



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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LEAD ME Winter Training School Madrid, 15-17 November 2021





The 5 Ws (and many Hs) of SDH

Verónica Arnáiz-Uzquiza
University of Valladolid
veronica.arnaz@uva.es

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SUMMARY

- 1. What is SDH?**
- 2. When was it born?**
- 3. Who is it addressed to?**
- 4. Why is it necessary?**
- 5. Where is it displayed?**

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SUMMARY

- 6. **How...** does it look like?
- 7. is it produced?
- 8. is it perceived?
- 9. is it studied?
- 10. has it changed?
- 11. **Who** is it addressed to?



1. What is SDH?



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1. What is SDH?

*“Subtitling for deaf and hard-of-hearing (SDH) is a modality within Audiovisual Translation Studies **aimed at people with hearing impairments**. Just like standard subtitling it consists of **textual representation of dialogues(1)** placed at the **bottom of the screen**. In addition to dialogue subtitles, SDH takes into account **character identification(2)** (assigning colours to different characters, placing text closest to the character speaking or using labels to identify characters), **description of sounds and music(3)** relevant to the plot and well as **other paralinguistic information(4)** such as irony, sarcasm etc...”*


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Media Translation & Accessibility in the EU (2015)

1. What is SDH?

*“Subtitling for deaf and hard-of-hearing (SDH) is a modality within Audiovisual Translation Studies **aimed at addressing impairments**. Just like standard subtitling it consists of **textual dialogues(1)** placed at the **bottom of the screen**. In addition to **character identification(2)** (assigning code to characters, placing text closest to the character speaking or using **other paralinguistic information(4)** such as **irony, sarcasm etc...**”*

