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**A USER-CENTRED
STUDY OF THE NORMS FOR SUBTITLING
FOR THE DEAF AND HARD-OF-HEARING
ON FRENCH TELEVISION**

TESIS DOCTORAL

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À mon Neo, mon fidèle compagnon durant toutes ces années

To Amélie, the next generation of researchers

Empirical disciplines are devised to account,
in a systematic and controlled way,
for particular segments of the 'real world'.
(Toury 1995, 1)

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List of abbreviations

AENOR	Asociación Española de Normalización y Certificación – Spanish Association for Standardization and Certification. This is a non-profit organisation that contributes to improving the quality and competitiveness of companies, products and services through the development of technical standards and certification.
ANTIOPE	Acquisition Numérique et Télévisualisation d’Images en Page d’Écriture – Digital Acquisition and Remote Visualization of Images Organized into Written Pages
AVT	Audiovisual Translation
CSA	Conseil Supérieur de l’Audiovisuel
DTTV	Digital Terrestrial Television
DTV4All	Digital Television for All. This is a project funded by the European Commission under the CIP ICT Policy Support Programme, to facilitate the provision of access services on digital television across the European Union.
EU	European Union
FSL	French Sign Language
HoH	Hard-of-hearing people

INJS	Institut National des Jeunes Sourds de Paris - Parisian National Institute for the Young Deaf
ISAN	International Standard Audiovisual Number
SDH	Subtitles for the Deaf and Hard-of-Hearing
SLI	Sign Language Interpreting
TS	Translation Studies
TV	Television

Abstract

Subtitles for the deaf and hard-of-hearing (SDH) have been present on French television since the late seventies. However, it was not until nearly thirty years after they first appeared that the practice was made mandatory on the main channels. In February 2005, the French government passed a law on equal rights and opportunities for disabled people which required all state-owned and private channels with a minimum annual audience share of 2.5% to use adapted subtitles in order to make 100% of their programming accessible to the deaf and hard-of-hearing by 12 February 2010. Following increasing complaints that regulations of this kind promoted a rapid increase in the quantity of SDH to the detriment of quality, the government produced a reference document about minimum SDH requirements. This document was signed by major SDH stakeholders and put into practice on 12 December 2011. Although this discipline is now recognised by the government, research into subtitling for the deaf and hard-of-hearing in France is still very scarce. This doctoral research is the first on this subject in France and the first to involve French viewers of SDH at a national level.

Written in the form of three articles, this empirical study places itself within what translation theorist Holmes (2000, 176) defined as a product-oriented descriptive approach, with a restricted scope within the audiovisual text-type on the medium of television. The study of norms in a given place at a given time being the essence of this research project, this work centres on the rationale behind the theory of norms developed by Toury (1995), and extended by Chesterman (1997) and Hermans (1999), in the realm of subtitling for the deaf and hard-of-hearing. Due to its complexity and its functional nature, SDH, and by extension this study, draws on different disciplines and areas of research—including Film Studies, Musicology, Deaf Studies, Linguistics, Psychology, and, within the realm of Translation Studies, interlingual subtitling, SDH theory, and live subtitling. Adopting a quantitative research strategy with a questionnaire as research method, this doctoral thesis

examines whether deaf and HoH viewers of subtitles are satisfied with the norms of these subtitles as they are used on French television at the beginning of the second decade of the twenty first century.

This work first maps the practice of subtitling for the deaf and hard-of-hearing in France, retraces its history and its main actors, and determines who defines and implements its norms and rules. Then it sets out to study whether the required output of SDH was met prior to and following the implementation of the 2005 law in February 2010 by analysing live and pre-recorded programmes with SDH between 2009 and 2010 on the five national channels with the highest annual audience share. Next, this study progresses to its core element, the questionnaire to SDH viewers conducted at a national level on the Internet, which evaluates French SDH norms, including the colour code. Finally, France's national quality standard for SDH (*Charte*), which establishes minimum subtitling rules across television channels and programmes, is analysed considering the validity of the requirements it sets out for all of the stakeholders involved. The results suggest that there is ample room for improvement in the French norms and, by extension, in the *Charte*.

Abstract

El subtitulado para sordos y personas con discapacidad auditiva (SPS) ha estado presente en la televisión francesa desde finales de los años setenta. Sin embargo, ha habido que esperar treinta años para que haya empezado a ser regulado en los principales canales. En febrero de 2005, el gobierno francés aprobó una ley sobre la igualdad de derechos y oportunidades para las personas con discapacidad que establecía que a partir del 12 de febrero de 2010 las emisoras de televisión con una cuota de audiencia anual mínima del 2,5% tendrían que hacer accesibles el 100% de sus programas para las personas sordas y con problemas de audición. A raíz de las iniciales quejas trasladadas por diversas instituciones y asociaciones, el gobierno francés promovió la creación de un documento de referencia en el que se fijaban cuáles debían ser los requisitos mínimos de calidad. Después de diversas reuniones, este documento fue firmado por los principales interesados, poniendo como fecha de su implantación el 12 de diciembre de 2011. Aunque esta disciplina está reconocida por el gobierno, la investigación sobre SPS en Francia sigue siendo muy escasa. Esta tesis doctoral es la primera en esta área de investigación en Francia y la primera que involucra espectadores de SPS a nivel nacional.

Escrito en tres artículos, el estudio empírico llevado a cabo en esta tesis se sitúa dentro de lo que el teórico de la traducción Holmes (2000, 176) define como un enfoque descriptivo orientado al producto, con un alcance limitado al texto audiovisual en el medio televisivo. El estudio de las normas en un lugar determinado y en un momento dado es la esencia de este trabajo, que se basa en la teoría de las normas elaboradas por Toury (1995) y ampliada por Chesterman (1997) y Hermans (1999) en el ámbito del SPS. Debido a su complejidad y su carácter funcional, dicha subtitulación, y por extensión este estudio, se basa en diferentes disciplinas y áreas de investigación, incluyendo Estudios de Cine, Musicología, Estudios para Sordos, Lingüística, Psicología y, en el ámbito de los Estudios de Traducción, subtitulación interlingüística, la teoría del SPS y la subtitulación en directo. Adoptando a nivel de investigación una estrategia cuantitativa y utilizando como método un cuestionario, esta tesis doctoral examina si los espectadores sordos y con discapacidad

auditiva están satisfechos con los subtítulos diseñados para ellos. El cuestionario conducido en esta tesis se centra en las normas de este tipo de subtítulos en la televisión francesa al principio de la segunda década del siglo XXI.

Esta tesis doctoral empieza describiendo la práctica del SPS en Francia, trazando su historia y sus principales actores, a la vez que determina quiénes definen y ejecutan las normas y reglas del SPS. Seguidamente, estudia si la aplicación del SPS fue llevada a cabo antes y después de la implementación de la ley de 2005 en febrero de 2010 analizando programas en directo y en diferido con SPS entre 2009 y 2010. En este estudio se utilizan los cinco canales nacionales con mayor índice de audiencia en Francia. Más tarde, este estudio progresa al que sería su elemento principal, la realización de un cuestionario a espectadores de SPS llevado a cabo a nivel nacional en Internet, que evalúa las normas de SPS, entre ellas el código de color. Finalmente, se analiza la norma de calidad en Francia para SPS, que establece las reglas mínimas de subtulado en todos los canales y programas de televisión, considerando la validez de los requisitos que se establecen para todos los actores involucrados. Los resultados finales sugieren que existe un amplio margen de mejora en las normas francesas y, por extensión, en la *Charte*.

Publications and Conference attendance

Publications

Muller, Tia. “National French guidelines in subtitling for the deaf and hard-of-hearing: an evaluation.” In *Audiovisual translation today: forms, trends, applications*, edited by Elisa Perego and Silvia Bruti. *Linguistics Applied* no.7, forthcoming.

Muller, Tia. “Long Questionnaire in France: The Viewer's Opinion of SDH.” In *The Reception of SDH in Europe*, edited by Pablo Romero-Fresco. Berlin: Peter Lang, forthcoming.

Muller, Tia. Review of *Listening to Subtitles: Subtitles for the Deaf and Hard of Hearing*, edited by Anna Matamala and Pilar Orero. *Linguistica Antverpiensia New Series - Theme in Translation Studies* 9 (2010): 243-246.

Muller, Tia. “Subtitles for deaf and hard-of-hearing people on French television.” In *Audiovisual Translation across Europe: An Ever-changing Landscape*, edited by Elena Di Giovanni and Silvia Bruti, 257-273. Berlin: Peter Lang, 2012.

Conference Presentations

MEDIA FOR ALL 5, International Conference, Dubrovnik, Croatia 25 – 27 September 2013, Presentation of the paper “*Paralanguage in Subtitling for the Deaf and Hard-of-hearing: Study of a French case*”

LANGUAGES AND THE MEDIA 9, International Conference, Berlin, Germany, 21 – 23 November 2012, Presentation of the paper “*Quality standard in French Subtitling for the deaf and Hard-of-Hearing: An Evaluation*”

MEDIA FOR ALL 4, International Conference, London, UK, 29 June – 1 July 2011, Presentation of the paper “*Constructing quality in SDH through audience reception study*”

Lions Club, Regional Social Club, Alsace, France, 21 Sept 2010, Presentation of the paper
“Le sous-titrage sourds et malentendants à la télévision française”

UAB, I International Symposium for Young Researchers in Translation, Interpreting and Intercultural Studies, Bellaterra, Spain, 23 June 2010, Presentation of the paper *“French Subtitles for the Deaf and Hard-of-Hearing”*

Université d’Évry, Journées d’études sur la Traduction-Audiovisuelle, Évry, France, 18 – 19 June 2010, Presentation of the paper *“Quid du sous-titrage intralinguistique français”*

MEDIA FOR ALL 3, International Conference, Antwerp, Belgium, 22 – 24 October 2009, Presentation of the paper *“Vive la Différence : French subtitles for the Deaf and Hard-of-Hearing in France”*

1 Introduction

Pour mieux comprendre la réalité quotidienne d'une personne sourde, j'ai fait l'effort de me mettre dans sa situation tout au long du quotidien.

(Gillot 1998, 3)

I was first introduced to subtitling for the deaf and hard-of-hearing in 2008 as I started a Master's degree in Audiovisual Translation at the University of Roehampton (London). My curiosity was piqued by this subject that draws upon multiple fields of knowledge: Translation Studies, Translation theory, Film Studies, Psychology, Sociology, Musicology, Linguistics, and Deaf Studies. As a French student, I opted for a MA research dissertation on subtitles for the deaf and hard-of-hearing (SDH) in France, a topic fairly new to academia both in that country and abroad. Its title is "A Study on Televised Subtitling for the Deaf and Hard-Of-Hearing: the French Case".

Adopting a holistic view, the MA dissertation presents various aspects of subtitling for the deaf and HoH in France. It includes a study on the physical, educational, psychological, and sociological aspects of being deaf and hard-of-hearing (HoH); a brief history of French Teletext subtitling; the French colour code; and a case study. The latter consisted of determining televised norms for subtitling for the deaf and HoH, using parameters defined by Neves (2005), on ten selected French television excerpts. The parameters included subtitle edition, number of lines, on-screen position, and subtitle alignment. It also took into account the display of information on paralinguistic elements, music, sound effects, and character identification. The conclusions show that the colours in the subtitles and their functions seemed to be different from that of other European countries and that the origin and years of usage of this colour code were unclear. Furthermore, although the French conventions were used on all studied channels, differences in terms of punctuation

and subtitle edition were observed, as well as the use of sound effects, music and paralinguistic elements. These findings led me to consider a doctoral thesis on the subject.

Initially considered a ‘traditional’ thesis—i.e. a lengthy academic paper—it was finally decided to complete instead a PhD by published work. As well as enabling me to acquire article writing skills, this option also permitted an essentially unknown subject to gain more visibility through publications. Moreover, due to domestic legal transformations (see Article 1) subtitling for the deaf and HoH in France was considered a ‘hot’ topic at the start of this study. Conference presentations and publications were planned to call attention to a growing interest in the subject and also to facilitate the collaboration with major stakeholders of SDH—television channels, deaf and hard-of-hearing associations, subtitlers, subtitling agencies, and regulatory authorities.

This PhD has been a continual learning curve, as some of the initial findings were refuted at a later stage following new contacts or further research. Although this is often the case with PhD theses, in our case it means that published information was altered in subsequent articles.

Six sections compose this introductory chapter. It starts with a literature review of studies on French SDH and is followed by some initial considerations. Then, the theoretical framework is outlined leading to a hypothesis and its methodological framework. Finally, the content of the thesis is described.

1.1 Literature review

As “the roots of subtitling for the deaf and hard-of-hearing people lie in industry and assistive technology” (de Linde and Kay 1999, 1), most research until recently was conducted by telecommunications engineers in the early eighties, when Teletext subtitles first appeared.

The article by Sechet entitled “Antiope Teletext Captioning” (1980) details the workings and possibilities offered by the French Teletext system Antiope. Other articles, such as “Le

sous-titrage des émissions de télévision à l'usage des mal-entendants” (Merialdo and Derouault 1984) and “Utilisation d'un système automatique de transcription du code sténographique en français, écrit pour le sous-titrage des émissions de télévision” (Néel, Fluhr and Morel 1984), outline the technological aspects and constraints of live subtitling through stenotypy.¹ From the mid-eighties to the end of the first decade of the twenty-first century, other relevant literature found on the subject has included newspaper articles that detail new technological or digital advances for subtitling for the deaf and HoH.

In terms of academic work, two Master's dissertations were conducted prior to this study. The first in 2007 is Lucie Boutet's “État des lieux du sous-titrage sourds et malentendants en France.” Boutet outlines the state of affairs of French SDH on television, DVD, Internet, and cinema. Following a linear methodology, she compares the subtitling of two French films on DVD, *Le Fabuleux Destin d'Amélie Poulain* (Jeunet 2001) and *8 Femmes* (Ozon 2002). She noted a raise in SDH in 2007 due to the electoral campaign with the introduction of live subtitling on TF1 and M6. However, Boutet concludes that there is still a significant lack of SDH on DVDs and in cinemas.

In 2007 also, the second Master's dissertation is by Anne-Laure Tixier. Its title is “Des contraintes du sous-titrage en direct à la télévision française.” Her objective was to determine the constraints of subtitling and to establish the norms live subtitling needs to follow in order to function under these constraints. In her work, she analyses several live subtitling extracts from the private channel TF1 and the public channel France 2 in terms of acceptability, legibility and readability, length of delay between speech-image and their corresponding subtitles, and editing. She bases her work on the parameters defined by Gottlieb (1994) and Gambier (2004) and concludes that the technique used by TF1 is more reliable (respeaking) than the other techniques (velotype and typing) used by France 2.

