



LEAD ME Winter Training School Madrid 2021

Media Accessibility Training: Sign Language and Subtitling for the Deaf and Hard-of-hearing

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Sign language interpreting, translation and live translation: different processes, different products

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Sign language as target language

AKA SL as a translation and accessibility service



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Sign language interpreting

- Live events: press conferences, political debates...
- Other (mediation activity?): doctor, school...
- Time prior to the event for documentation
- Cannot re-record
- High pressure activity
- Needs: good management of stress, quick working memory (as in oral interpreting), quick activation of passive and active lexicon, direct contact with audience (if it is present), good interpreter/feeder communication...

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Room for creativity?

- **Internal creativity**
 - Yes, although the topics in SLI may not *ask* for creativity
- **Collaborative creativity**
 - Yes: collaboration hearing-deaf interpreters/feeders
- **External creativity**
 - Little room: looks of the interpreter, position of the interpreter (“placed”, “zoned” or “shadowed” interpreter)

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LATE MOTIV

DE ANDREU BUENAFUENTE



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Sign language translation

- Prerecorded events: films, series, music videos...
- Time for documentation, record as many times as necessary, search for equivalences...
- Ideally performed by deaf translators (into their native language)
- Low pressure activity
- Needs: creative skills, training in filmmaking, theatermaking and alike...

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Room for creativity?

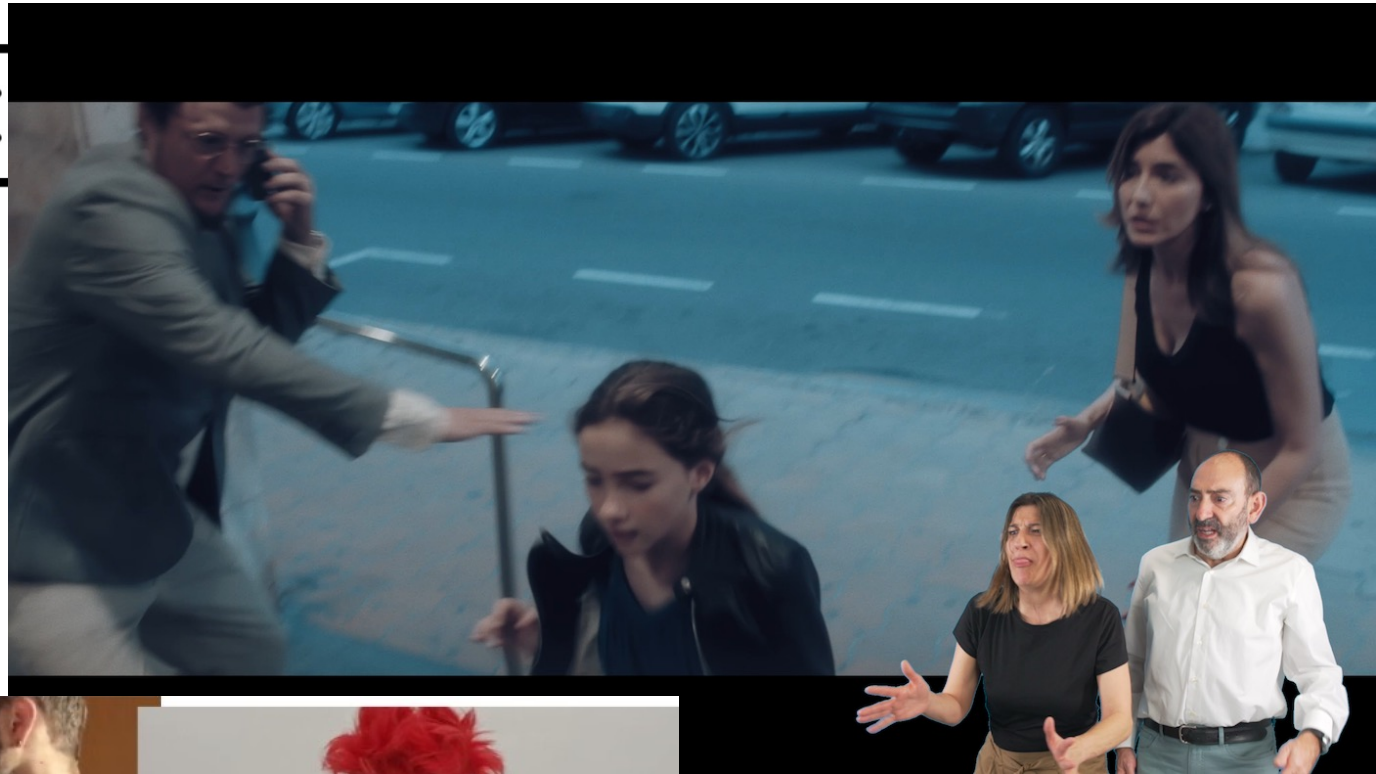
- **Internal creativity**
 - Can be very creative: classifiers, productive signs, use of the space, signdance, Visual Vernacular...
- **Collaborative creativity**
 - Can be very creative: incorporation of signers in the performance, interaction with them, “zoned” and “shadowed” translation...
- **External creativity**
 - Can be very creative: looks of the translators, special effects, editing, incorporation of other senses...