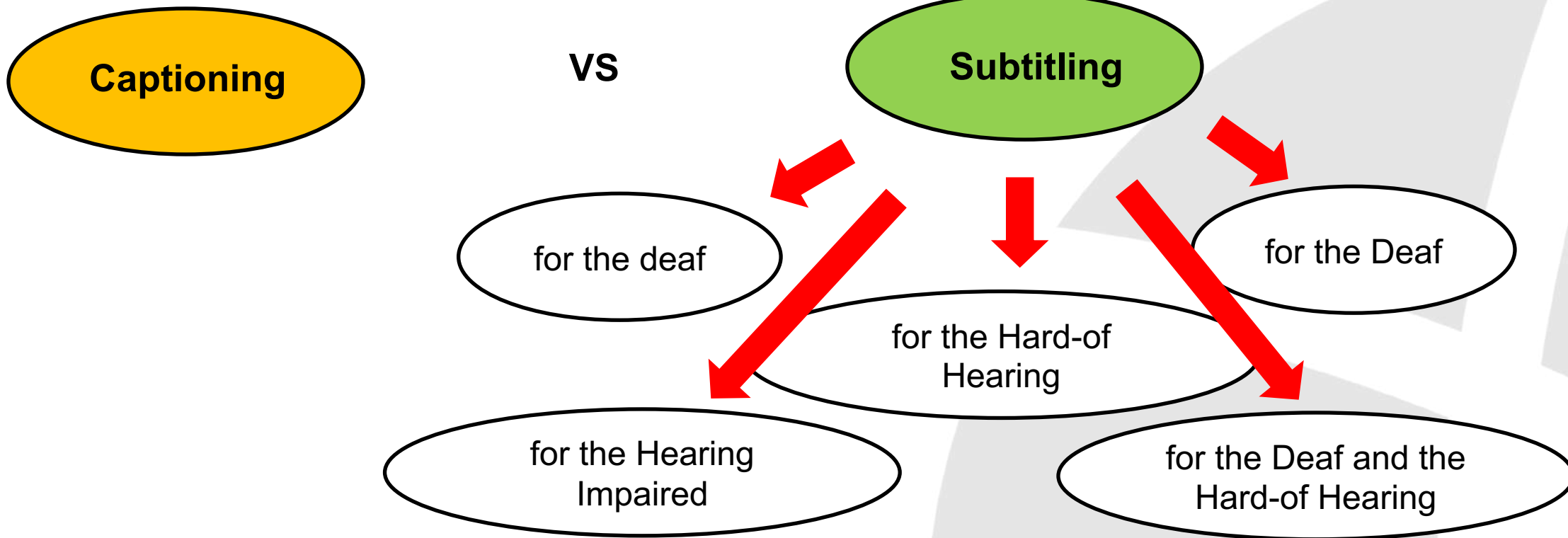


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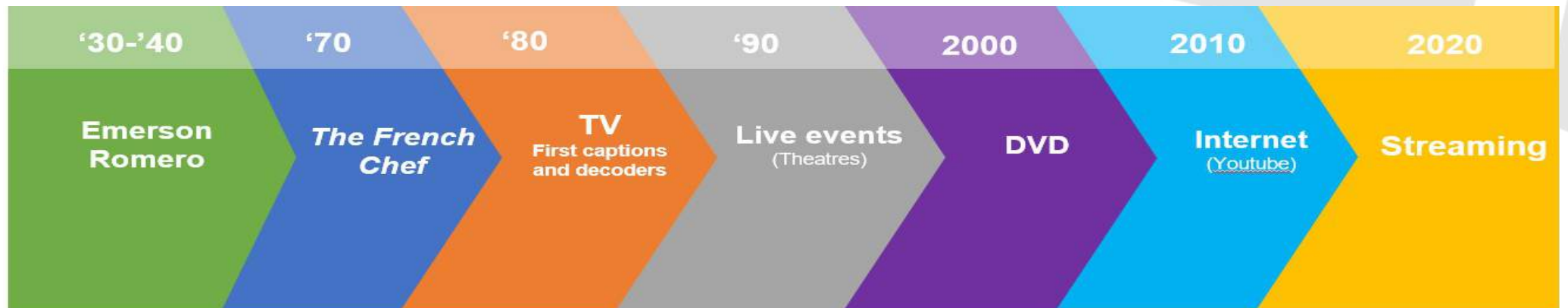
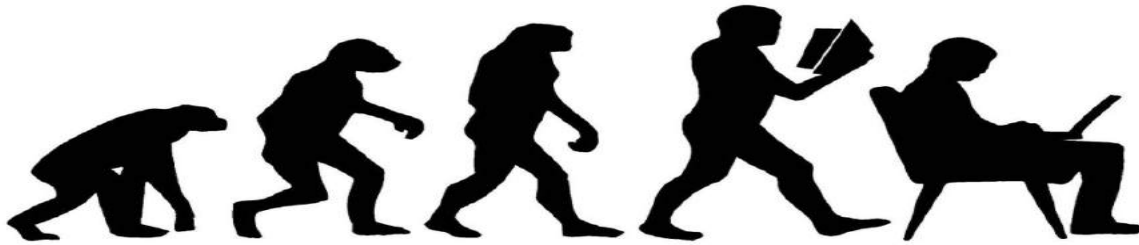
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Media Translation & Accessibility in the EU (2015)

1. What is SDH?



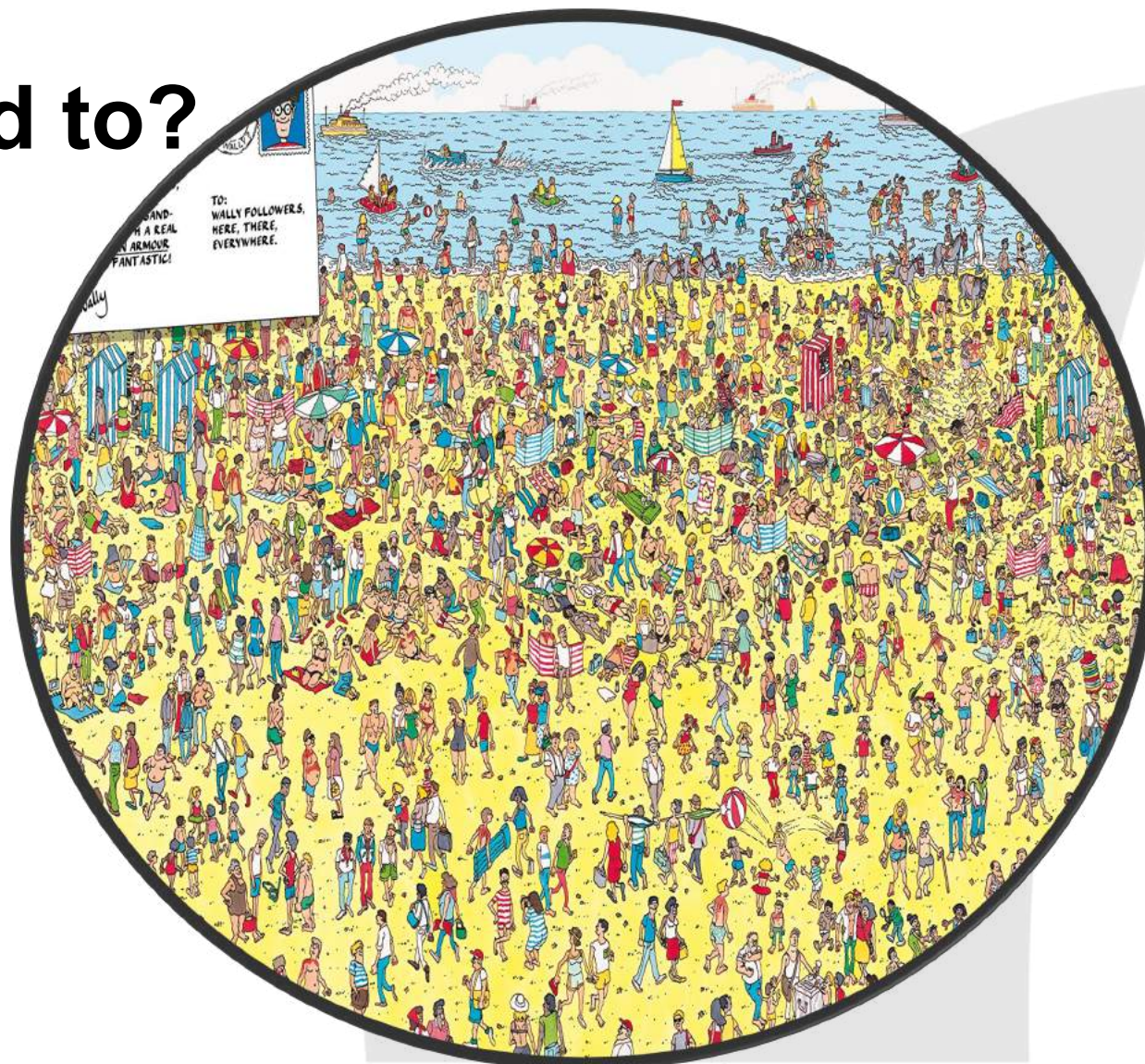
2. When was it born?