1. Stenotypy consists of a specialized chorded keyboard or typewriter used by stenographers for shorthand use.

More recent Master dissertations are Laurent (2012), Lapierre (2014) and Desport (2014). From Media Studies, Ombeline Laurent's "L'accessibilité du cinéma aux personnes handicapées sensorielles" summarises the French state of affairs in 2012 with regards to SDH and audiodescription in the cinema. As a methodology, she conducts quality interviews with contacts in these fields in France in order to detect what still needs to be accomplished for people with disabilities to have full access in the cinema. Her conclusions show that thanks to digitization, to the 2005-102 Law (see below and Article 1) and to public aids, accessibility to the cinema is increasing. From Translation Studies, the dissertation by Laura Lapierre entitled "A study on the application of subtitling conventions for deaf children in France. Case Study: Tim Burton's *Nightmare Before Christmas*" uses a case study methodology on SDH addressed to children in order to "raise awareness on the issue of creating adapted subtitles" (Lapierre 2014, 10). Prior to her analysis she offers an overview on the deaf child audience along with its specificities, and compares French and British systems of SDH. Lapierre concludes that France "still has major improvement to make while the UK is already well engaged and on its way to full accessibility" (Lapierre 2014, 49), as French SDH for children is not adequate in terms of reading speed, editing methods and character identification. From Social Sciences, Isabelle Desport's "L'accessibilité des programmes audiovisuels à destination des personnes sourdes et malentendantes : l'exception publicitaire en matière de sous-titrage" deals with the lack of SDH in advertisement on French television. She uses a systems analysis in order to identify the organisation of human and non-human actors in the field of SDH in France. She exposes the claims of the Deaf community,² relating their history in France, and gives a historical overview of the laws for SDH. She then discusses subtitles in advertisement, and presents feedback from users of SDH. She concludes that better accessibility would necessarily mean a reorganisation in French society. Desport is now in the process of writing another MA dissertation focusing on live SDH.

2. Deaf written with a capital letter refers socially to the Deaf community, for whom sign language is generally the mother-tongue; deaf written with a small letter refers to the medical condition (Sacks 1990).

Finally, in terms of French literature, there is Dutrait's report in 2012. Although not an academic work, the deaf blogger Martin Dutrait, aided by professionals in the field, focuses his report on some characteristics of SDH, such as format, editing, sound effects and subtitle placement. He explains the production and cost of subtitles and presents the working conditions of subtitlers. With this report he aims to inform its addressees and their subtitlers about the ins and outs of SDH, so they can gain a better understanding of their respective needs.

At this point it is worth noting that the works mentioned above either discuss the field of SDH in France or analyse French SDH in a variety of programmes. Furthermore, the majority conclude that there is ample room for improvement in SDH in France.

Of key interest are the works by de Linde and Kay (1999), Neves (2005), and Arnáiz-Uzquiza (2012). Although their studies were conducted in other European countries, respectively in the UK, Portugal, and Spain, where conventions for subtitling for the deaf and HoH are different and where the socio-cultural situations differ from those in France, the research of these scholars have helped to lay the foundations for this study. De Linde and Kay brought the subject of SDH to the attention of Translation Studies, thus enabling the application of this discipline's theoretical and methodological frameworks. Neves' PhD dissertation was used to limit the scope of this thesis as it outlines "the overriding and specific issues that characterise" SDH (Neves 2005, 3). The typology for the parameters for SDH described by Arnáiz-Uzquiza in her PhD dissertation was used as an approach to group elements of French norms of SDH.

1.2 Initial considerations

La télévision de la connaissance sera bientôt
le privilège des riches et l'instrument privilégié des inégalités.
(Mamère 1988, 59)

‘Accessibility to the Media for the hearing and visually impaired’ has recently become an axiom. A revealing example of this is a Google.com search on this phrase.³ In August 2009 it yielded 19,800 entries, whereas in November 2014 it produced 514,000 entries. This means entries have multiplied by around 26 times in five years. Among the first hits are articles, books, conferences, and university courses dedicated to this field.

Initiatives for greater accessibility for the hearing impaired are nowadays ubiquitous. For example, in 2006 the video sharing website YouTube launched English subtitles for the hearing impaired in its videos (Harrenstien 2006). By 2009, it had integrated an application which generates English subtitles automatically thanks to speech recognition technology (Harrenstien 2009). By late 2012, online subtitles were automated for French, Dutch, German, Italian, Portuguese, and Russian videos (Nguyen 2012). New technological advances have made these ideas possible. However, for many years the hearing impaired did not have any access to the media.

In France, dubbing has been the dominant language transfer method on television and in the cinema since the thirties, when the first films with sound were produced. Invented by Hollywood “to break through the language barrier created by talkies” (Danan 1996, 109),⁴ dubbing continues to be the preferred language transfer for the majority of foreign films imported into France (Media Consulting Group; Peacefulfish, 2007). The advent of television in the 1950s only reinforced this tradition. For deaf and HoH people who need subtitles to follow programmes, it prevented them from accessing this new medium.

3. Although its global share of unique searches has lowered in 2014, Google remains the world’s most popular search engine (Krawczyk, 2014).

4. My translation.

Lobbying in the 1970s by the national deaf and HoH association Unisda⁵ led to the start of the media accessibility movement in France and the broadcast that same year of the first religious programme by Father Claude Robert in sign language interpreting. This was later followed by a weekly televised news magazine for the signing and non-signing deaf and HoH. First shown on 27 March 1976 on France 2,⁶ this national programme, *Journal à l'intention des sourds et malentendants*, was presented by Joëlle Lelu-Laniepce and Claude Marcotte, children of deaf parents. It included live news commentaries signed by the presenters on air into French Sign Language (FSL) and pre-recorded reports that contained verbatim open subtitles⁷ in yellow capital letters. Composed of up to five lines of 28 characters, these are the first known instance of SDH on French television.



Figure 1. SDH in the *Journal à l'intention des sourds et malentendants*. (INA)

Following this breakthrough in media accessibility, in 1977 the technicians at the CCETT⁸ developed the French Teletext system, called Antiope⁹ (Mousseau and Brochand 1982; Merialdo and Derouault 1984). Originally intended to be used for broadcasting news

5. Union Nationale pour l'Insertion Sociale du Déficiant Auditif // National Union for the Social Integration of the Hearing Impaired <http://www.unisda.org/>

6. France 2 was called Antenne 2 from 1975 to 1992; France 3 was called France Régions 3 from 1975 to 1992; and TF1 was the Télévision Française 1 until it was privatised in 1986.

7. Subtitles that were embedded on screen and could not be turned off by the viewer, as opposed to Teletext or closed subtitles that can be turned on or off with a remote control.

8. Centre Commun d'Études de Télédiffusion et Télécommunications // Common Study Centre for Telediffusion and Telecommunications.

9. Acquisition Numérique et Télévisualisation d'Images en Page d'Écriture // Digital Acquisition and Remote Visualization of Images Organized into Written Pages.

reports, weather forecasts, and useful tips and information, it was rapidly realised that subtitles could be broadcast live using this system (Mousseau and Brochand 1982).



Figure 2. Teletext news bulletin, 1979. (France 2)

Once the potential for broadcasting SDH was realised, norms for SDH were created by the INJS¹⁰ to best suit its addressees during the years 1982 and 1984. Extracts from thrillers were shown to groups of deaf people, who answered comprehension questions regarding the plot. As these groups were signing deaf, sign language interpreters assessed whether and to what extent they understood the storylines (Constantinidis 2012). The French colour code was designed from these sessions (see Article 1).

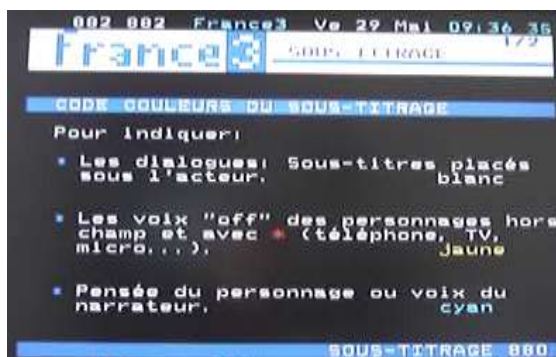


Figure 3. Colour code explanation. (France 3)

Created for and by the Deaf, in 2015 this code still forms the basis of French norms for SDH on television, cinema, DVDs, and other media.

10. Institut National des Jeunes Sourds de Paris // National Institute for the Young Deaf in Paris <http://www.injs-paris.fr/>
Created on 4 April 1794, it is the largest national school for the deaf.

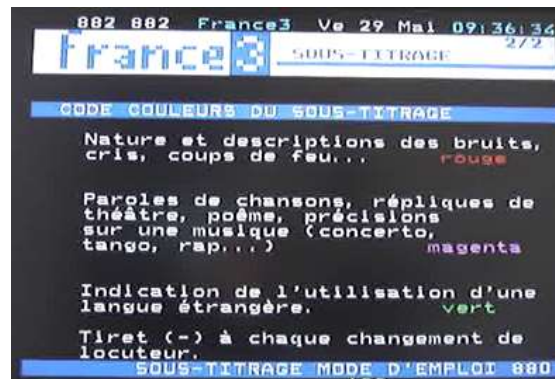


Figure 4. Colour code explanation. (France 3)

From 1983, Teletext subtitles were officially available for weekly programmes on the public channel France 2. By 1984, France 3 and TF1 followed suit. Still functioning today, public and private channels use this service in a combination with digital subtitles, with the exception of BFM TV, which broadcasts only Teletext subtitles (CSA 2013, 8). In 2000, an existing law on communication liberties, originally passed in 1986, was amended, in a first attempt to oblige both public and private channels in France to make their programmes accessible to the deaf and the hard-of-hearing. In terms of SDH output, no French channel subtitled more than 10% of its annual programming until the early years of the new millennium (Charpillon 2002).

In 2002, a report to the European Commission on the review of the Television without Frontiers Directive recommended a number of measures to be addressed with regard to subtitles and sign language interpretation for deaf and HoH. Its authors observed that “it is vital that television is accessible to as wide an audience as possible” (Petré and Hoda 2002, 1). With 2003 elected the European Year for People with Disabilities, a number of countries, including France, started drawing up laws designed to provide better accessibility to the media content. By 2007 the European Parliament and Council proclaimed that:

[...] the right of persons with a disability and of the elderly to participate and be integrated in the social and cultural life of the Community is inextricably linked to the provision of accessible audiovisual media services. The means to achieve

accessibility should include, but need not be limited to, sign language, subtitling, audiodescription and easily understandable menu navigation. (2007, 64)

In 2005, the French government passed the *Loi pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées* (N^o2005-102).¹¹ This law, one of the main policies of President Chirac's term (Blanchard, Bronner and Prieur 2007), entails complete accessibility in all social aspects of life (education, labour market, housing, public buildings, cultural, and transport); the right to financial compensation for disability; and the participation and proximity of local associations. Of particular interest is Article 74 of this Act, which required all public channels and private channels with an annual audience share of 2.5 per cent or above, to use adapted subtitles or sign interpretation in order to make 100 per cent of their programming accessible (with the exception of advertisements) by 12 February 2010 (see Article 1). Deaf and HoH associations and SDH subtitlers started complaining that this type of regulations promoted a rapid increase in the quantity of SDH to the detriment of quality (Remael 2007; Jullien 2010, personal communication; Caasem 2010). Following this, the government produced a reference document about minimum subtitling for the Deaf and HoH requirements on television. This document (*Charte*) was signed by major stakeholders of SDH and put into practice on 12 December 2011 (see Article 3). This doctoral work was started a few months before the launch of 100% SDH coverage on French television, in October 2009.

11. Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act.

1.3 Theoretical framework - *Norms in subtitling for the deaf and hard-of-hearing*

Audiovisual Translation will encompass all translations
—or multisemiotic transfer—
for production or postproduction in any media or format,
and also the new areas of media accessibility:
subtitling for the deaf and the hard of hearing and
audiodescription for the blind and the visually impaired.
(Orero 2004, viii)

Subtitling for the deaf and HoH was first linked to Translation Studies (TS) by de Linde's contribution to the 1996 publication *Les Transferts Linguistiques dans les Médias Audiovisuels*. Departing from Jakobson's typology of three possible kinds of translation,¹² de Linde distinguished intralingual SDH and interlingual subtitles for hearing audiences (1996, 175).¹³ Subsequently placing subtitling for the deaf and HoH on a par with other types of audiovisual language transfers in her seminal book *The Semiotics of Subtitling*, de Linde and Kay concluded that SDH share a number of elements with interlingual subtitling (1999, 1):

- Both types of subtitling take place in the same audio-visual context;
- They both involve the conversion of spoken dialogue into written text;
- The amount of dialogue has to be reduced in both types to meet the technical conditions of the medium and the reading capacities of viewers; and

12. Interlingual, intralingual and intersemiotic (Jakobson 2000, 114).

13. Although later refuted by other SDH scholars such as Neves (2005, 21), de Linde's premises were that SDH is always intralingual.

- For both, language is transferred between different linguistic systems, between two separate languages and/or between different modes of a single language, while functioning independently with another, visual, semiotic system.

No longer solely associated with intralingual subtitles, SDH can also be nowadays interlingual and simultaneous (Neves 2005). Nonetheless, the demonstration stated by de Linde and Kay for intralingual subtitles remains sound as SDH still shares the same characteristics with subtitling intended for the hearers. Their work was the first to bring this subject to the attention of TS and, thus, associating it with its theoretical and methodological frameworks.

The present thesis bases itself within what translation theorist Holmes (2000, 176) defined as a product-oriented descriptive approach, with a restricted scope within the audiovisual text-type on the medium of television. The study of norms in a given place at a given time being the essence of this research project, this work centres on the rationale behind the theory of norms developed by Toury (1995), and extended by Chesterman (1997) and Hermans (1999) in the realm of subtitling for the deaf and hard-of-hearing. Each of these concepts is set out below.

1.3.1 Product-oriented descriptive translation studies

Pertaining to empirical sciences, the essence of Translation Studies is twofold: “(1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience; and (2) to establish general principles by means of which these phenomena can be explained and predicted” (Holmes 2000, 176). In other words, the principal aims of TS are to explain how translations come to be and then to use this acquired knowledge to generate principles or theories. Thus, TS has two central branches of study which have been labelled by Holmes (ibid.) as Descriptive Translation Studies (DTS) and Translation Theory (TTh).

Within DTS, Holmes distinguishes three major types of research differentiated by orientation: function, process, and product (Holmes 2000). The first type concerns the function of the translation within its socio-cultural situation as “it is a study of contexts rather than texts” (Holmes 2000, 177). The second type, process-oriented study, is concerned with the translational act itself, or how the translation came to look the way it does. The third type of orientation, product orientation, consists of a description of the translation itself, including the norms necessary to achieve it. The other principal branch of translation studies, Translation Theory, consists of using the results of descriptive translation studies while drawing on information from related fields and disciplines in order to create principles, theories, and models that will help to “explain and predict what translating and translations are and will be” (Holmes 2000, 177-178).

