaixaForum Barcelona	15	12	3	9
MNAC	1	1	0	0
MACBA	11	3	8	64
Museu d'Arqueologia de Catalunya	10	11	1	1
Museu Egipci de Barcelona	8	10	2	4

Table-8: Difference in rank between Translation Quality and Prestige

$$\rho = 1 - \frac{6 \sum d_i^2}{n(n^2 - 1)}$$

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$\sum d^2{}_i = 4+4+4+9+64+1+4 = 90$

n = 9

Eventually, $\rho = 0.25$. The resulting coefficient indicates that there is a slight positive association between translation quality and prestige.

All in all, the data yielded by this study provides evidences that there is a weak positive correlation between the translation quality of a museum website and both the number of visitors and the prestige. Nevertheless, results might be biased due to generalised data. This could be especially the case as ranks were not built taking into consideration the number of foreign visitors and that of local visitors separately. A further research could provide more precise results in the event that data accounting for the number of foreign visitors each museum receives was provided.

5.   Conclusions

The purpose of this study was to provide an insight into Barcelona's museum website translation quality. Also, it intended to show the possible correlation between the translation quality and the number of visitors a museum gets and the prestige it holds.

To start with, motivations for a study of this type have been presented. Museums need to pay attention to their website translation quality as more and more people rely on this media before visiting a museum. Websites represent a valuable tool for commercial and promotional purposes and museum can rely on them to attract new visitors. A poor-quality translation may interfere in this purpose. In addition it could also lower the museum's prestige. As it has been exposed in the Results and Discussion section, although weak, there is a positive correlation between the translation quality and the number of visitors and the prestige of the institution.

Furthermore, indispensable concepts for web translation analysis have been defined. We went over the concepts of Translation Quality Assessment, focusing on House's studies and her error-based approach. Equally, the process of localisation and its importance have been presented. After having built the Methodology for this study, the percentage of translated content of the fifteen most visited museums in Barcelona in 2014 was examined. Although only six had the entire content translated, the number of museums presenting most or all of their content translated was considerably higher than the one indicated in 2009 by the *ASTC Sourcebook of Science Centre Statistics*.

A custom-made error-based analysis was used in order to assess the translation quality of the museums that had their content translated integrally. Five

out of the six museums displayed translation errors and localisation issues. The most common error type was (1) Not translated. The element that was omitted from the localisation process most of the times was address format.

After creating a ranking based on the translation quality of the websites, this was compared to the rank by number of visitors and prestige with the help of Spearman's correlation coefficient. The coefficient showed a weak positive correlation between the ranks. Nevertheless, the results may have been biased by different factors such as the fact that the total number of visitors was used in the study as there was no data on the number of foreign visitors.

Undeniably, a further research could provide more accurate results in the event that data on the number of foreign visitors was disclosed by museums. Notwithstanding, the present study conveys valuable data picturing Barcelona's main museums engagement in the translation of their websites and the translation quality displayed by those.

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Appendix-1: Percentage of Translated Content Analysis by Website

Basílica i Museu de la Sagrada Família

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (10)	10x4.5%	4/10
TOTAL	100%	73%
TOTAL (tokens)		70

El Born Centre Cultural

Section	Percentage	Translated
Homepage	25%	no
Programme	15%	no
News or Press Releases	15%	no
Other sections (6)	6x7.5%	0/6
TOTAL	100%	0%
TOTAL (tokens)		100

Museu del FC Barcelona

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (9)	9x5%	9/9
TOTAL	100%	100%
TOTAL (tokens)		0

Museu d'Història de la Ciutat de Barcelona

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	no
News or Press Releases	15%	no
Other sections (7)	7x6.429%	7/7
TOTAL	100%	70%
TOTAL (tokens)		70

Fundació Joan Miró

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (11)	11x4.091%	11/11
TOTAL	100%	100%
TOTAL (tokens)		0

La Pedrera

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (16)	16x2.813%	16/16
TOTAL	100%	100%
TOTAL (tokens)		0