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3. Who is it addressed to?



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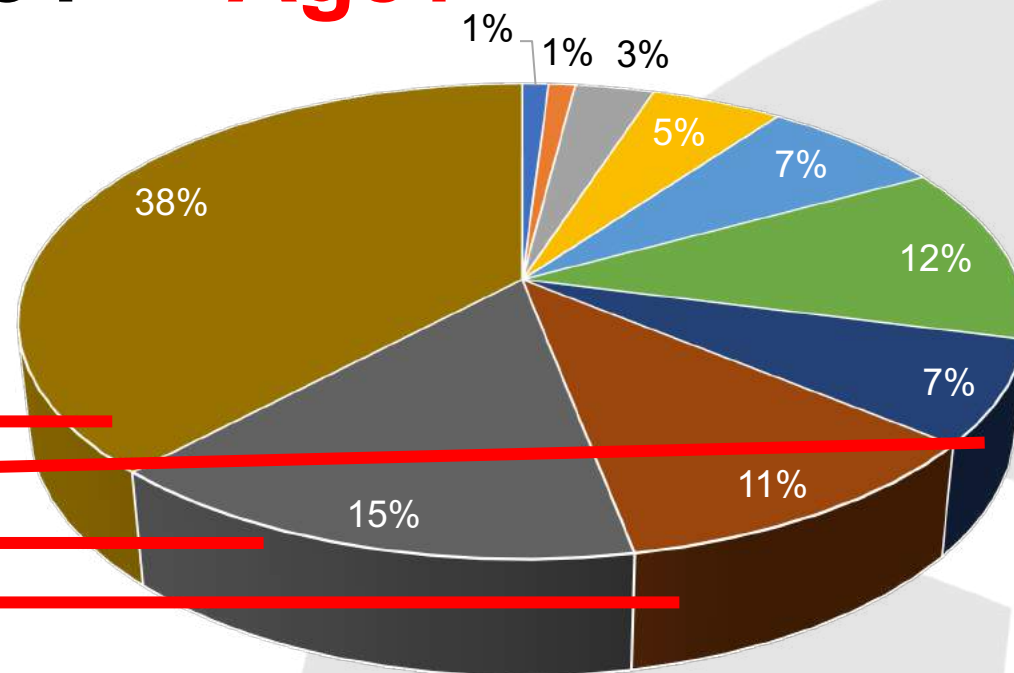
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3. Who is it addressed to?

Age?



- 6-15 Y/O
- 16-24 Y/O
- 25-34 Y/O
- 35-44 Y/O
- 45-54 Y/O
- 55-64 Y/O
- 65-69 Y/O
- 70-74 Y/O
- 75-79 Y/O
- 80 Y/O



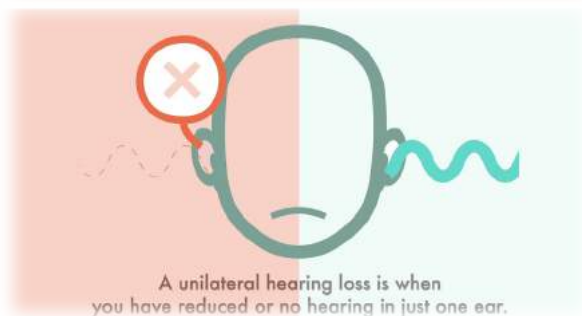
NSI, 2008

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3. Who is it addressed to? **Hearing profile?**