The object of study of this doctoral dissertation being the French norms in subtitling for the deaf and hard-of-hearing, it positions itself within the third type of descriptive translation study, i.e. product-oriented study. Subsequently, a look into the definition of norms in translation studies, their spectrum, and classification is necessary. Translation scholars Gideon Toury, Andrew Chesterman, and Theo Hermans have largely contributed to defining these concepts. Their inputs are outlined in the next sections.

1.3.2 The definition of norms

The notion of norms as developed by Toury stems from the polysystem theory. Coined by the scholar Itamar Even-Zohar in the 1970s, the literary polysystem is a hierarchized conglomerate of systems linked to socio-historic contexts (Even-Zohar 2005). However, Even-Zohar’s theory remains hypothetical and abstract

missing out on what might be known by the systematic description of concrete texts in context. That which was absent in Even-Zohar's work was developed by Toury, who took actual translations as his object of research, to describe them and to establish the norms that had dictated them in the first place (Neves 2005, 33).

Drawing on the fields of Sociology and Social Psychology, the translation scholar Gideon Toury describes norms as “the translation of general values or ideas shared by a community—as to what is right and wrong, adequate, and inadequate—into performance instructions appropriate for and applicable to particular situations” (1995, 54-55). In other words, norms are what individuals belonging to a named society should or should not do when faced with a recurring circumstance. These norms can be recommendations, prohibitions, acceptations or permissions within a certain sociological context. Each individual belonging to a particular society acquires these norms through their socialization within that society, where positive or negative sanctions can be applied. Society uses these norms as criteria by which to assess the behaviour of individuals and to judge whether or not an act is ‘correct’.

Although not born within the field of Translation Studies, the concept of norm can be adapted to its particularities and constraints, because a translator is part of a socio-cultural context where he/she plays a specific role in a way that is deemed acceptable by society as a whole. In order for this position to be appropriate, the translator must acquire a set of norms that will allow him/her to manoeuvre between all the factors that could limit his/her practice, and for which he/she may be sanctioned positively or negatively. The norms play a regulatory role, without which the tensions between the source and target text and their respective positions in their culture “would have to be resolved on an entirely *individual* basis” (Toury 1995, 56)¹⁴.

Unlike Toury, who views norms as a constraint by which the translator must abide, Chesterman sees them as both constraints on the freedom of action of the translator and as guidelines for his/her choices (1997). Like Toury, he considers norms to be descriptive of particular practices within a given community (1997). However, he also views them as exerting a prescriptive pressure, just as all types of norms do (1997). This is a view shared by Hermans (1999, 81), who sees norms as having a directive character, showing how one ought to behave within that community.

14. Original emphasis.

Whereas Toury and Chesterman speak of constraints, Hermans sees norms “as templates in offering ready-made solutions to particular types of problem” (1999, 74). This comes from the fact that, for Hermans, the translator applies demands derived from the source text, and preferences and expectations derived from the audience of the target text. With time and consistent decision making, norms will affect the translation pattern, which will in turn affect the expectations of the target text audience. In this way, norms become fixed. For Hermans, norms are “part of the answer as to why translators made a decision versus another one” (1999, 74).

1.3.3 The spectrum of norms

Translation norms can be seen to have a central position on a scale that fluctuates between two extremes: on the one hand, the idiosyncrasies of each translator in his/her practice and, on the other, general and absolute rules or laws from which the translator cannot deviate (Toury 1995, 54). Norms occupy the middle-ground between these two poles. Whereas idiosyncrasies are more subjective, rules tend to be more objective. Norms themselves “form a graded continuum along the scale” (ibid.), which means that some are similar to rules, while others are idiosyncrastic. Thus, the borderline between the three elements – rules, norms, and idiosyncrasies – is not clearly defined. The concepts, the grading and their binding forces are also relative, in the sense that they may vary between groups or types of activities.

Over time, constituents on the scale may experience gradual shifts of validity and force. In other words, norms fluctuate between what a translator must comply with and what he/she deliberately decides to follow. The determining factor for each parameter guiding the translator in his/her ultimate choice can be engaged at a collective or an individual level and at various degrees of consciousness (Lambert and Delabastita 1996, 37).¹⁵

Hermans adds another element within the central position taken up by norms, which he calls conventions. He distinguishes these as “regularities in behaviour which have emerged

15. My translation.

as arbitrary but effective solutions to recurrent problems” (Hermans 1999, 81) and thus become individually accepted in a given situation. He uses the term arbitrary in the sense that “another convention could also have done the job” (ibid.). Conventions can become norms once they have proved, over a period of time, to be the preferred course of action in a certain situation and thus to have acquired a binding character. He sees conventions as being less prescriptive than norms.

Once conventions have been internalized and rely less on mutual expectations, they become norms. Finally, once the “prescriptive force of norms increases from the permissive to the mandatory” they become “more codified rules in the form of explicit obligations and prohibitions,” where ‘rule’ means “a strong, institutionalized norm, often issued by an identifiable authority armed with the power to impose sanctions for non-compliance” (Hermans 1999, 82).

Similarly, Chesterman suggests that norms stand midway between laws and conventions. Laws are absolute, objective, written and enforced by an authority. Conventions are practices that have not made it yet to norm status. They are weaker and can be broken without being penalized. At their weakest, they are what he calls “merely fashions” (1997, 55).

Although Hermans concedes that no unanimity has been reached on the terminology or on the exact distinctions between the concepts of norms, conventions, rules (1999, 80), the notions he defined are used in the following articles that form the body of this thesis.

In this PhD in Article 1, the term ‘convention’ was first applied to describe the performance instructions applicable to SDH in France (Toury 1995). Indeed, at the time of writing this article the origins of French conventions were unclear, as were their years of usage. Moreover, the choice of the colours for the SDH code might have been selected arbitrarily. However, by the second article, the origin and date of creation of this code were established; therefore the term ‘norm’ was selected to describe it. Although used almost uniformly across televised programmes, the colour code created by the National

Institute of the Young Deaf of Paris had not yet been made mandatory at the time of writing Article 2. By the third article, France's audiovisual regulatory body had published the national set of rules for televised SDH, which fixed the colour code for all signatories. Hence, the term rule was preferred over norms to describe the code for French SHD.

1.3.4 Classification of norms

Reflecting the successive stages of the translation process, Toury classifies translation norms into three types: preliminary, initial, and operational. Preliminary norms concern the non-random factors that affect and govern the choice of works to be translated in a given culture and the degree of tolerance for translating those works from an intermediate language, i.e. a language other than the original or source language (Toury 1995). These two considerations are matters of social, political, cultural, and economic policy within a given culture. Applied to SDH preliminary norms relate to the quantity and choices of programmes to be subtitled on a given medium and whether the source language from which SDH files are produced is the original one or not. The former consideration is discussed in Articles 1, 2, 3 and in the Conclusions of this doctoral thesis. In terms of the second consideration, SDH files are always produced from a French file whether it is a domestic programme, a dubbed or a subtitled into French version (Jullien 2011, personal communications; Benaben 2013, personal communications).

Toury's initial norm concerns two overall orientations from which the translator can choose for his/her work: that of closely following the norms of the source text, and in doing so the source language and culture, or that of subscribing to the usage in the target culture in which "shifts from the source text would be an almost inevitable price" (Toury 1995, 56). SDH is a type of translation governed by a strong presence of norms. This is due to the restrictive constraints imposed by the medium (Karamitroglou 2000) and "to the nature of the subtitles that are made to cater for the special needs of receivers who cannot fully perceive sound" (Neves 2005, 19). It is for those reasons that, in terms of initial norm, SDH subtitlers subscribe to the usage in the target culture, represented in France by

the *Charte* (see Article 3). Finally, operational norms guide the actual translation process itself. Toury distinguishes between ‘matricial norms’ that help to determine the macro-structure of the target text—e.g. the translation of all or part of the source text—or the division of the target text, and ‘textual-linguistic norms’ that affect the micro-structural level of the text—e.g. sentence construction, word choice, text formatting, etc. Part of these norms is contained in the *Charte* (see Article 3).

Interested by the norms that “guide the translator’s work itself” (1997, 63)—i.e. Toury’s operational and initial norms—, Chesterman, against Toury, suggests two types of norms: product, or expectancy norms, and professional norms. The first type is “established by the expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like” (Chesterman 1997, 64). These expectations are influenced by the prevalent translation tradition in the target culture and by the form of similar texts in the target language or by other considerations such as economics, ideology, and culture. Ultimately, these norms “define what counts as a ‘correct’ product” (Chesterman 1997, 65). In other words, they characterize what will be accepted as a translation by a given community and will allow its audience to make evaluative judgments of it. These expectancy norms are usually validated by the target language community or “by a norm-authority of some kind [...] who are believed by the rest of the society to have the competence to validate such norms” (Chesterman 1997, 66). However, there may be a disagreement between the norms sanctioned by the norm-authority and those accepted by the society.

The second type of Chesterman’s norms, professional norms, regulates processes by specifying the correct or proper methods for the translation itself. They are subordinate to and determined by the expectancy norms as “any process norm is determined by the nature of the end-product which it is designed to lead to” (Chesterman 1997, 67). They account for three sub-elements. First of all, the accountability norm represents the “professional standards of integrity and thoroughness,” whereby the translator accepts responsibility for the work he/she has produced with regard to the commissioner and its audience

(Chesterman 1997, 68). Second, the communication norm constitutes the communication skills of the translator acting between the relevant parties involved, the source text, the commissioner and the audience. Third, the relation norm forms the relation between source text and target text on the basis of the translator's understanding of the intentions and expectations "according to the text-type, the wishes of the commissioner, the intentions of the original writer, and the assumed needs of the prospective readers" (Chesterman 1997, 69). Professional norms are determined and validated by authorities such as critics, professionals, and teachers. Concerning the translator and his attitude towards his work, Chesterman's professional norms do not form part of this doctoral thesis. Indeed, linking back to Holmes research orientation in Translation Studies, this work relates to the type of norms used during the translation process i.e. Chesterman product norms.

1.4 Hypothesis

This PhD has one hypothesis developed in three articles. French norms for subtitling for the deaf and HoH, and with it, its colour code, were established in the course of viewings of thrillers with groups of deaf participants in the early eighties. Since then several important alterations in the audiovisual translation and the telecommunication industries have taken place: digitalization, globalization of programmes, increasing amount of television channels, and the introduction of thematic television channels. Therefore, it can be hypothesized that since the norms have not been adapted to the aforementioned changes, their intended viewers might no longer be satisfied. Additionally, they did not participate in the drafting of the *Charte*, written by a consortium of interested parties. As norms should be the reflection of performance instructions shared by a community (Toury 1995), there exists a possible discrepancy between what the industries and the viewers see as right and wrong, adequate, and inadequate subtitles.

1.5 Methodological framework - Quantitative research strategy

Even though norms grow out of common practices
they need to be validated as being ‘good’ or ‘correct’ practices.
(Neves 2005, 38)

As there was a dearth of academic research on subtitling for the deaf and HoH on television in France, contacts with user associations and professionals were first sought in order to gain insight into the practice. These were rapidly made thanks to notes and emails sent to various associations’ websites. As a way of introduction, an abridged and translated into French version of my MA dissertation was used. In this way, I became acquainted with a number of stakeholders in the field.

Taking an interest in the MA dissertation, Ataa’s¹⁶ general coordinator for SDH has provided information and contacts throughout this thesis with SDH freelancers, prospective students, subtitling agencies, and to the president of Caasem, the national SDH subtitlers’ association.¹⁷ Thanks to a note left on the association’s blog, the vice-president of a French association for the deaf and hard-of-hearing UNAPEDA¹⁸ and I met. Together we worked on implementing the survey for the deaf and HoH which inquires their opinion on the televised norms for SDH. While the questionnaire was being conducted, I became acquainted with a freelance subtitler in SDH who mainly works for the public broadcaster France Télévisions. Finally, thanks to this last contact, I met another freelance subtitler who has been working in this field since the mid-eighties. He is responsible for elucidating the origins of the French colour code (see Articles 2 and 3). Not a contact, but a library, the National Audiovisual Collection¹⁹ in Paris has been a major centre for research throughout this study. Images of the first open SDH were brought to light there along with listings in

16. Association des Traducteurs/Adaptateurs de l’Audiovisuel // Association of audiovisual translators/adapters <http://www.traducteurs-av.org/>

17. Collectif des adaptateurs de l’audiovisuel pour les sourds et malentendants // Collective of audiovisual adapters for the deaf and hard-of-hearing <http://www.caasem.fr/>

18. Union Nationale des Associations de Parents d’Enfants Déficients Auditifs // French national Association of Parents of Deaf and Hard-of-Hearing Children <http://www.unapeda.asso.fr/>

19. Institut national de l’audiovisuel <http://www.ina.fr/>

television magazines, and extracts from programmes that commented on the start of SDH on Teletext.

To the best of my knowledge this is the first PhD in France on the topic. Indeed, all previous studies were undertaken at MA level. Second, it is the first research to involve SDH viewers on a national level in France. Our hypothesis abovementioned points towards a type of strategy which entails a “collection of numerical data” (Bryman 2008, 140), that is, a quantitative research strategy. For this type of study, more than one case—i.e. more than one deaf or one HoH person—would be necessary from whom a collection of quantifiable data would be collected at a single point in time in connection with two or more variables, in order to detect patterns of association. According to Bryman, this type of research design is called cross-sectional (2008, 44). Looking into research methods which would coincide with our hypothesis, the online survey was selected as it meant that it could reach a large number of people in a small period of time. Furthermore, it is time and cost effective and the collected data can be analysed in a straightforward and rapid manner.

This study, thus, began where the MA dissertation finished. Based on a corpus study of eleven French television excerpts, the MA findings established the use of a specific colour code on all channels and at all times. Thanks to in-house guidelines of the five major public and private channels provided by contacts, I was able to confirm French norms and to evaluate differences between channels. This formed the basis of the online survey research presented in Article 2.