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"I have been cleansed by a vandal-induced stoppage."



Si no estoy en el Kame House, allá yo salgo y floto



Wich song got stuck in your head lately
En la cabeza últimamente



Que la tómbola de la vida ya no deje de

(Rico y natural!)



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Sign language live translation

- Semi-live events: theater, opera, concerts...
- Time for documentation, search for equivalences...
- Cannot re-record
- Medium pressure activity
- Needs: creative skills, training in filmmaking, theatermaking and alike, good management of stress, direct contact with audience (if it is present)...

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Room for creativity?

- **Internal creativity**
 - Can be very creative: classifiers, productive signs, use of the space, signdance, Visual Vernacular...
- **Collaborative creativity**
 - Can be very creative: incorporation of signers in the performance, interaction with them, “zoned” and “shadowed” translation...
- **External creativity**
 - Some room: looks of the translators, incorporation of other senses...

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Sign language as source language



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- Overlooked from the AVT perspective, not from the Deaf Studies perspective
- Poetry and storytelling (signed narrative), cornerstones of Deaf culture (Bahan, 2006)
- Very linked to filmmaking (Bauman, 2003)
- Visual Vernacular, signdance: need for translation for non-signers?
- Interaction with captioning and audio for non-signers/hearing
- Highly creative

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Bernard Bragg



Ian Sanborn



Raquel Rodríguez



Deafinitely



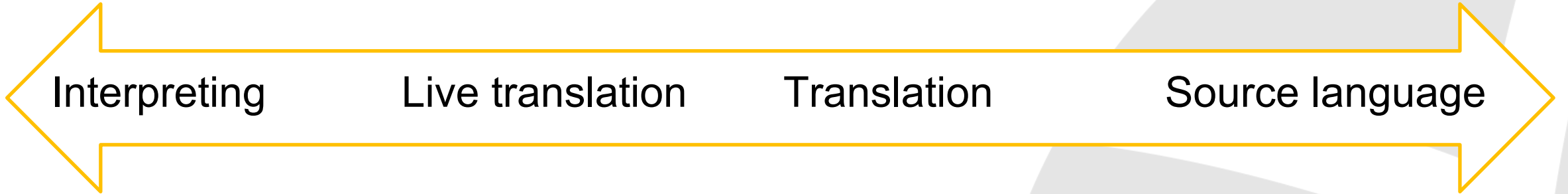


Food for thought

Room for creativity

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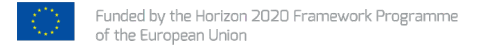


Food for thought

- SLI, SLT and SLLT very different processes with very different outcomes
 - Comparable?
- We need to redefine translation and interpreting
 - Vs.?
 - Not in terms of written vs. oral → leaves no room for SLI and SLT
 - Maybe in terms of time to work on the text?
- More creativity = more AV understandability?
- We need more connection between TS, AVT, MA and DS, SLS

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Thanks for your attention!

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