a. Mono / Bi



b. Onset



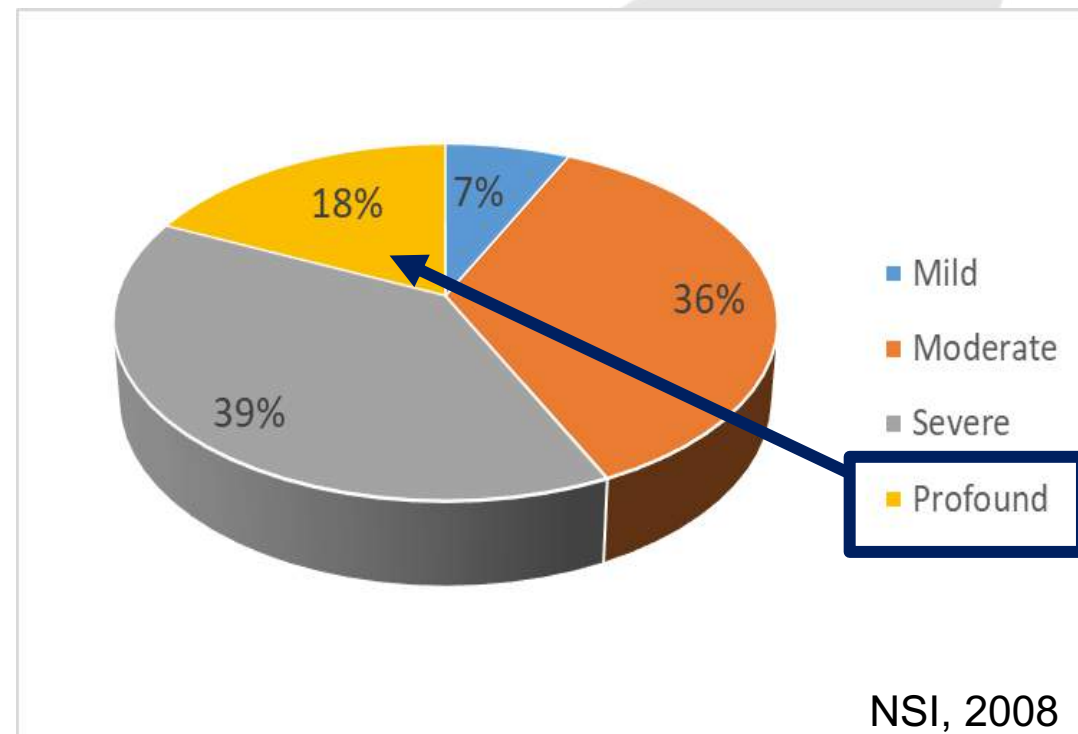
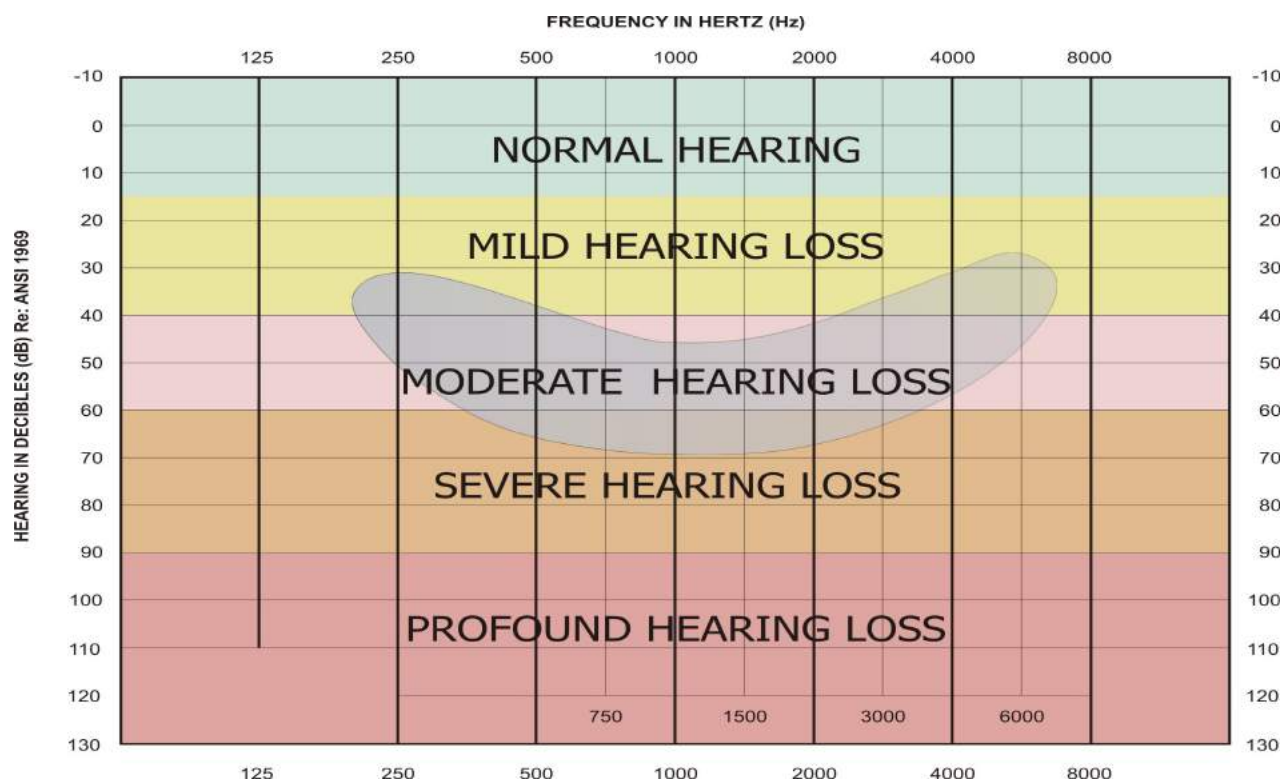
c. Aids / No aids



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3. Who is it addressed to?

Hearing profile?



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3. Who is it addressed to? **Language profile?**



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3. Who is it addressed to?

Economic profile?

Sociodemographic profile?

Many other profiles...

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4. Why is it necessary?



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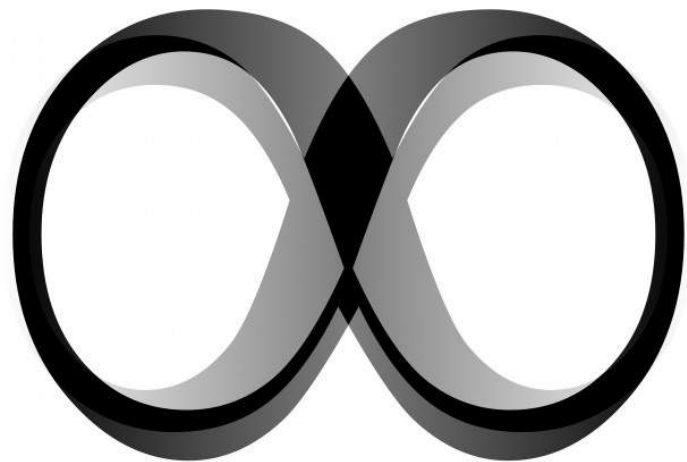
5. Where is it displayed?



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6. How does it look like?