The objective of the questionnaire was to examine participants’ opinions on SDH, focusing on the various techniques and methods employed by public and private French television while also suggesting innovative approaches. Although not taking part in the European project, the DTV4ALL survey (Romero-Fresco Forthcoming)²⁰ was used as an outline,

20. The aim of this pan-European project was to facilitate the provision of access services on digital television across the European Union. A questionnaire which aimed to homogenize norms across European countries was created <http://www.psp-dtv4all.org/>

albeit adapted to the French context and norms under study. For instance, questions relating to SDH on DVDs were not considered since, at the time of drafting, DVD SDH was almost non-existent in France. Comprising a total of 58 questions, the French survey was divided into 4 sections: television viewing, the colour code in subtitles, series/films and news subtitles, and personal details. Unlike traditional questionnaires, the section about personal details was deliberately placed at the end, in order to ease the participants into the topic. The first section started with six questions on television viewing habits. The next one—24 questions—dealt with the colour code and its usage: character voice type and identification, foreign languages, music and sound effects. For the subsequent 14-question section, the terms *series/films and news subtitles* were selected for the title rather than *pre-recorded and live subtitles*. The latter are terms frequently used among subtitlers and researchers. Respondents might not have been familiar with such technical vocabulary. Finally, the last section on personal details, including the type of deafness and its onset, ended with an invitation to leave any comments.

Once the questions had been drawn up, pilot tests were conducted. Taken by an expert psychologist, Ataa's general coordinator, and a HoH French sign language professor working for UNAPEDA, subsequent modifications were made to the wording of a number of questions. With the survey aimed primarily at deaf and HoH respondents, it was primordial for all participants to understand the questions, since the questionnaire would only be available in a written form. Finally, an introductory note was added containing the objective of the survey, instructions on how to complete it, a deadline for participating in the study, the contact details of the authors and ethic information regarding the anonymity of the respondents and their voluntary participation. Posted on 1 June 2010, it is still online on UNAPEDA website. The data and analysis shown in Article 2 was carried out with the questionnaires completed up until 30 September 2010.

Respondents could answer directly online or download the document. Once downloaded, they could fill it in and fax it or send it by post to UNAPEDA home office in Paris. The online answers were automatically uploaded onto an anonymous Google Docs Excel sheet

which only the vice-president of UNAPEDA and I had access to. The vice-president scanned and emailed the other questionnaires as pdf files. In total, 112 people filled in the online document while another 12 faxed or posted their answers. On the deadline, all online answers were downloaded onto an Excel sheet and the 12 pdf were manually input onto the same sheet.

As the questionnaire yielded 112 answers, it was considered to be a manageable raw data to process manually hence the analysis was carried out on Excel. Indeed, in order to gain time and keep the cost effective, this solution was preferred over the use of specialised software for statistical analysis. Once downloaded from the Internet, the sheet was immediately operational. Finally, in terms of display, it was initially chosen to show the results in diagrams. This option was preferred for clarity and was used for the French analysis posted on UNAPEDA website.

1.6 Content of the thesis

The body of this thesis is composed of a collection of published and forthcoming articles. They correspond to the stages of the research undertaken in the past six years.

Article 1: Muller, Tia. "Subtitles for deaf and hard-of-hearing people on French television." In *Audiovisual Translation across Europe: An Ever-changing Landscape*, edited by Elena Di Giovanni and Silvia Bruti, 257-273. Berlin: Peter Lang, 2012.

Article 1 outlines the state of affairs concerning SDH on French television at the end of the first decade of the twenty-first century. It starts with an overview of the French audiovisual landscape, including a description of the quantity of public and private channels available in France and a presentation of the French national audiovisual regulating body and those dealing with the switch to digital terrestrial television (DTTV). This article then retraces the history of Teletext subtitles from their early years at the end of the seventies to the

complete digital switch at the end of 2011.²¹ The legislative context of subtitling for the deaf and HoH is also discussed with a focus on law 2005-102, including its obligations and limitations. This is followed by a presentation of French televised subtitling for the deaf and HoH conventions, with an emphasis on the colour code and its origins.²² Finally, a quantitative analysis of subtitling for the deaf and HoH outputs is outlined using a weekly national public and private television listings magazine from four days over 2009 and 2010. This analysis was conducted in order to determine whether the required amounts of SDH were met on five national public and private channels prior to and following the implementation of the 2005 law in February 2010.

This article was submitted in December 2010, accepted for publication in January 2011, and published in 2012.

The full article 74 of the 2005-102 Act is presented in Appendix A. Screen shots of the French colour code on Teletext and DTTV are shown in Appendix B. The detailed subtitling for the deaf and HoH output from 2009 and 2010 can be found in Appendix C.

Article 2: Muller, Tia. “Long Questionnaire in France: The Viewer's Opinion of SDH.” In *The Reception of SDH in Europe*, edited by Pablo Romero-Fresco. Berlin: Peter Lang, forthcoming.

The results of the opinion survey are outlined in this article. The questionnaire has been available on UNAPEDA website since 1st June 2010.²³ Its objective was to examine participants’ opinions on SDH at a national level, with a focus on the norms employed on French television. It also suggested additional approaches currently used in other countries in order to assess whether these would be welcomed in France. The analysis of the survey was conducted in October and November 2010 after the questionnaire had been online for

21. Although it was earlier specified that Teletext subtitles ceased to operate at the end of 2012, the switch to DTTV started earlier and both systems were operational in 2012.

22. At the time of writing Article 1, it was still unclear where the colour code originated from. This was later unravelled thanks to a professional subtitler with whom I was put in touch, who has been subtitling since the mid-eighties in France. This discovery is outlined in Articles 2 and 3.

23. The online questionnaire and its French summary of the results can be found at the following address: http://www.unapeda.asso.fr/article.php?id_article=1130

four months. This survey is the first of its kind in France and enabled SDH addressees to voice their opinions.

This article was submitted in November 2010 and accepted in June 2013. It is due to be published in 2015.

Appendix D presents the online questionnaire. Appendix E in French outlines the summary for the participants and for the association.

Article 3: Muller, Tia. "National French guidelines in subtitling for the deaf and hard-of-hearing: an evaluation." *Audiovisual translation today: forms, trends, applications* Edited by Elisa Perego and Silvia Bruti. *Linguistics Applied* no.7, forthcoming.

This last article reports on the analysis of the 16 rules included in the *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes (Charte)*. Published by the CSA, this set of rules was signed and implemented in December 2011. It seeks to establish minimum subtitling quality requirements across television channels and programmes. It is aimed at subtitlers, subtitling agencies, and broadcasters. Although such document already existed in other European countries like Spain and the UK, France did not possess any before this one was signed. The typology for parameters of subtitling for the deaf and HoH designed by Arnáiz-Uzquiza (2012) is applied to this evaluation, which focuses on pragmatic, technical, aesthetic-technical, aesthetic, linguistic, and extra linguistic elements. These rules are then assessed in relation to other European guidelines, empirical research on SDH and its addressees, the opinions of French deaf and HoH people collected in the survey with UNAPEDA, and the experience of professionals working in the field of SDH in France.

This article was submitted in June 2013, accepted in July 2013 and will be published in 2015.

The *Charte* can be found in Appendix F.

Finally, this doctoral thesis ends with a conclusion that includes the findings obtained in the course of this work, the limitations, validity, and replicability of this research and a discussion of the implications of the results for future research into this subject in France and for the field in general.

2 – Article 1

“Subtitles for deaf and hard-of-hearing people on French television”

Tia Muller

2.1. Introduction

One day, most of us are likely to experience a certain degree of hearing loss due to advancing old age. The medical term ‘presbycusis’ refers to this type of hearing impairment which affects up to 90 per cent of individuals aged eighty and over, worldwide (Shield 2006, 32). It has been predicted that, as a result of the continuing increase in life expectancy, the number of hearing impaired people in Europe will grow from eighty-five million to over 100 million by 2025 (ibid.). In 2002, this group represented nearly 10 per cent of the population in France, amounting to some six million people. Díaz-Cintas et al. (2007, 12) note that in such circumstances, “it is only fair that [...] media, including more traditional ones, be made fully available and accessible to all citizens.”

This paper presents an overview of the state of affairs concerning subtitling for the D/deaf¹ and the hard-of-hearing (SDH) on French television at the end of the first decade of the twenty-first century. In the opening sections, the French audiovisual landscape and the historical and legislative contexts of SDH in France will be established followed by a discussion of SDH conventions. In the final part, a sample of SDH output on French television selected from four days over 2009 and 2010 will be analysed.

1. Deaf written with a capital letter refers socially to the Deaf community, for whom sign language is generally the mother-tongue; deaf written with a small letter refers to the medical condition.

2.2. The French audiovisual landscape

In this first section, aspects of the French audiovisual landscape will be outlined, including its multiple channels, the body that regulates audiovisual media, the switchover from analogue to digital terrestrial television (DTTV) and the funding of broadcasting companies.

2.2.1. A multitude of channels

According to the European Commission (Harmann and Kevin 2010), there are 297 television channels in France. The Conseil Supérieur de l’Audiovisuel (CSA), the country’s audiovisual regulatory body, recognizes a further thirty-six regional and local television channels, bringing the total number to 343.

In its classification of channels, the CSA identifies six distinct criteria: transmission from or outside France; the mode of transmission (terrestrial digital, analogue, or satellite network); coverage (national, regional or local); ownership (public or private); accessibility (free or fee-based); and programming (generalist or thematic). Varying combinations of these characteristics define each channel. For example, TF1, the channel with the highest annual audience share,² which transmits from France through a terrestrial (digital and analogue until the end of 2011) and a satellite network, is national, privately owned, free, and generalist.

2.2.2. The regulating body

Established by law in 1989, the CSA is composed of nine elected members whose mission is to guarantee and promote the freedom of audiovisual communication in France (CSA 2010b). The President of the Republic, the President of the Senate and the President of the National Assembly each elect three of these individuals for a period of six years. Two of the CSA’s missions are of particular interest to this study: making television accessible to

2. In 2009, TF1 had an annual audience rate of 26.1 per cent. In second position came the TV channel France 2 with 16.7 per cent and in third, France 3 with 11.8 per cent (Dubner and Maurice 2010).

all, especially the hearing and visually impaired, and ensuring that national operators comply with laws and regulations, penalizing those who violate them.

2.2.3. DTTV

According to the Observatory of Home Television Equipment (CSA 2010a) by mid-2010, 85.8 per cent of households with a television set received digital transmission either via DTTV, cable, satellite or ADSL via the internet. The shift to DTTV started in France in March 2005 and was completed with the national shutdown of analogue television at the end of 2011. This switch has been organised as a progressive, region-by-region process. For example, while Alsace underwent the switchover on 2 February 2010, the region of Languedoc Roussillon, the last one to switch, was not due to make the change until 29 November 2011.

With the launch of DTTV in 2005, thirteen free national channels were created, adding to the nation's five long-established ones: TF1, M6, France 2, France 3 and France 5. Between 2005 and 2010 an additional nine free regional or local channels and nine fee-based national ones were authorised by the CSA to broadcast on DTTV.

2.2.4. Funding of public service channels

France Télévisions is a broadcasting corporation forming part of the nation's public audiovisual services. It is the only state television company in France and the French government is its sole shareholder. It encompasses seven national free channels: France 2, a generalist channel with the second highest annual audience share; France 3, a generalist channel that has timeslots allocated to the airing of twenty-four local channels corresponding to the twenty-four French regions; France 4, a generalist channel aimed at a younger audience; France 5, a general channel focussing on documentaries, current affairs programmes and live debates; France Ô, intended for French nationals living overseas;

Arte, a channel owned equally by the French and German governments; and La Chaîne Parlementaire, a thematic channel on which parliamentary and political news are discussed daily. Of these, France 2, 3 and 5 form part of the quantitative analysis of SDH output provided in the last section of this article.

France Télévisions is financed through two distinct sources: public funding raised through an annual licence fee, and commercial revenue secured through the sale of televised advertising time. The licence fee is a tax levied yearly per household – not per television set – and, in what has been described as ‘an iniquitous situation’ (Charpillon 2002, 22), most deaf and HoH who own a TV have to pay this fee, though exemptions may be granted for people with a recognized incapacity for work. The money collected through this tax constitutes up to two thirds of France Télévisions’ budget. The fee is reviewed annually by the Parliament and has been indexed to the rate of inflation since 2009. For example, in 2010, the fee was fixed at €121, while in 2005, it cost licence payers €116 (Direction Générale des Médias et des Industries Culturelles 2005).

The remaining third of the funding required by France Télévisions is raised through commercial sources. The length of time occupied by advertising on state channels is strictly regulated by the government and controlled by the CSA. Since January 2009, state channels are no longer allowed to air advertisements between 8pm and 6am and their total duration cannot exceed two hours and sixteen minutes per day (Braganti 2010).

2.2.5. Funding of private channels

Just a few telecommunication companies own the majority of private channels. Created in 1935, TF1 is the first and oldest channel. Originally publicly owned, it was privatised in 1986. It is a free, generalist channel that belongs to the Groupe TF1. M6 is a free, generalist channel that, amongst other programmes aimed at a younger audience, airs the most recent series from the United States. It was created in 1987 and belongs to the Groupe M6. These two channels form part of the quantitative analysis of SDH output provided below.

The funding for private channels comes primarily from revenue generated by the sale of advertising slots. It can also come from sponsorship deals and teleshopping and, for the fee-based channels, from membership charges. The average daily length of time allocated to advertisements on private channels is also regulated by the government and controlled by the CSA. It is limited to three hours and thirty-six minutes per day of broadcasting (Braganti 2010). However, unlike state-owned channels, the time of day at which they can be aired is not restricted.

2.3. Historical and legal contexts of French subtitling for the D/deaf and the hard-of-hearing

The French teletext information service first used the Antiope (*Acquisition Numérique et Télévisualisation d'Images Organisées en Pages D'écriture - Digital Acquisition and Remote Visualization of Images Organized into Written Pages*) system to broadcast its pages and subtitles on terrestrial television. Created in 1976 and only used in France, the Antiope system was abandoned in 1994. Ceefax, a system developed by the BBC in 1974 and more widely used across Europe, replaced it.

When the Antiope system was launched it required a separate decoder to be plugged into a television set in order to read teletext pages. By 1985, these decoders were integrated into new sets enabling direct reading, first, of the Antiope system and, later, of Ceefax. In France, the first teletext programme to be broadcast was a weather forecast on France 2 in 1979 (Mousseau and Brochand 1982, 177). By 1983, the same channel started subtitling a weekly news magazine. In 1984, France 3 and TF1 followed suit and introduced limited SDH of their programming using teletext (Charpillon 2002, 9).

At this point, no laws had been passed to regulate SDH and state-owned channels were the first to start adding clauses about accessibility to their mission statements from 1984,

although they did not stipulate the number of programmes they aimed to subtitle (Brochand 2006, 646). Charpillon (2002, 8-10) states that during the 1980s, 1990s and the early years of the new millennium, no French channel subtitled more than 10 per cent of their annual programming. He goes on to compare France’s subtitling output with other European countries, such as England, noting that by 2002, BBC1 was offering SDH for 76 per cent of its airtime, while ITV and Channel 4 provided 73 per cent and 74 per cent respectively (ibid, 22).