Museu Picasso

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (8)	8x5.625%	8/8
TOTAL	100%	100%
TOTAL (tokens)		0

Casa Batlló

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	no
Other sections (7)	7x6.429%	7/7
TOTAL	100%	85%
TOTAL (tokens)		60

CaixaForum Barcelona

Section	Percentage	Translated
Homepage	25%	partly translated
Programme	15%	no
News or Press Releases	15%	no
Other sections (12)	12x3.75%	0/12
TOTAL	100%	<25%
TOTAL (tokens)		90

CosmoCaixa Barcelona

Section	Percentage	Translated
Homepage	25%	partly translated
Programme	15%	no
News or Press Releases	15%	no
Other sections (10)	10x4.5%	0/10
TOTAL	100%	<25%
TOTAL (tokens)		90

MNAC

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (8)	8x5.625%	8/8
TOTAL	100%	100%
TOTAL (tokens)		0

MACBA

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	yes
News or Press Releases	15%	yes
Other sections (7)	7x6.429%	7/7
TOTAL	100%	100%
TOTAL (tokens)		0

Museu d'Arqueologia de Catalunya

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	no
News or Press Releases	15%	no
Other sections (9)	9x5%	7/9
TOTAL	100%	60%
	TOTAL (tokens)	70

Museu Egipci de Barcelona

Section	Percentage	Translated
Homepage	25%	yes
Programme	15%	no
News or Press Releases	15%	no
Other sections (10)	10x4.5%	9/10
TOTAL	100%	65.5%
	TOTAL (tokens)	70

Museu Marítim de Barcelona

Section	Percentage	Translated
Homepage	25%	N/A
Programme	15%	N/A
News or Press Releases	15%	N/A
Other sections	45%	N/A
TOTAL	100%	0%
	TOTAL (tokens)	100

Appendix 2: Error-Based Analysis and Localisation Degree by Website

Secction-1: *Museu del FC Barcelona*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	3	3	9
(5) Breach of the Target Language System	0	2	0
(4) Distortion of Meaning	1*	1	1
		TOTAL	10

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format		x		2
Date format			x	0
Numbers format			x	0
Address format				N/A
Telephone format				N/A
			TOTAL	2

Fact sheet from < www.fcbarcelona.com>. Accessed 28 May 2016

*Distortion of Meaning: Source (CAT): Zona Messi - Target: Messi Zone (instead of Messi Space or Area)

Secction-2: *Fundació Joan Miró*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	9	3	27
(5) Breach of the Target Language System	0	2	0
(4) Distortion of Meaning	0	1	0
		TOTAL	27

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format		x		2
Date format		x		2
Numbers format			x	0
Address format	x			5
Telephone format			x	0
			TOTAL	9

Fact sheet from <www.fmirobcn.org>. Accessed 28 May 2016

Fact sheet from <www.fmirobcn.org>. Accessed 28 May 2016

Secction-3: *La Pedrera*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	7	3	21
(5) Breach of the Target Language System	7*	2	14
(4) Distortion of Meaning	0	1	0
		TOTAL	35

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format			x	0
Date format			x	0
Numbers format			x	0
Address format	x			5
Telephone format	x			5
			TOTAL	10

Fact sheet from < www.lapedrera.com>. Accessed 28 May 2016

*Breach of the Target Language System:

L3 value**,** [missing comma]; **it** [missing subject] has received; **it** [missing subject] was inscribed
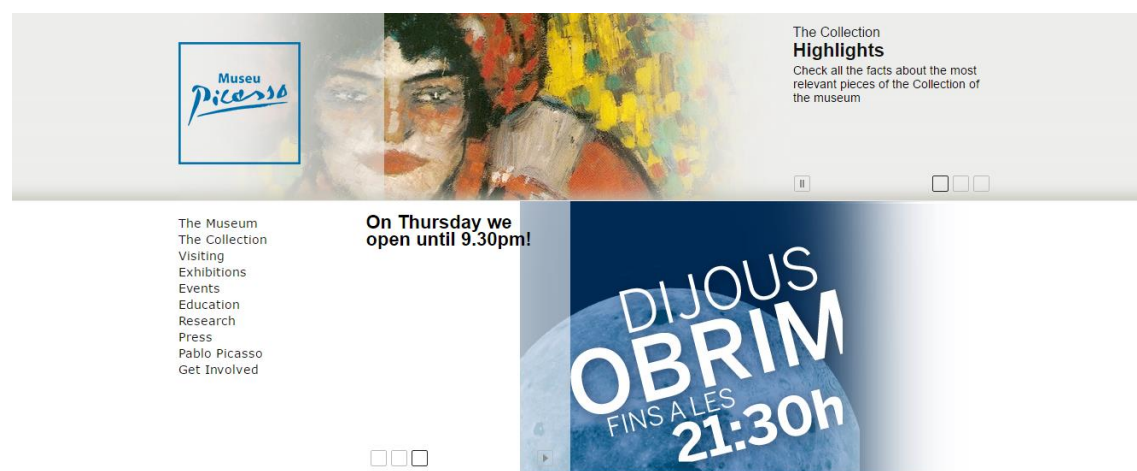
L4 **the [**missing article] UNESCO; Nowadays**,** [missing comma]; **it** [missing subject] is

L5 **it** [missing subject] houses

Secction-4: *Museu Picasso*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	6	3	18
(5) Breach of the Target Language System	0	2	0
(4) Distortion of Meaning	0	1	0
		TOTAL	18

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format		x		2
Date format			x	0
Numbers format			x	0
Address format			x	0
Telephone format			x	0
			TOTAL	2

Fact sheet from < www.museupicasso.bcn.cat>. Accessed 28 May 2016

Secction-5: *MNAC*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	0	3	0
(5) Breach of the Target Language System	0	2	0
(4) Distortion of Meaning	0	1	0
		TOTAL	0

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format			x	0
Date format			x	0
Numbers format			x	0
Address format			x	0
Telephone format			x	0
			TOTAL	0

Secction-6: *MACBA*

Error type	No. of errors	No. tokens/error	Total No. of tokens
(1) Not Translated	1	3	3
(5) Breach of the Target Language System	0	2	0
(4) Distortion of Meaning	0	1	0
		TOTAL	3

Non-linguistic element	Not localised (5 tokens)	Partly localised (2 tokens)	Localised (0 tokens)	Total No. of tokens
Time format			x	0
Date format		x		2
Numbers format			x	0
Address format	x			5
Telephone format			x	0
			TOTAL	7

Museum hours
Monday to Friday
11 am - 7.30 pm

Saturday
10 am - 9 pm

Sunday and holidays
10 am - 3 pm

Closes on Tuesdays

Library hours
Monday to Thursday
10 am - 7 pm
Closes on holidays

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08001 Barcelona

—

Tel. info:+ 34 93 481 33 68

(museum hours)

Tel.:oficines:
+ 34 93 412 08 10

Fax.:+ 34 93 412 46 02

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Fact sheet from < www.macba.cat>. Accessed 28 May 2016

Appendix-3: Museums Analysed in the Study

MUSEUM / INSTITUTION	WEBSITE
Basílica i Museu de la Sagrada Família	http://www.sagradafamilia.org
CaixaForum Barcelona	http://obrasocial.lacaixa.es
Casa Batlló	https://www.casabatllo.es
CosmoCaixa Barcelona	http://obrasocial.lacaixa.es
El Born Centre Cultural	http://elbornculturaimemoria.barcelona.cat
Fundació Joan Miró	http://www.fmirobcn.org
La Pedrera	https://www.lapedrera.com
MACBA	http://www.macba.cat
MNAC	http://www.museunacional.cat
Museu d'Arqueologia de Catalunya	http://www.mac.cat
Museu del FC Barcelona	http://www.fcbarcelona.com
Museu d'Història de la Ciutat de Barcelona	http://museuhistoria.bcn.cat
Museu Egipci de Barcelona	http://www.museuegipci.com
Museu Marítim de Barcelona	http://www.mmb.cat
Museu Picasso	http://www.museupicasso.bcn.cat