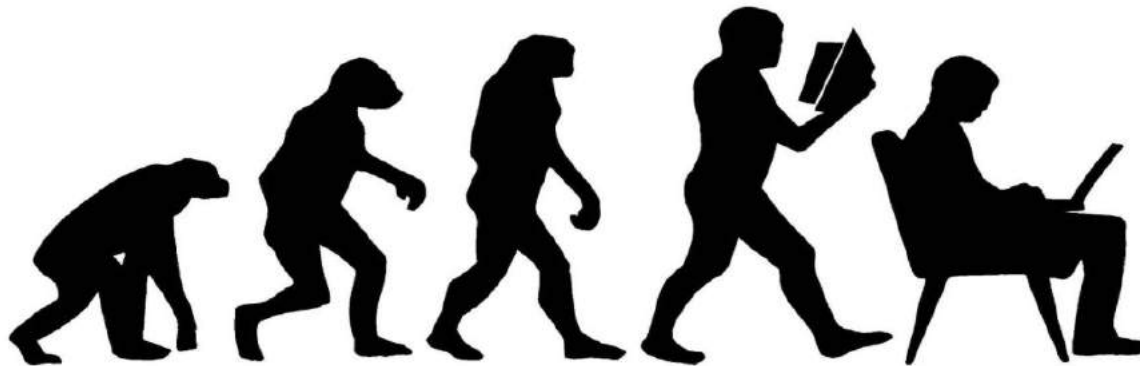


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6. How does it look like?



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6. How does it look like?

[LINGUISTIC] LANGUAGE <ul style="list-style-type: none"> • Interlingual • Intralingual 	[LINGUISTIC] DENSITY [*] <ul style="list-style-type: none"> • Verbatim • Condensed <ul style="list-style-type: none"> - Standard sub. - Edited sub. 	[EXTRALINGUISTIC] * CHARACTER IDENTIFICATION <ul style="list-style-type: none"> • Placement • Tags • Colours • Punctuation • Mixed identification <ul style="list-style-type: none"> - Placement & colours - Placement & punctuation - Colours & punctuation • No representation • New proposals +
[EXTRALINGUISTIC] * PARALINGUISTIC FEATURES <ul style="list-style-type: none"> • Description • Onomatopoeia • Emoticons • No representation • New proposals + 	[EXTRALINGUISTIC] * SOUND EFFECTS <ul style="list-style-type: none"> • Description • Onomatopoeia • Icons • No representation • New proposals + 	[EXTRALINGUISTIC] * MUSIC <ul style="list-style-type: none"> • Diegetic <ul style="list-style-type: none"> - Title - Lyrics - Description - Mixed representation <ul style="list-style-type: none"> - Title & lyrics - Description & lyrics - No representation - New proposals + • Extradiegetic <ul style="list-style-type: none"> - Title - Lyrics - Description - Mixed representation <ul style="list-style-type: none"> - Title & lyrics - Description & lyrics - No representation - New proposals +

[PRAGMATIC] USERS [*] <ul style="list-style-type: none"> • Hearing • Age • Linguistic needs • Therapeutical needs 	[PRAGMATIC] AIM [*] <ul style="list-style-type: none"> • Instrumental <ul style="list-style-type: none"> - Didactic - Therapeutic - Karaoke • Documental 	[PRAGMATIC] AUTHORING <ul style="list-style-type: none"> • Human subtitles <ul style="list-style-type: none"> - Profesional - Fansubs • Machine subtitles
[PRAGMATIC] PRODUCTION TIME <ul style="list-style-type: none"> • Pre-produced • Simultaneous 	[AESTHETIC] PLACE <ul style="list-style-type: none"> • Internal subtitles • External subtitles 	[AESTHETIC] COLOUR <ul style="list-style-type: none"> • Monochrome subtitles • Polichrome subtitles
[AESTHETIC] TYPOGRAPHY [*] <ul style="list-style-type: none"> • Font • Style • Size • Colour • Border • Shadow • Spacing • Box • Ortotography • (Number of characters / line) • (Number of lines / sub) • New proposals + 	[AESTHETIC] POSITIONING [*] <ul style="list-style-type: none"> • Uniform <ul style="list-style-type: none"> - Subtitles - Surtitles - Latero-titles • Non uniform <ul style="list-style-type: none"> -(Displaced) -Mixed positioning 	[AESTHETIC] * JUSTIFICATION <ul style="list-style-type: none"> • Left • Center • Right

6. How does it look like?

<p>[TECHNICAL] *</p> <p>PRODUCTION METHOD</p> <ul style="list-style-type: none"> • Keyboard <ul style="list-style-type: none"> - Expanded - Shortened - Stenotype - Velotype - Palantype • Speech recognition 	<p>[TECHNICAL]</p> <p>BROADCAST METHOD</p> <ul style="list-style-type: none"> • Projected sub. • Emitted sub. • Automatic sub. • Manual sub. 	<p>[TECHNICAL]</p> <p>FILING</p> <ul style="list-style-type: none"> • Disociables • No disociables
<p>[TECHNICAL]</p> <p>FORMAT</p> <ul style="list-style-type: none"> • *.txt • *.ssa • *.sub • *.vsf • *.srt • *.stl • New proposals + 	<p>[TECHNICAL] *</p> <p>MEDIA</p> <ul style="list-style-type: none"> • Cinema • DVD • Television <ul style="list-style-type: none"> - Open - Teletext - DVB • Internet • Videogames • Smartphones • Events • New proposals + 	<p>[AESTHETIC / TECHNICAL]</p> <p>SPEED *</p> <ul style="list-style-type: none"> • Number of characters / line • Number of characters / second • Exposure times
<p>[AESTHETIC / TECHNICAL]</p> <p>INCORPORATION [*]</p> <ul style="list-style-type: none"> • Dynamic sub. <ul style="list-style-type: none"> - By character - By word - By line - By sentence - Crawleys - Roll <ul style="list-style-type: none"> - Roll-up - Roll-down - Mixed incorporation • Static sub. 	<p>[AESTHETIC / TECHNICAL]</p> <p>OPTIONALITY</p> <ul style="list-style-type: none"> • Optional • Non optional 	