In 2000, an existing law on communication liberties, originally passed in 1986, was amended, in a first attempt to oblige both public and private channels in France to make their programmes accessible to the D/deaf and the hard-of-hearing. However, these amendments did not stipulate minimum annual quotas of material to be subtitled. Thus, TV companies increased their SDH outputs only slightly until 2005, when the French Parliament passed the *Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act* (No. 2005-102). Article 74 of this law requires all channels with an annual audience share of 2.5 per cent or above to use adapted subtitles or sign interpretation in order to make 100 per cent of their programming accessible (with the exception of advertisements) by 12 February 2010. This article applies to all channels transmitting via analogue, digital, satellite, ADSL or cable networks.

However, at the beginning of the second decade of the twenty-first century, the positive impact of this law remains limited in a number of ways and for a variety of reasons. Firstly, it only applies to those channels that enjoy at least 2.5 per cent of the annual audience share. Consequently, in 2010, a mere seven national channels were affected: public France 2, 3, 4 and 5, and private TF1, M6 and Canal+. Secondly, the term ‘adapted subtitles’ is not defined in the law and is therefore open to interpretation. This phrase can potentially result in a confusing range of SDH formats and marked variations in quality. Thirdly, the law states that special dispensations may be granted for certain types of

programme and yet it fails to specify the exact nature of what might be exempt.³ Fourthly, the law stipulates that local channels may be totally exempt from making their programmes accessible to the D/deaf and the HoH people. This is possibly due to the cost involved, though this is not made clear. Finally, the law does not lay down any penalties for those channels that do not respect its terms. Instead, it is the role of the CSA to penalize channels in breach of the law. However, Christine Kelly, the chairwoman of the CSA's working group on accessibility, has explained that, due to the economic difficulties caused by the current global financial crisis and to the investment required for the channels to be able to adhere to the 2005 law, no penalties were envisaged for the year 2010 (in Pellerin 2010).

The CSA asked DTTV channels with an annual audience share of under 2.5 per cent to indicate in their mission statements that they intended to make 40 per cent of their programmes accessible by 12 February 2010. This figure was reduced to 20 per cent for TV companies whose frequencies had not been assigned by the CSA. However, as these mission statements are not legally binding, the channels cannot be penalized if they do not comply. Moreover, the CSA has declared that, until 2012, interlingual subtitles broadcast in foreign films can be counted as part of these percentages, a concession that effectively further reduces the channels' target level of SDH output.

2.4. Conventions of French subtitling for the D/deaf and the hard-of-hearing

For physical reasons, the target audience for SDH has reduced, little, or no access to aural information. Therefore, SDH aims to compensate for the absence of sound. Elements such as music, sound effects, paralinguistic information and character identification and

3. In an attempt to provide clearer guidelines, the CSA (2009) has specified that the following areas may be exempt: multilingual services such as the channel Euronews; mentions of sponsorship; announcements and trailers for forthcoming programmes or films; live singing and/or instrumental music; coverage of live sporting events broadcast between 12pm and 6am; and pay per view services.

localization need to be incorporated within the subtitles to compensate for this loss (de Linde and Kay 1999, 12). Conventions need to be agreed upon prior to engaging in the production of subtitles in order for these various components to be easily recognizable for the D/deaf and the HoH audiences.

The current practice in France is to assign one colour to music, a different one to sound effects and another four to indicate the various types of voice that can occur in a programme.⁴ This colour code, which can be found on all channels for every type of programme, differs from other European countries. For example, in England and Spain, it is more common to assign different colours to specific characters and to use different fonts and/or backgrounds to indicate the other elements. An explanation of the colour code for SDH in France can be found on page 880 of the French teletext.

White is only used for on screen dialogue, whether the mouths of characters on screen are visible (voice-in) or not visible (voice-through). Thus, if a group of people is talking on screen, white will be assigned to all of them. However, in cases when characters are off screen (voice-out) yellow is used in the corresponding subtitles.

White and yellow are also assigned to voices heard through machines and when an on screen character with a voice-in or a voice-through speaks through a megaphone or a telephone, the subtitle is in white but preceded by an asterisk (*) to indicate that their words are mediated by a machine. In turn, when characters are off screen and their voice can be heard through a television or an intercom, the subtitle appears in yellow and is preceded by an asterisk.

4. Carmona (1996, 107-109) distinguishes the following five different voices: (1) voice-in of an on screen character whose mouth is visible; (2) voice-through of an on screen character whose mouth is not visible; (3) voice-out of an off screen character; (4) voice-off used for interior monologues or for the narrator, whether diegetic (as in a flashback) or non-diegetic (as in documentaries); and (5) voice-over, which is recorded over the original audio track and can be heard in the background.

The colour cyan (light blue) is used for characters' interior monologues and for narrators (voice-offs). Cyan is also used in news reporting, where the voice of a correspondent is treated like that of a narrator.

Green is applied when a character speaks in a foreign language. The colour is used to emphasize the fact that the original language is not dubbed into French.⁵ Green subtitles either specify the name of the foreign language or provide a translation of the words in French.

Finally, red is used for any type of sound effects, while magenta (pinkish purple) is employed for music-related subtitles. The latter includes all types of music, from background (extra diegetic) to that which forms part of a programme (diegetic). Titles of songs, lyrics and names of singers are rarely given in subtitles in France.

The origin of the code is unclear. Whereas Boutet (2007, 6) writes that France 2 created it before the year 2000 in collaboration with SDH viewers and Deaf organisations, Charpillon (2002, 11) mentions that all television companies agreed a harmonization of SDH norms in spring 2001. Furthermore, it remains uncertain whether or not channels that started subtitling prior to 2001 employed this code. Nevertheless, by 2012, this use of colours for SDH has become the standard practice across all television channels, for broadcasting corporations and for all types of programming. It can also be found on (the very few) DVDs available with French SDH.

2.5. SDH output

Every year, channels must send data about their SDH output to the CSA. Following this, the regulating body compiles an annual report comparing the figures provided with what

5. Although France is a dubbing country par excellence, soundtracks are not always altered. The original language of many documentaries is left in place, more often than not, for financial reasons; the same happens in news interviews, for authenticity and/or lack of time; and, in some films where, for geographical reasons, several languages are spoken.

the television companies had previously agreed to and stated in their mission statements. The CSA further analyses progress made in terms of the quantity and genre of programmes subtitled. The CSA (2010c) publishes these reports on their website, usually in November of the following year, where they remain for twelve months.

In the following sections, the quantity of SDH between 2000 and 2010 on five long-established channels (TF1, F2, F3, F5 and M6) will be examined. As, at the time of writing, the annual reports for 2009 and 2010 has not yet been circulated, data on the same channels was collected over a period of four days (two in 2009 and two in 2010, including 12 February 2010) in order to analyse the developing trends in the level of SDH output.

2.5.1. SDH output: 2000 to 2008

Médias Sous-titrés (www.medias-soustitres.com), an independent French association devoted to providing SDH-related information, produces a comprehensive overview of the yearly figures published by the CSA. Table 1 shows the annual subtitling hours for the five aforementioned channels from 2000 to 2008. A channel broadcasting twenty-four hours for 365 days transmits a total of 8,760 hours annually. The annual percentages correspond to the annual quantity of SDH available to viewers out of the total annual broadcasting time:

Channels	2000	2001	2002	2003	2004	2005	2006	2007	2008
TF1	1,322	1,816	1,752	1,841	1,845	2,275	3,838	4,727	5,641
France2	1,521	1,712	1,792	2,261	2,642	3,569	4,225	4,814	5,189
France3	806	884	1,390	1,838	2,296	3,439	4,849	5,117	5,699
France5	16	84	897	1,216	1,468	2,004	2,546	3,862	5,146
M6	-	-	213	412	694	1,116	1,582	2,757	4,114
Annual Output	5,665	6,497	8,046	9,571	10,949	14,408	19,046	23,284	27,797
Annual Percentage	8%	10%	14%	17%	20%	28%	39%	49%	59%



Table 1. Hours of subtitling per year per channel.

As can be seen, the quantity of accessible programming has been steadily improving over the years, with a sharper increase from 2005 onwards. In 2000, channels were subtitling an average 8 per cent of their total airtime. Since 2005, the yearly percentages have grown exponentially, reaching 59 per cent of airtime by 2008.

It should be noted that the information on SDH output collected by the CSA on an annual basis is compiled directly by the channels themselves. No verification is carried out and it is only the channels' intention to broadcast SDH that is taken into account. In other words, if, for example, a channel plans to subtitle a programme but, due to technical failure, is unable to do so, the SDH airtime will nonetheless be added to the channel's annual figures.

2.5.2. SDH output: 2009 to 2010

The weekly national French television listings magazine *TéléPoche* was used for the data analysed in this section. Most national and local television magazines use the international

symbol for deafness  to show that a programme is subtitled. Others use a  for teletext. Although these magazines are under no legal obligation to do so, the CSA strongly recommends that they advertise those programmes that will be subtitled in a visible manner.

Although *TéléPoche* is available throughout the French territory, its listings are regional. This analysis focuses on Alsace, the second region to experience the switchover to digital television on 2 February 2010 (*Tous Au Numérique* 2010). In 2009, *TéléPoche* in Alsace published listings for analogue television; by February 2010 the magazine listed only programmes for DTTV.

As noted previously, advertisements are not subtitled. Therefore, their airtime was deducted pro rata and per channel from the daily number of subtitles. Indeed, this calculation was necessary because the magazine did not publish the schedule or the length of advertisements.

The following sample from 2009 and 2010 encompasses two weekend days and two week days: Sunday 24 May and Tuesday 26 May 2009 (Table 2), and Sunday 7 February and Friday 12 February 2010 (Table 3). In order to draw comparisons with SDH outputs from 2000 to 2008, the data relates to the same five channels.

Channels ⁶	Sunday 24 May 2009		Tuesday 26 May 2009	
	Subtitled output	Percentage of subtitled output	Subtitled output	Percentage of subtitled output
TF1	16h05	67%	16h30	69%
France 2	13h40	57%	13h17	55%
France 3	18h34	77%	18h52	79%
France 5	12h36	63%	12h46	56%
M6	09h55	50%	12h02	59%

Table 2. Subtitled output for two days in 2009.

The results show that the amount of subtitling for all five channels totalled seventy-one hours on Sunday 24 May 2009. This represents an average of 63 per cent of the daily airtime across the channels. For Tuesday 25 May 2009, the total was seventy-three hours, representing 64 per cent of their daily airtime.

6. On analogue television in 2009, the public channel France 5 and the private channel M6 broadcast for only twenty hours at the weekend and twenty-two hours and twenty-one hours respectively on the week day under study. The daily percentages of SDH take this into account.

Channels ⁷	Sunday 7 February 2010		Friday 12 February 2010	
	Subtitled output	Percentage of subtitled output	Subtitled output	Percentage of subtitled output
TF1	16h17	68%	17h38	73%
France 2	14h38	61%	14h20	60%
France 3	17h03	71%	20h04	84%
France 5	17h49	74%	14h29	60%
M6	19h37	82%	16h39	69%

Table 3. Subtitled output for two days in 2010.

For Sunday 7 February 2010, the total number of hours of SDH was eighty-five for the five channels, representing an average of 71 per cent of their daily airtime. For 12 February 2010, the amount was eighty-three hours, representing 70 per cent.

In order to draw comparisons with previous years, the daily outputs studied for 2009 and 2010 can be extrapolated to annual figures, thus showing (Table 4) that the annual average percentage of subtitled output would be 63 per cent for 2009 and 70 per cent for 2010. The estimated average for 2010 seems to suggest that there may have been an increase of 10 per cent in SDH output since 2008. In this sense, channels seem to have steadily increased their amount (daily and annual) of SDH.

7. On DTTV France 5 and M6 broadcast for 24 hours, 365 days a year.

Channels	2009		2010	
	Output	Percentage	Output	Percentage
TF1	5,943	68%	6,187	71%
France 2	4,915	56%	5,286	60%
France 3	6,832	78%	6,771	77%
France 5	4,629	60%	5,895	67%
M6	4,003	54%	6,619	76%
Annual	26,323	63%	30,757	70%

Table 4. Annual output for 2009 and 2010.

A more detailed analysis of the data shows that some channels have a greater SDH output than others. It seems that, since 2006, France 3 has been providing a larger percentage of SDH than any of the other channels. With an average of 78 per cent of subtitled programming in 2009 and 77 per cent in 2010, the state-owned channel France 3 offers the most. On Friday 12 February 2010, 84 per cent of its programming (20 hours) was accessible to the D/deaf and the HoH. Out of the four non-subtitled hours, over two hours were occupied by advertisements, while the remaining time was taken up by a consumer programme, a lottery game and two short sports programmes.

After France 3, the private channel TF1 has offered the second largest SDH output. M6 comes third with a 20 per cent increase between 2009 and 2010. On Sunday 7 February 2010, M6 subtitled nearly twenty hours of its total airtime. Just like France 3, half of the hours not subtitled were occupied by advertisements while the remaining time was occupied by teleshopping and two short sports programmes. France 5 is fourth, while France 2 comes last. Although France 2 was the first channel to broadcast SDH in 1983, in 2010 it seems to have been the channel with the lowest output. For each of the days under assessment, approximately ten hours were not subtitled.

Analysis of the data indicates that, in 2009 and 2010, the majority of channels were more accessible on week days than at the weekend. The only exceptions in 2010 were France 5 and M6, which had substantially more SDH available on Sunday 7 February than Friday

12 February. The data also reveals that SDH is not as prevalent on public service channels as it is on private ones. Indeed, two of the France Télévisions channels (France 5 and France 2) provided less than 65 per cent of subtitled programming over the two years. However, despite these findings, the data does indicate that the overall quantity of SDH is increasing every year and that some channels seem to be close to attaining the 100 per cent mark.

2.6. Conclusion

Since 2003, designated as the European Year of People with Disabilities by the European Commission, the French government has modified the law in a first attempt to compel both state-owned and private channels in France to make their programmes accessible to the D/deaf and the HoH. However, the fact remains that only a small fraction of France's large audiovisual landscape is required to provide SDH. Furthermore, TV channels are not subjected to independent and external assessments to evaluate whether or not the set annual output is being met. For those who do not comply with the law, no penalties are envisaged, at least for the near future.

This article has focused on producing a broad survey of the French audiovisual landscape, the third largest in Europe after the UK and Italy (Harmann and Kevin 2010) and the place of SDH within it. Due to the complexities surrounding subtitling conventions and their impact on the D/deaf and the HoH, this area needs to be held up to greater academic scrutiny.

The conventions currently used by French channels providing SDH for every programme have been described. However, there remain uncertainties surrounding the origins of these conventions along with questions about how unique they are in comparison with those in other countries.

In terms of the quantity of SDH currently provided in France, the overview and basic analysis given above provides a starting point for future research. Of particular interest is the fact that the data seems to indicate that two out of the three public service channels that have been offering, albeit restricted, SDH, for nearly thirty years, are currently providing the least.

The basic relationship between disability and accessibility to the media was not considered an obvious one by most broadcasting companies until recently. However, this question is now being increasingly emphasized by lobbying associations, academics and governments. More specific analysis, such as that suggested above, should and must follow in order to achieve equal access for all.

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3. Article 2

“Long questionnaire in France: The Viewer's opinion of SDH”

Tia Muller¹

Abstract: This article outlines the results of an opinion survey carried out in France from June to September 2010 as part of the EU-funded project DTV4ALL. The questionnaire was available on the website of UNAPEDA, a French deaf and hard-of-hearing association. The objective of the survey, the first of its kind in France, was to examine participants' opinions on subtitles for the deaf and hard-of-hearing at a national level, with a focus on the norms employed on French TV. It also evoked additional approaches currently used in other countries in order to assess whether or not these would be welcomed in France. The 58 questions were evaluated during the pilot phase of the test by a professional subtitler, a psychologist specialised in communication with hearing-impaired people and a hard-of-hearing French sign language teacher. The primary result shows that the majority of the participants have a negative opinion about televised subtitles in France. Further findings point to a possible need for a revision of specific areas of the current conventions for subtitles for the deaf and hard-of-hearing.

Keywords: conventions, France, hearing loss, questionnaire, SDH, television

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3.1. *The hearing impaired community in France*

In France, the threshold between being hard of hearing and deaf is situated at 90 dB (Gillot 1998, 2). Normal hearing is represented by 0 dB and the various degrees of hearing loss escalate from there. The latest evaluations from the French national statistics commission (INSEE 2014) state that France has approximately 65,821,000 inhabitants, of which an estimated 5,182,000 people suffer from hearing loss (Sander, Lelievre and Tallec 2007, 1). This figure represents 8% of the total population. As far as the different degrees of hearing loss are concerned, 6% of this total percentage have complete loss of hearing, 28% have mild to severe hearing loss and a further 66% have mild hearing loss.

In France, one child in a thousand is born deaf every year and 95% of these children are born within hearing families. One child in a thousand is affected by a severe hearing loss before they are 18 months old, and two children in a thousand before they reach 14 years of age (Gillot 1998, 19). In general, the incidence of hearing loss in infants and young adults up to the age of 40 remains very low (2.2% of the French hearing-impaired population). This figure increases between 40 and 60 years old (32.2%) and especially after 60. The vast majority of the population with hearing loss is aged between 60 and 75 (22%) or over (43%) (Sander, Lelievre and Tallec 2007, 2).

Hearing aids are used by 673.000 people in France, i.e. 13% of the population with hearing loss, including 19% of the people with total loss of hearing, 18% of those with mild to severe hearing loss and 10% of those with mild hearing loss.

3.2. *The audiovisual landscape in France*

With its tradition of dubbing the majority of foreign films and television programmes, France has a short and somewhat limited history in subtitling. Films with SDH may be found in just a few cinemas across France and are only available during special screenings. As for DVDs, SDH in French is close to non-existent. At the time of writing (July 2014),

no law that would make SDH obligatory in cinemas and on DVDs is being considered by the French Parliament.

The situation with regard to SDH on TV is more encouraging. Since its beginnings in 1983, intralingual Teletext subtitling on TV has gone from being relatively unregulated to becoming a legal obligation for eight of the major national channels from February 2010. In France, the switchover to digital television started in March 2005 and was completed at the end of 2011 with the national shutdown of analogue television. The switch had been organised as a gradual region-by-region process. By 2010, up to 92% of homes could already receive digital terrestrial television (DTTV). Although destined to be ultimately replaced by digital subtitles, the Teletext system continued to be in use on some channels until April 2014.

3.2.1. Subtitling for the deaf and hard of hearing

In terms of SDH conventions on French TV, a colour coding system is in place and can be found on all channels for every type of programme. This system is remarkably different from the one used in any of the countries taking part in the DTV4ALL project. Although originally thought to have been created following a harmonisation of SDH norms in spring 2001, recent further research has revealed that this code was created between 1982 and 1984 in collaboration with a group of Deaf people from the National Institute of the Young Deaf of Paris (Constantinidis 2012, personal communication).

The code assigns a colour to each SDH element: music, sound effects and character identification. In the case of this last component, different colours are assigned depending on the type of voice used. The colours are allocated as follows:

- White for a character speaking on screen, whether their mouth is visible (voice-in) or not (voice-through);

- Yellow for a character speaking off screen (voice-out);
- Cyan for interior monologues or narrators (voice-off);
- Green for foreign languages;
- Magenta for music;
- Red for sound effects.

3.2.2. Legal context

In 2005 the French Parliament passed the *Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act* (No. 2005-102). Article 74 of this law requires that all public and private channels with an annual audience share of 2.5% or above use adapted subtitles or sign language interpreting to make 100% of their programming accessible (with the exception of advertisements) by 12 February 2010 (Muller 2012). This article applies to channels transmitting via analogue, digital, satellite, ADSL or cable networks. This law currently affects ten national channels: the public ones (France 2, 3, 4, 5 and Ô) and the private ones (Canal+, M6, TF1, TMC and W9), all of which have at least 2.5% of the annual audience share (CSA 2013).

3.3. The French questionnaire

The questionnaire that forms the focus of this chapter has been available on the website of The French Association of Parents of Deaf and Hard-of-Hearing Children (UNAPEDA)² since 1st June 2010. The objective of this survey is to examine participants' opinions on SDH, focusing on the various techniques and methods employed on French TV while also suggesting innovative approaches that could potentially be considered in France. Taking the standard DTV4ALL questionnaire as a starting point, the questionnaire was divided into several parts and adapted to the French context. For example, since it is uncommon to have SDH on DVDs or in cinemas, no questions regarding subtitling practices in these contexts were included in the survey.

2. http://www.unapeda.asso.fr/article.php3?id_article=1130

3.3.1. Pilot tests

Before the launch of the online questionnaire, several pilot tests were conducted. A psychologist specialising in the process of comprehension of written language for deaf people, a professional SDH subtitler for French TV and a hard-of-hearing professor of French sign language completed the survey. Modifications were made on the basis of their feedback, with some questions being reworded to ensure comprehension by the different groups of respondents. This stage was essential because the questionnaire was only going to be available online and was aimed primarily at deaf and hard-of-hearing people, who often experience reading difficulties (Di Francesca 1972). The layout was also altered to make it more dynamic and a few new questions were incorporated, while a couple were taken out. Finally, an introductory note was added containing the goal of the survey, instructions on how to complete it, a deadline for participating in the study, the contact details of the authors and legal particulars regarding the anonymity of the respondents and their voluntary participation.

3.3.2. Participants

By September 2010, 124 people had filled in the questionnaire. Of these, 12 respondents had downloaded the form and completed it manually, sending it to the association via fax or ordinary mail. Their data was manually entered into an Excel spreadsheet. For the other 112 forms completed online, a secure and anonymous online Google document was created allowing easy handling of the answers.

The analysis of the forms revealed that belonging to one of the two main groups of hearing loss (deaf and hard of hearing) rarely affected the results. This is why this distinction is not systematically made in the discussion of the results, except for those few cases in which it is of particular relevance. The tables include the partial results and, in the last two rows, the total number of participants and the total percentages.

More women (72) than men (52) participated in the survey. The average age bracket for the men was 30-40 years old, while the female participants were more equally spread across all ages.

How old are you?	Total	Less than 20	20 – 30	30 – 40	40 – 50	50 – 60	60+
Men	52	4	6	19	7	9	7
Women	72	10	12	11	14	11	14
Total	124	14	18	30	21	20	21
Total %	100%	11%	15%	24%	17%	16%	17%

Table 5. Participants by gender and age.

More deaf (65%) than hard-of-hearing people (25%) participated in the questionnaire, which was also filled in by a minority (10%) of hearers living with deaf and/or hard-of-hearing people, as well as by professionals working with deaf and/or hard-of-hearing people who answered on their behalf. For the sake of clarity, the latter two subgroups of hearers will be included under the same category (Hearers and Professionals) for the rest of the analysis.

Degree and onset of hearing loss	No.	%	From birth	Below 2	2-4	5-19	20-29	30-49	50+
Deaf	81	65%	39	10	9	9	6	7	1
HoH	31	25%	7	5	5	9	1	3	1
Professionals working with deaf and/or HoH	5	4%	4	0	1	0	0	0	0
Hearers living with deaf and/or HoH	7	6%	5	0	1	1	0	0	0
Total	124	n/a	55	15	16	19	7	10	2
Total %	n/a	100%	44%	12%	13%	15%	6%	8%	2%

Table 6. Participants by degree and onset of hearing loss.

The majority of respondents (76%) do not have any handicap associated with their hearing loss. Among the 16% who do, only three specified the handicap (two have Usher syndrome and one has Ménière’s disease), while 8% did not answer the question. Furthermore, since several colours are employed in French SDH, it was essential to acknowledge the number of participants affected by colour blindness. Most respondents (99.2%) were not affected and only one was.

Many of the participants benefit from hearing aids or have implants, while others combine two distinct methods.

Do you use a hearing aid /implant?	No.	%
Implant	29	23%
Hearing aid	62	50%
Nothing	20	16%
No answer	13	11%

Table 7. Participants by hearing aid.

Half of the respondents do not use hearing aids while watching TV.

Do you use a hearing aid to watch television?	No.	%
Induction loop	21	17%
Sennheiser earphones	9	7%
Nothing	62	50%
Do not need it	32	26%
Total	124	100%

Table 8. Hearing aids and television viewing.

As regards visual aids for watching TV, most of the participants wear either glasses or contact lenses.

Do you wear?	No.	%
Glasses/Contact lenses	78	63%
Nothing	19	15%
Do not need them	27	22%
Total	124	100%

Table 9. Eyesight.

When asked if they experienced difficulties when reading French, most respondents said they did not.

Do you experience difficulties when reading French?	No.	%
Yes	10	8%
No	109	88%
No answer	5	4%
Total	124	100%

Table 10. Difficulty reading French.

Half of the participants admitted experiencing some difficulties reading subtitles, which applies to both deaf (49%) and hard-of-hearing respondents (51%) and thus ties in with the findings obtained the previously mentioned study.

Do you experience difficulties when reading subtitles?	Always	Often	Sometimes	Never	Total
Deaf	6	5	40	30	81
Hard-of-hearing	0	4	16	11	31
Hearing and Professional	0	0	7	5	12
Total	6	9	63	46	124
Total %	5%	7%	51%	37%	100%

Table 11. Difficulty reading subtitles.

3.3.3. Viewing habits and preferences

Respondents predominantly spend either between one and two hours or over five hours a week reading newspapers or books.

How many hours a week do you spend reading newspapers, books, etc.?	No.	%
None	11	9%
1-2 hours	35	28%
2-3 hours	29	24%
3-4 hours	9	7%
4-5 hours	10	8%
+5 hours	30	24%
Total	124	100%

Table 12. Hours of daily reading.

Most participants spend two to four hours a day watching TV. These findings are consistent with the average daily viewing time in France of three hours and 26 minutes in 2009 (Dubner and Maurice 2010).

How many hours a day do you watch TV?	No.	%
None	12	10%
1-2 hours	30	24%
2-3 hours	45	36%
3-4 hours	22	18%
4-5 hours	8	6%
+ 5 hours	6	5%
No answer	1	1%
Total	124	100%

Table 13. Hours of daily TV watching.

In terms of the type of programmes preferred by the respondents, the majority reported that they primarily watch films and news programmes, followed by TV series and

documentaries. Again, these figures are consistent with the annual programme ratings in France in 2009 (Dubner and Maurice 2010).

Programme type	No.	%
Films	106	85%
News	103	83%
TV series	89	72%
Documentaries	81	65%
Talk shows	51	46%
Light-entertainment	51	41%
Games	50	40%
Sports	40	32%

Table 14. Types of programmes watched on TV.

Most of the respondents (74%) stated that they always put subtitles on when watching television, which is even more common among the deaf (83%) than among the hard-of-hearing (61%).

Do you usually put subtitles on when watching TV?	Never	Less than 10%	10-25%	25-50%	50-75%	+75%	100%
Deaf	0	1	1	4	4	4	67
HoH	3	1	1	1	3	3	19
Hearing and Professional	1	1	1	1	1	1	6
Total	4	3	3	6	8	8	92
Total %	3%	2%	2%	5%	7%	7%	74%

Table 15. Use of subtitles when watching TV.

For most respondents, the primary source of information about subtitled programmes is Teletext. Many participants also reported using TV guides and, in third place, TV announcements. Interestingly, although the questionnaire was predominantly advertised and completed online, very few respondents use the Internet as a source of information. This may be because many websites fail to include information about accessibility.

How do you know if a programme will include subtitles?	No.	%
Teletext	77	62%
TV guides	53	43%
TV Announcements	41	33%
From friends	8	13%
Internet	16	6%

Table 16. Sources of information about SDH.

3.3.4. General opinion on subtitling

The respondents were asked twice in the course of the questionnaire to express their opinion about French SDH in general. The first question was at the beginning of the survey, while the second was at the end. The hypothesis was that by filling out the questionnaire respondents might gain an insight into the multiple facets of SDH. This might, in turn, affect their overall opinion of these subtitles. An analysis of the answers to these two questions reveals that over half the respondents (52%) find subtitles to be unsatisfactory.

What do you think of subtitling in general?	Good	Satisfactory	Unsatisfactory	Not efficient at all	No Answer
Beginning	29	17	68	9	1
End	33	24	61	6	0
Total %	25%	17%	52%	6%	0%

Table 17. Opinion on subtitling.

18 respondents altered their opinion positively on this matter during the course of the survey, changing to ‘good’ or ‘satisfactory’. Conversely, 7 participants changed their opinion negatively to ‘unsatisfactory’.

3.3.5. The Colour Code

The colour code is designed to facilitate easy identification of the various components conveyed in SDH. As mentioned above, the practice in France is to assign four colours to indicate different types of voices, one colour to music and another one to sound effects.

Answers to the question ‘Do you know the colour code by heart?’ were divided quite equally. 47% of the participants responded positively, while 41% answered in the negative. The main difference here can be found between deaf and hard-of-hearing participants, the former being much more familiar with the code (52% know it, 36% do not) than the latter (35% vs. 52%). A further 12% gave no answer, which might be due to the fact that some respondents may not have understood what was meant by ‘the colour code’, a term used by professional subtitlers. In any case, this is also the name of the Teletext page 882, where the functions of each of these colours are explained.