Taxonomía para el estudio del SPS
(Arnáiz-Uzquiza (2012) basada en Bartoll (2008))

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6. How does it look like?

CODES COULEURS
SOUS-TITRES SOURDS ET MALENTENDANTS

Blanc : voix des personnages à l'écran
Jaune : Voix "off" ou personnages hors-champs
Vert : voix dans une langue étrangère
Rouge : descriptions des bruits (cris, coups de feu...)
Magenta : paroles de chansons ou indications sur une
CYAN : pensée intérieure

Le symbole * devant n'importe quelle couleur indique que le son provient d'un appareil (téléphone, radio...)

FILM

NETFLIX | PARTNER HELP CENTER

[SIGN IN](#)

CONSUMER GUIDANCE | PARENTS | SOUND | DELIVERY | QUALITY CONTROL | VISUAL EFFECTS | VIRTUAL PRODUCTION | ASSIGNED AUDIO RESOURCES

TIMED TEXT RESOURCES | SUBTITLING GUIDELINES | TALENT & CREW PROJECT SERVICES | DISTRIBUTION SCHEDULES | CONTENT AND INFORMATION SECURITY

ANIMATION | ANNOUNCEMENTS

21. Subtitles for the Deaf and Hard of Hearing (SDH) Guidelines

- Include as much of the original content as possible.
- Do not simplify, neutralize or water down the original dialogue.
- Intralingual subtitles for Spanish original content are expected to include regionalisms as needed to faithfully represent the original dialogue.
- Deliberate or inconsequential misspellings, mispronunciations and grammatical errors found in the audio (e.g. "pa qué", "bailao", etc.) should not be reproduced in SDH unless plot-pertinent.
- Where content has been dubbed into Spanish, please refer to the dubbing script or dubbed audio as the basis for the SDH file and ensure that the two match as much as reading speed and timings allow.
- Reading speed can be increased to:
 - Adult programs: 20 characters per second.
 - Children's programs: 17 characters per second.
- Transliterate this material whenever possible to enhance subtitle readability and comprehension for this.

norma española **UNE 153010**

Mayo 2022

TÍTULO Subtitulado para personas sordas y personas con discapacidad auditiva

Reglas para la elaboración de subtítulos para personas sordas y personas con discapacidad auditiva

Norma única y sustituye a la Norma UNE 153010:2005.

Norma ha sido elaborada por el comité técnico ASNTCN 153 Productores de audio y vídeo con discapacidad para Subtitulado de accesibilidad (PSON).

• 1 Introduction

PRESSENTATION

- 2 Editing text
- 3 Line breaks
- 4 Timing
- 5 Standardization
- 6 Matching shots
- 7 Addressing speakers
- 8 Colors
- 9 Typographic
- 10 Positioning
- 11 Introduction and emotion
- 12 Accents
- 13 Difficult speech
- 14 Interruption and interruption
- 15 Punctuation
- 16 Music and songs
- 17 Sound effects
- 18 Numbers
- 19 Capitalization
- 20 Children's subtitles
- 21 Live subtitles (BBC ASP, OFCOM, IOL, OFCOM, GBR)

FILE FORMAT

- 22 Files
- 23 STL file
- 24 EBU-TT-L file
- 25 EBU-TT-D file
- 26 Timescale
- 27 EBU-TT and EBU-TT-D Documents in detail

APPENDICES

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- 29 Appendix 2: Sample files
- 30 Appendix 3: BBC metadata XSD
- 31 Appendix 4: Quick EBU-TT-D how-to

BBC

Subtitle Guidelines

BBC © 2021

Version 1.1.9
September 2021

1 Introduction

- The BBC Academy has produced an [online guide to subtitles](#). If you are new to subtitling, please start there.

Subtitles are primarily intended to serve viewers with loss of hearing, but they are used by a wide range of people around 10% of broadcast viewers use subtitles regularly, increasing to 35% for some online content. The majority of these viewers are not hard of hearing.

This document describes 'closed' subtitles only, also known as 'closed captions'. Typically delivered as a separate file, closed subtitles can be switched off by the user and are not 'burnt in' to the image.

There are many formats in circulation for subtitle files. In general, the BBC accepts EBU-TT part 1 with STL embedded for broadcast, and EBU-TT-D for online only content. For a full description of the delivery requirements, see the [File format](#) section.

The Subtitle Guidelines describe best practice for authoring subtitles and provide instructions for making subtitle files for the BBC. This document brings together documents previously published by Ofcom and the BBC, and is intended to serve as the basis for all subtitle work across the BBC prepared and live, online and broadcast, internal and supplied.

Who should read this?