Do you know the colour code by heart?	Yes	No	No answer
Deaf	42	29	10
Hard-of-hearing	11	16	4
Hearing and Professional	5	6	1
No.	58	51	15
%	47%	41%	12%

Table 18. The colour code.

There seems to be no correlation between knowing the colour code by heart and the amount of TV watched per day or the frequency with which participants use subtitles. Whether they answered positively or negatively, the majority are within the same bracket of two to three hours a day of TV viewing. Furthermore, 35 out of the 51 respondents who answered in the negative were amongst those who declared that they use subtitles at least 75% of the time.

In any case, the majority of the respondents (55%, with an equal distribution between deaf and hard-of-hearing participants) feel that the colours always help them to follow a programme.

Do you think that the use of colours helps you to follow a programme?	Always	Almost always	Sometimes	Never	Total
Deaf	46	18	16	1	81
Hard-of-hearing	17	9	4	1	31
Hearing and Professionals	5	5	2	0	12
No.	68	32	22	2	124
Total %	55%	26%	18%	1%	100%

Table 19. Usefulness of the colours.

In the next question, where participants were asked to express their opinion on the different colours used, it is notable that most of them (68%) opted to describe the colours as satisfactory (the second highest choice), perhaps indicating that there is room for improvement. A further 25% chose to classify them as good, 4% as unsatisfactory and 3% as not efficient at all.

After this question, respondents were given the opportunity to explain why they like or dislike the colour code system. Their opinions can be summarised as follows:

- 56 respondents (45%) found that the variety of colours enables them to easily recognise the various effects and voices. However, some maintained that it is essential to know the code and that the colours must be employed adequately if viewers are to benefit from them;
- 6 participants (4.8%) stated that the black box that usually forms the background for all Teletext subtitles makes them easier to read;

- 5 participants (4%) wrote that it is often easy to get the colours mixed up because they are not always clearly visible, which can make character identification difficult.

3.3.6. Character identification: white, yellow, cyan and green

On French TV several SDH techniques are used simultaneously to enable the viewer to identify characters and to distinguish who is speaking. Firstly, two different colours are used: white for characters who are on screen and yellow for those who are off screen. Secondly, subtitles are located under the character speaking on screen. When characters are off screen, the subtitles point to the source of the utterance (to the left, the centre or the right of the screen).

When asked how they would rate the use of white and yellow, the majority of those surveyed (73%) said that they find it at least satisfactory. 21% would describe it as good, 4% as unsatisfactory and 2% as not efficient at all.

Respondents' ability to recognise which character is speaking when they appear in a group either on screen or off screen varies quite widely, suggesting that participants have more difficulty when identifying characters in the latter scenario.

Are you able to identify a character on and off screen?	Always		Almost always		Sometimes		Never	
	No.	%	No.	%	No.	%	No.	%
On screen/White	42	34%	53	43%	26	21%	3	2%
Off screen/Yellow	33	27%	36	29%	48	39%	8	6%
Total	75	61%	89	72%	74	60%	11	8%

Table 20. Identifying characters on and off screen.

Although white and yellow were deemed to be satisfactory by the respondents in the previous question, if these colours (particularly yellow) are failing to facilitate character identification, it seems that they should be combined with other methods in order to be more efficient.

Another technique for character identification is the use of the dash, which is added each time a new character delivers a line of dialogue. Used systematically, this convention reflects the rules of French typography, where dashes rather than speech marks denote dialogue in novels.

Name tags inserted at the beginning of the subtitle are another option. Since 2011, this method has been occasionally used in France, where it is only found during live programmes. This technique is however widely spread in other countries such as the UK, where it is used in live and pre-recorded subtitles.

Finally, a third technique consists of assigning a different colour to each character in a TV programme, a film or a particular scene, or to individuals involved in live events. This method is used during some live programmes on the national commercial channel M6.

Opinions regarding the effectiveness of these techniques were generally very favourable. Although different tests would be necessary to establish what the most helpful combination of these methods would be, these responses seem to indicate that the deaf and hard of hearing in France may welcome other methods to help identify characters.

What do you think of the use of...?	Good		Satisfactory		Unsatisfactory		Not efficient at all	
	No.	%	No.	%	No.	%	No.	%
Dashes	34	27%	71	57%	11	9%	8	6%
Name tags	31	25%	81	65%	7	6%	5	4%
Colour for each character	31	25%	72	58%	9	7%	12	10%

Table 21. Methods for identifying characters.

A further question was asked regarding the use of the colours cyan and green. The former is used for narrators or for the thoughts of a character, which are both examples of a voice-off. Green represents a foreign language. Green subtitles are either in French or written in the foreign language with no translation given. Overall, the response was positive. The majority of the respondents (67%) found these colours to be satisfactory, while a further 25% gave an even more positive answer by describing them as good. Only 5% found them unsatisfactory and 3% not efficient at all.

3.3.7. Sound effects: the colour red

As is the case with the other colours, the general assessment of the efficiency of the colour red to denote sound effects is positive. 73% found it satisfactory, 21% good, 3% unsatisfactory and a further 3% not efficient at all.

In response to the question about the quantity of sound effect subtitles they would like to see and how they would like them to be described, participants were almost equally divided in their answers. Half of the respondents stated that they would like only the sounds that are relevant to the plot to be subtitled. Within this group, the majority said that they would like sound effects to be provided by way of a description. As for the other group, who prefer the subtitling of all sound effects, the majority favoured onomatopoeia as the best option.

How much and how would you like to see sound effects?	Total		Only sounds necessary to understand		All sounds should be included	
	No.	%	No.	%	No.	%
Describing what the sound is like	66	53%	38	31%	28	13%
Using words reproducing the sound	57	46%	16	22%	41	33%

Table 22. Quantity and description of sound effects.

In France, when there is an absence of sound for more than 20 seconds, a subtitle indicating ellipsis, i.e. [...], is displayed in white at the bottom left hand side of the screen. Most respondents found this technique good (28%) or satisfactory (66%), while very few found it unsatisfactory (4%) or not efficient at all (2%).

3.3.8. Music: the colour magenta

Again, participants have a positive opinion regarding the use of this colour. 74% find it satisfactory and 18% good, while 5% consider it unsatisfactory and 3% not efficient at all.

Just over half of the respondents (53%) define the content of music subtitles as good and 22% as satisfactory, while 20% find it unsatisfactory. This percentage, when added to the 5% who describe the content as not at all efficient, is large enough to merit further investigation into what should or could be included in music subtitles.

Unlike in the UK or Spain, music subtitles in France are not usually employed to give details of songs or their lyrics when they are significant to the plot. Moreover, whether or not the songs are diegetic, their titles and interpreters are rarely displayed. More often than not these subtitles solely describe the genre of music played, i.e. opening song, scary song,

slow song. A substantial 73% of the participants welcomed the idea of this technique being systematically incorporated into SDH practices in France.

Would you like to see titles, interpreters and lyrics of songs in music subtitles?	Always		Almost always		Sometimes		Never	
	No.	%	No.	%	No.	%	No.	%
	Titles, interpreters and lyrics	90	73%	15	12%	12	10%	6

Table 23. Titles, interpreters and song lyrics.

When it comes to describing instrumental or background music (musical score) in TV programmes or films, most respondents (81%) state that they would like to have an indication of the type of music being played. Very few participants (6%) said that they would like music to be indicated by an icon. It should be taken into account that this type of pictographic subtitle, which has been tested in Spain and in the UK, has not yet been used in France.

How would you like instrumental or background music to be described?	No.	%
No indication, unnecessary	9	7%
An icon indicating ‘music’	8	7%
An indication of the type of music	102	82%
An indication that background music is being played	5	4%
Total	124	100%

Table 24. Description of music effects.

In terms of punctuation in both sound and music effects, most participants would like the subtitles to start with a capital letter and to end with a full stop. Currently, depending on the channel, different typographic solutions are employed. Some use brackets with full stops, while others do not use either. These results show that a more standardised approach may be preferred.

Would you like to see punctuation in sound and music effects?	No.	%
No punctuation	11	9%
Brackets	19	15%
Brackets without other punctuation	1	1%
Brackets and full stop	1	1%
Brackets and a starting capital letter	2	2%
Brackets, a starting capital letter and full stop	15	12%
Full stop	3	2%
A starting capital letter	8	6%
A starting capital letter and a full stop	64	52%
Total	124	100%

Table 25. Punctuation of sound and music effects.

3.3.9. Paralinguistic elements

In France, several techniques are used to depict mood, emotion, intonation or accents. One of these consists of the subtitle appearing in capital letters, which denotes intonation when several people talk at the same time. When asked about this technique, the majority said that they find it adequate. However, 25% of the participants consider it either unsatisfactory or not at all efficient and point out that alternative ways to improve this technique should be considered.

Multiple exclamation or interrogation marks in a subtitle are employed to show emotions such as anger or surprise. Over half of the respondents are in favour of this technique but close to 20% are not. Again, this indicates that ways to improve this technique should be sought.

What do you think of the use of ... to depict moods, emotions or intonations?	Good		Satisfactory		Unsatisfactory		Not efficient at all	
	No.	%	No.	%	No.	%	No.	%
Capital letters	27	22%	66	53%	13	10%	18	15%
Several punctuation marks	33	27%	67	54%	16	13%	7	6%

Table 26. Use of capital letters and several punctuation marks.

Different tones of voice, such as the ironic or the sarcastic, are seldom indicated in French SDH. Although some deaf people in the course of this questionnaire noted that they did not find such indication useful, the vast majority of participants, deaf and hard of hearing alike, responded that they would always like subtitles to describe intonation. A further 27% stated that they would like this kind of subtitle to be shown sometimes.

In France, accents are occasionally signalled in SDH. Opinions on whether or not it would be useful to provide this information were divided enough to merit further investigation, with a majority of respondents opting for ‘always’.

Would you like to see an indication of intonation and accents in subtitles?	Always		Almost always		Sometimes		Never	
	No.	%	No.	%	No.	%	No.	%
Intonation	62	50%	20	16%	33	27%	9	7%
Accent	54	44%	8	6%	38	31%	23	19%

Table 27. Indication of intonation and accents in subtitles.

3.3.10. Other parameters

The majority of participants prefer subtitles to appear at the bottom of the screen, a preference that is consistent with current placement practices in France. It seems likely that participants may disregard other suggestions because they have been conditioned by existing norms. Nevertheless, 16% did say that they would like subtitles to be placed above any other comments, referring to the information that appears at the bottom of the screen in some programmes. This can be the subtitles that indicate the name and occupation of interviewees during live debates or the name and location of journalists during live news reports.

Where would you like the subtitles to be placed?	No.	%
At the bottom of the screen	92	74%
Above any comments	20	16%
At the top of the screen	8	7%
At the top and at the bottom	3	2%
No answer	1	1%
Total	124	100%

Table 28. Subtitle placement.

As far as reading speed is concerned, there is no current set time for live programme subtitles in France. It varies on the basis of aspects such as the speed at which interviewees speak or the content of the programme, but also according to the channel and the method used for producing live subtitles. As for series or films, and any pre-recorded programmes or subtitles, the reading speed is 144 words per minute (CSA 2011). When asked whether current subtitles are too slow, too fast or the right speed, the respondents' answers varied considerably. A large percentage (71%) of the participants think that pre-recorded subtitles are shown at the right speed, while a smaller 25% find them too fast. However, in the case of live subtitles, a larger amount (40%) considers them to be too fast. It is worth noting that 90% of the respondents who thought that pre-recorded subtitles were displayed at the right speed felt the same way about live subtitles.

Do you think that the subtitles are?	For series/films		For live events	
	No.	%	No.	%
Just the right speed	88	71%	55	44%
Too fast, I cannot read everything	31	25%	49	40%
Too slow, I can read them several times	5	4%	20	16%

Table 29. Subtitling reading speed.

Following these questions relating to reading speed, the controversial matter of the content of subtitles was raised. The vast majority of respondents said that they would prefer subtitles to contain everything that is said, even though, as the survey stated, this would mean that subtitles would appear on screen for a shorter length of time. Some of the respondents added useful comments at the end of the survey regarding this issue (see ‘further comments’ below).

Would you like subtitles to	For series/films		For live events	
	No.	%	No.	%
contain everything said with a minimum reading time?	86	69%	88	71%
contain important information with longer reading time?	38	31%	36	29%
Total	124	100%	124	100%

Table 30. Verbatim and Edited subtitles.

The next questions invited the respondents to rank five different aspects of live subtitles that they consider to be the most (1) or least (5) important to them. The data from these answers is somewhat difficult to analyse, as some respondents chose to award all the elements a number one, while others only graded one element. However, a thorough manual data analysis shows that, on average, the participants graded the elements in the following order of importance:

1. A good position on screen;
2. A minimum delay between speech and the display of the subtitles;
3. An acceptable reading speed;
4. Few language mistakes;
5. Subtitles that include everything that is said.

This ranking contradicts some of the answers from the previous question, the verbatim nature of subtitles now being classified as the least important element. More importantly, the ranking calls into question an important element of the current live subtitling practice in France. At present, live subtitling works mainly using speech recognition or velotype keyboards.³ French is a particularly difficult language to write due to a complex spelling system, a high amount of homophones and countless grammatical rules. Perfect spelling is mandatory at all levels of society, including on TV. It is for this reason that, unlike in any other country, on some French channels it is common to have as many as four people working on the production of live subtitles, in order to eliminate errors. This generates a great deal of delay. However, the above results suggest that language correctness might not be the main priority for the readers of such subtitles, who may consider the reduction of delay a more important issue.

3. A veyboard requires the user to press several keys simultaneously, producing syllables rather than letters.

In France, there are two different display methods for these live subtitles: word for word and in blocks. The method used depends on the channel. Participants were almost evenly divided in terms of which approach they prefer.

For live events, how do you prefer subtitles to be shown?	No.	%
Word for word	61	49%
Blocks of words	63	51%
Total	124	100%

Table 31. Live subtitling.

3.3.11. Further comments

At the end of the questionnaire, participants were invited to leave further observations, some of which are summarised here.

The ‘unacceptable’ and ‘disastrous’ quality of live subtitles is the most recurrent comment. Many examples are given, mainly focusing on language and grammar errors (*Il chante* instead of *Ils chantent*), unfinished or detached sentences and mistakes due to homophones (*chair* instead of *chère*). A few people criticise France 2 and M6 specifically for the poor quality of subtitling on their news programmes. Conversely, some respondents praise TF1 and France 3.

30 participants note that there are still not enough subtitled programmes. The specific areas that they highlight for improvement include late night programming, live events, local and

regional channels, programmes broadcast over the Internet and on channels other than the national general-interest ones (cable or satellite).