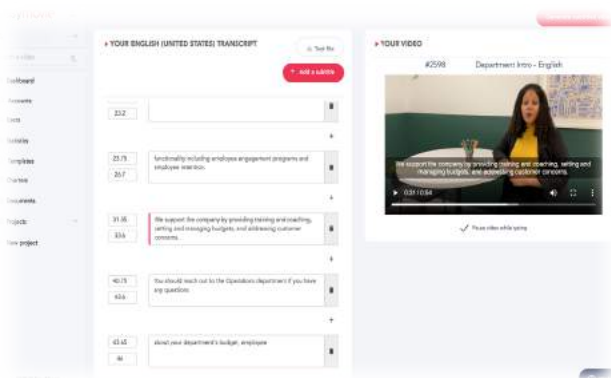
Anyone providing or handling subtitles for the BBC.

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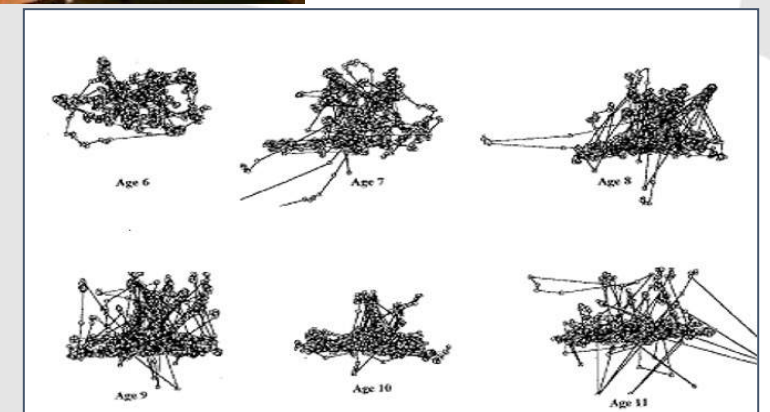
7. How is it produced?



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8. How is it perceived?



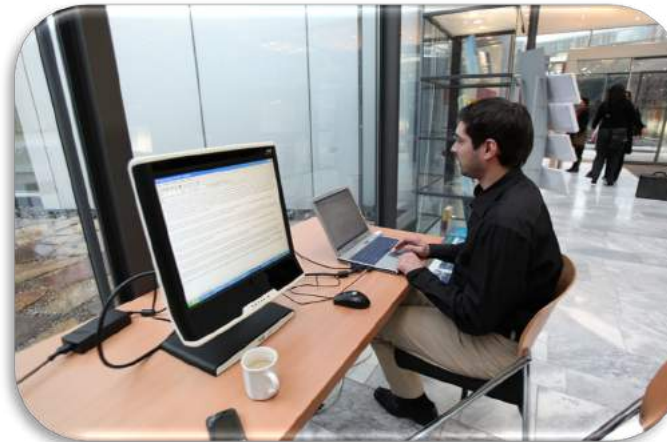
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Jensema (2000), A Study of the Eye Movement Strategies Used in Viewing Captioned TV

9. How is it studied?

Eyetracking



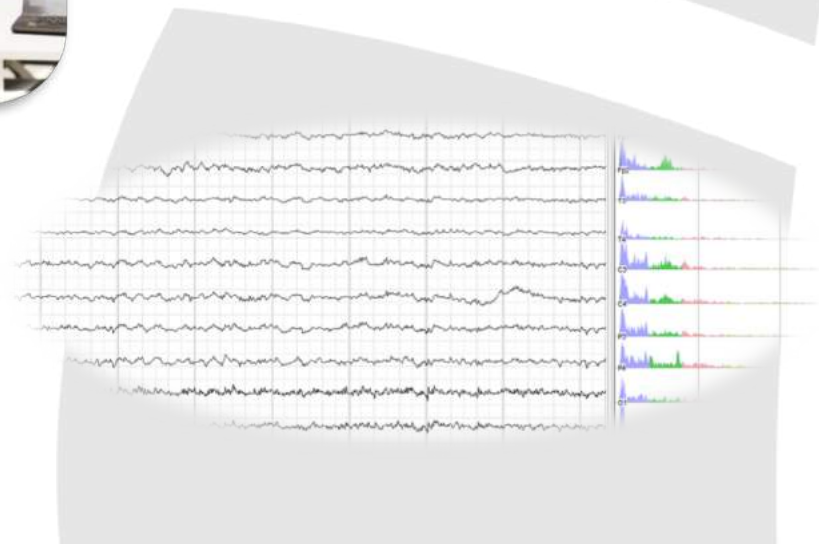
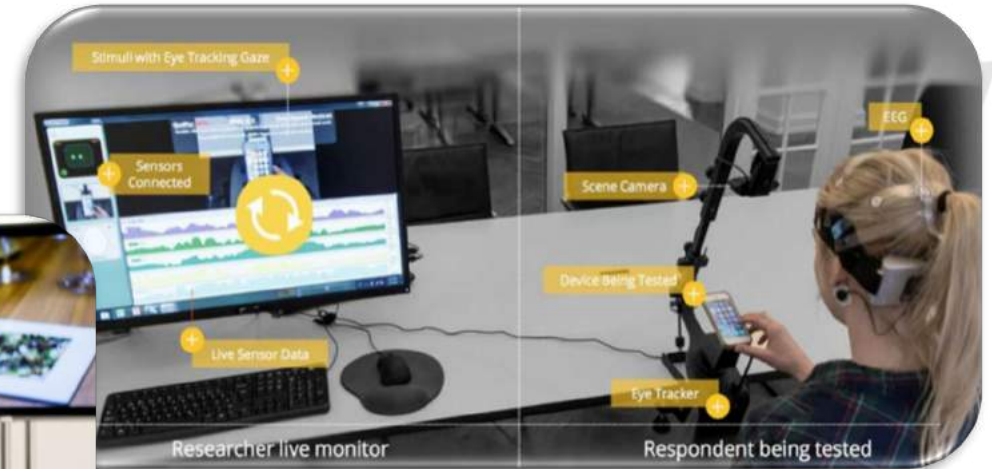
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9. How is it studied?

EGG

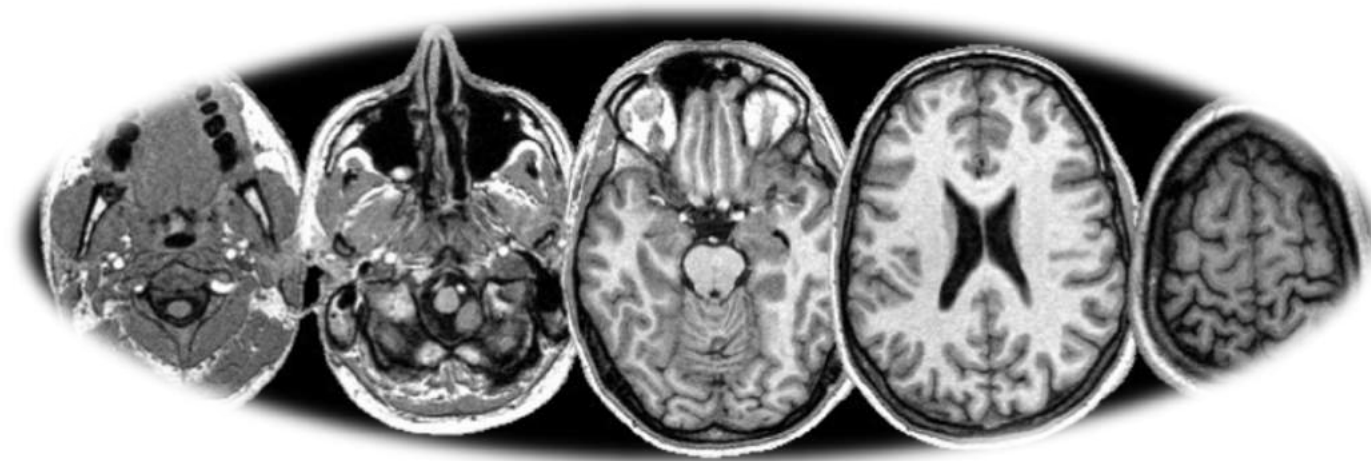


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9. How is it studied?

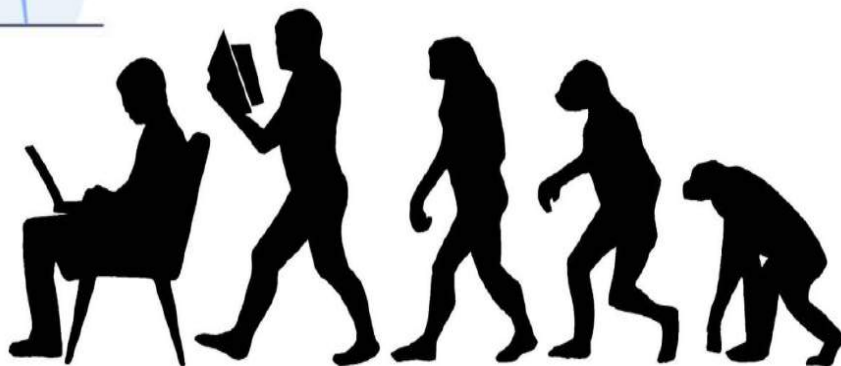
MRI



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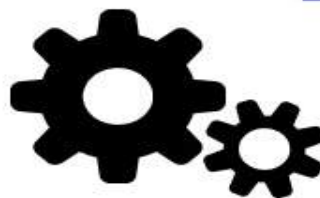
9. How is it studied?



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10. How has it changed... but, mainly: how is it changing?



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11. And then, again, WHO is it addressed to?



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11. WHO is it addressed to?

*“Subtitling for deaf and hard-of-hearing (SDH) is a modality within Audiovisual Translation Studies aimed at **deafening impairments**. Just like standard subtitling it consists of **text of dialogues(1)** placed at the **bottom of the screen**. In addition to this, SDH takes into account **character identification(2)** (assigning text to characters, placing text closest to the character speaking or using text for characters), **description of sounds and music(3)** relevant to the plot and well as **other paralinguistic information(4)** such as irony, sarcasm etc...”*



11. WHO is it addressed to?

***We all (...)** encounter barriers in our ability to move, in our communications or sources of information, and in our ability to understand messages, instructions, instruments or systems (....). The effects of these barriers can even lead to social exclusion, disability, stigmatization and psychological aggravation for those affected. Society's inability to eliminate barriers to mobility, communication and understanding is symptomatic of the unequal attention that people with reduced capacities deserve.*

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(Libro Blanco de la Accesibilidad, 2006)



Thanks for your attention!

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The 5 Ws (and many Hs) of SDH

Verónica Arnáiz-Uzquiza
University of Valladolid
veronica.arnaz@uva.es

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