Other comments reveal:

- a desire for the black box typical of Teletext to also be used for digital subtitles;
- frustration that the word-for-word display mode of live subtitles makes it very difficult to concentrate on the images;
- a desire for more programmes with SLI;
- irritation about the frequent technical problems with the display of subtitles, especially since the launch of digital TV;
- dissatisfaction with the poor level of quality control of subtitles before their release on TV.

Finally, a few comments were made on the content of subtitles. Eight people expressed a desire for SDH to contain ‘everything that is said and the way it is said’, without any censorship and without employing synonyms.

3.4. Conclusion

This survey was conducted between the months of June and September 2010. Its goal was to analyse the preferences of deaf and hard-of-hearing people in France in relation to SDH on TV while suggesting innovative approaches. It has shown that the majority of its participants have a negative opinion about these televised subtitles. However, the scope of these results deserves some attention.

It can be assumed that people who are displeased about a service are more likely to express their opinion about it than those who are satisfied. Since participation in this survey was entirely voluntary, it is possible that some of the respondents saw an opportunity to express their negative opinion about SDH by filling in the questionnaire. Nonetheless, this possibility does not alter the fact that there is room for improvement in French televised SDH. This assumption led to the hypothesis that respondents' opinions may be due to a common unawareness of the multiple facets of SDH, which formed the basis for questioning the respondents' general opinion of it on two occasions: once at the beginning and once at the end of the questionnaire. The results show that a number of respondents did alter their initial opinion and most did so positively, thus confirming the hypothesis. These results support the idea that this field would gain from media exposure, with advertisements on television, in TV guides and/or on the Internet. This would allow for SDH viewers to gain a better understanding of the functioning of these subtitles, for potential viewers to acknowledge their existence and for subtitlers to gain coverage.

Further significant findings to emerge from this study are that:

- just like for hearing viewers, SDH audiences mostly watch films and news on television and they spend between two to four hours weekly doing just that;

- although the majority of respondents know the colour code by heart, 41% of them do not;
- the majority of participants found this code to be ‘always’ helpful when identifying various SDH features;
- several respondents complained about a lack of legibility with DTTV subtitles;
- the vast majority wanted musical scores, lyrics, singers and songs to be ‘always’ mentioned;
- they also wanted the same punctuation across subtitle types — an initial capital letter and a full stop;
- many participants would like to see a wider variety of paralinguistic elements in SDH;
- a quarter of the respondents find pre-recorded subtitles to be too fast to read and almost half of them feel the same way about live subtitles; and
- for almost half of the participants it is ‘almost always’ difficult to identify off-screen characters, while for 21% it is ‘sometimes’ difficult when characters are on-screen.

An implication of these results is the possible need for a revision of the current conventions for SDH on television, which could benefit from the incorporation of some of the findings. More particularly, further work needs to be undertaken in the following areas: character identification, colour codes, reading speed, paralinguistic elements.

However, a number of important limitations need to be considered. First, as more deaf people took part in this study than hard-of-hearing people, its participants are not representative of the French hearing-impaired population, where 94% are considered HoH.

Second, although the questionnaire reached respondents at a national level for the first time, the sample size was relatively small. Therefore, caution must be applied, as the findings might not be transferable to the rest of the hearing-impaired population. Third, as this survey was only distributed online, those who do not have access to the Internet were unable to participate. The same goes for respondents who might have trouble reading the French language. Finally, this study could have gained further insights into its respondents' opinions by including additional open-ended questions. These would have allowed participants to freely express their personal views on several aspects of SDH not mentioned or not developed in this questionnaire. That being said, these questions would have called for a different and somewhat more complex handling of the answers, which could not have been envisaged while aiming to reach a sizable portion of respondents.

Nonetheless, the results of this study have enhanced our understanding of SDH viewers' opinions on French televised subtitles, and it is hoped that this research will serve as a basis for future studies.

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4. Article 3

“National French guidelines in subtitling for the deaf and hard-of-hearing: an evaluation”

Tia Muller¹

Abstract: Published by the country’s audiovisual regulatory body (the CSA) the *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes*, a national quality standard consisting of a set of *critères* (rules) relating to television subtitles for the deaf and hard-of-hearing (HoH) in France, was signed and implemented in December 2011. The objective of the *Charte* was to establish minimum subtitling rules across television channels and programmes. This paper evaluates these rules in relation to other European guidelines, empirical research on subtitling for the deaf and HoH (SDH) and its addressees, the opinions of French deaf and HoH people captured in a 2010 survey, and the experiences of professionals working in the field of SDH in France. Using Arnáiz-Uzquiza’s (2012) typology for SDH parameters this assessment is structured according to pragmatic, technical, aesthetic-technical, aesthetic, linguistic and extralinguistic elements. This paper concludes with a call for more comprehensive guidelines relating to linguistic aspects, paralinguistic elements and music subtitles as the *Charte* fails to provide adequate direction on these issues. It also suggests that the current colour code used to identify characters could be replaced by name tags.

Keywords

subtitling for the deaf and hard-of-hearing; norms; France

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4.1. Introduction

In France the *Loi pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées* (the Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act (No. 2005-102)), passed by the government in 2005, required all state-owned and private channels with a minimum annual audience share of 2.5% to use adapted subtitles to make 100% of their programming accessible to the deaf and hard-of-hearing (HoH) by 12 February 2010 (Muller 2012). Prior to the introduction of this law, French channels were under no obligation to provide subtitling for the deaf and HoH (SDH). However, scholars, professionals and associations (Remael 2007; Jullien 2010, personal communication; Caasem 2010) lamented that regulations of this kind, which came into force across Europe around that time, promoted the rapid increase in the quantity of SDH to the detriment of quality.

The ensuing discussions in France between associations, subtitlers and the Conseil Supérieur de l'Audiovisuel (CSA) informed a directive in the 2010 governmental Program, which entailed the creation of a reference document about minimum SDH requirements (Secrétariat d'État chargé de la Famille et de la Solidarité 2010). This document, the *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes* (*Charte*),² was signed by major SDH stakeholders and put into practice on 12 December 2011. Written by a consortium of interested parties and published by the CSA, the *Charte* reflects customary French SDH norms or, as is the case with rules seven and 11, homogenizes them. It does not introduce anything new. Although the *Charte* is not legally binding for its signatories the CSA does, however, have the power to send a formal warning and later penalize those signatories who disregard it.

This article describes the *Charte* and studies its 16 constituent rules by evaluating them in relation to SDH addressees' opinions captured in a 2010 survey, other European guidelines, and empirical studies, in order to assess the validity of the components it sets

2. See Appendix A. [See Appendix E of this doctoral thesis]

out for all the stakeholders involved. The rules that make up the *Charte* correspond to what Hermans identifies as “strong, institutionalized norm(s)” that have been “issued by an identifiable authority armed with the power to impose sanctions for non-compliance” (1999, 82). Throughout this article the French *critères* has been translated as ‘rule(s)’, and ‘French set of rules’ is used to refer to the document that contains these rules—the *Charte*.

4.2. Methodology

Bartoll (2008) identified three subtitling parameters—pragmatic, linguistic and technical. Building on Bartoll’s classification Arnáiz-Uzquiza (2012) maintains the pragmatic and linguistic, but subdivides his technical parameter into three—aesthetic, technical and aesthetic-technical—and also creates an additional SDH-specific parameter, the extralinguistic. Each of Arnáiz-Uzquiza’s six parameters is defined by a number of characteristics that are, in turn, shaped by a range of ‘variables’. For example, the linguistic parameter is defined by ‘language’ and ‘density’, and these two characteristics can be further shaped by an ‘intralingual variable’ or by the ‘verbatim’ or ‘condensed’ variables respectively. This paper associates each of the *Charte*’s 16 rules with a SDH characteristic and then groups them using Arnáiz-Uzquiza’s typology.

Once grouped according to these parameters each of the *Charte*’s 16 rules are then evaluated, primarily in relation to three documents: a 2010 survey (French survey) that captured French deaf and HoH people’s opinions on SDH norms on television (Muller forthcoming), and the current guidelines used for SDH on television in two European countries, the UK and Spain (OFCOM 1999; AENOR 2012).³ The *Union Nationale des Associations de Parents d’Enfants Déficients Auditifs*, a deaf and HoH association, helped design the French survey.⁴ Its objective was to examine the participants’ opinions on SDH, focusing on the various techniques and methods employed by French television while also suggesting innovative approaches. The survey was posted on the association’s website, and

3. Norms or standards that exist in the USA, Canada, South America or Australia are not used in this study as their political, cultural and educational contexts vary greatly from those in Europe.

4. See Appendix B. [See Appendix D of this doctoral thesis]

responding to its 58 questions gave French SDH addressees their first opportunity ever to voice their opinion at a national level. Participation was voluntary and there were a total of 124 responses.

This article draws on other fields of knowledge. Indeed, due to its complexity and its ‘functional nature’, SDH, and by extension its study, draws on many different disciplines and areas of research—including Film Studies, Musicology, Deaf Studies,⁵ Linguistics, and within Translation Studies, interlingual subtitling, SDH theory and live subtitling—in order “to arrive at a better understanding of the whole” (Neves 2005, 314).

Finally, this article substantiates certain point by using material gathered by interviewing established SDH professionals in France. As research into SDH is in its infancy in France, insights from authorities in the field were of great value.

4.3. Pragmatic parameter

Arnáiz-Uzquiza’s (2012) pragmatic parameter includes addressees’ characteristics, SDH production’s aim, the production date, and its authoring. None of these elements are covered by the *Charte*’s 16 rules. However, they are discernible in its title, introduction, layout and signatories.

The *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes* can be translated as “Charter relating to the quality of subtitles addressed to the deaf or HoH.” It is rather unusual to use the term ‘charter’ as it refers to “constitutional laws established by a sovereign” (Robert Rey and Rey-Debove 2002, 406).⁶ There is a possible semantic link between this title and the issue of human rights as it evokes the *Charter of Fundamental Rights of the European Union* (2000). Additionally, there seems to be a practical link between the two documents as the European document, like the French set of rules, refers to people with disabilities and their right to “measures

5. Deaf with a capital letter refers socially to the Deaf community, for whom sign language is generally the mother-tongue; deaf written with a lowercase d refers to the medical condition (Sacks, 1990).

6. My translation.

designed to ensure their independence, social and occupational integration” (European Parliament; European Commission; European Council 2000, 14).

The conjunction ‘or’ in the title is used between the two categories of addressees, yet researchers normally use the conjunction ‘and’ (the deaf ‘and’ HoH) thereby bringing the two distinct groups together. The physiological, psychological and social differences between the deaf and HoH have been discussed extensively by Audiovisual Translation scholars, such as de Linde and Kay (1999), Neves (2005), Díaz Cintas (2009), and Bartoll and Martínez Tejerina (2010). Further studies by Báez Montero and Fernández Soneira (2010) and Pereira (2010a, 2010b) have shown that due to the groups’ differing needs, separate guidelines that would ultimately lead to varying sets of televised SDH should be envisaged. The title of the French set of rules could lead the reader to believe that different sets of subtitles for the two groups are being put forward; however, this is not the case. Instead, the preposition was chosen to highlight that a person with hearing loss is either deaf or HoH (Jullien 2013, personal communication).

The brief introduction to the six-page *Charte* contains an outline of the legal background (see *1. Introduction* above), restricts the rules’ scope to the medium of television, and reminds readers that each rule should be respected at all times when producing SDH. The main body of the document is divided into three sections that correspond to different types of programmes: all, pre-recorded and live. Under the ‘all programmes’ section, five rules outline issues such as subtitle editing and legibility. In the next section, ‘pre-recorded programmes not broadcast live’, nine rules cover subjects including reading speed and shot changes. There are then two final rules relating to ‘all live programmes broadcast live or subtitled in live conditions’ that deal with character identification and delays between speech and subtitles. Each of the 16 rules consists of up to two explanatory sentences. However, there are no accompanying examples, with the exception of two footnotes—the first illustrates the sound effect rule and the second the segmentation rule—and a detailed graphic that accompanies the point about required reading speed.

The *Charte* ends with the date it was signed, the names of the representatives from the *Ministère de la Culture et de la Communication*, the *Ministère des Solidarités et de la Cohésion Sociale*,⁷ and the CSA who acted as witnesses, and a list of 32 signatories and their organisational affiliations. The 32 signatories are grouped into three sub-categories: associations, agencies and broadcasting corporations. Distributed under these headings there are eight deaf and HoH national associations and one subtitlers’ association (Caasem); 13 subtitling agencies; and nine broadcasting corporations plus one media association. The nine broadcasting corporations represent the 26 state and privately-owned channels, which they own between them and that make up 100% of the digital terrestrial television (DTTV) operators in France, while the media association signed on behalf of an additional 33 cable, satellite or ADSL (via the Internet) television channels.

4.4. Technical parameter

Referring to the characteristics that are least visible to addressees (Arnáiz-Uzquiza 2012) the technical parameter is dealt with in the *Charte* solely through the ‘broadcasting norms’ rule.

Conforming to European regulations the *Charte* stipulates that subtitles broadcast on DTTV must be displayed in accordance with the European Standard, the *Digital Video Broadcasting (DVB); Subtitling systems*. First created in 1997 to homogenise subtitling display norms across European countries, the European Telecommunication Standard ETS 300 743 (European Broadcasting Union 1997) was updated to encompass new technologies in 2006 becoming the EN 300 743 standard (European Broadcasting Union 2006). The original standard, along with any future updates, was ratified by the French government as a departmental order on 21 December 2001 (Fabius 2001).

More flexible than the previous Teletext system DTTV subtitles are bit-map images that make it possible to employ a greater range of colours, symbols, font styles and sizes when

7. The Department of Culture and Communication and the Department of Solidarity and Social Cohesion.

creating subtitles. Unlike with the old system, the viewer does not have to turn off the subtitles in order to change channel.

4.5. Aesthetic-technical parameter

Arnáiz-Uzquiza (2012, 118) points out that the aesthetic-technical parameter affects “the subtitles’ visual aspect” and that rather than being “directly influenced by the subtitlers’ choices, is a consequence of the production process and of the configuration of the finished product.”⁸ The *Charte* contains two elements that relate to this parameter—reading speed and delay in live subtitling.

4.5.1. Reading speed

Rule six of the *Charte* stipulates that for all pre-recorded programmes the subtitle reading speed should be 12 characters per second (cps), 20 characters for two seconds, 36 characters for three seconds, and 60 characters for four seconds. It also specifies that there should be a 20% tolerance margin for these speeds.

Reflecting what is currently typical in France, these reading speeds allow for limited subtitle editing while remaining readable for the average reader (Jullien 2013, personal communication). Although slightly lower than the Spanish 15cps norm (AENOR 2012), the French recommendation is consistent with the British guidelines (OFCOM 1999). It is worth noting in relation to this that 70% of the deaf and 74% of the HoH respondents to the French survey stated that they found subtitles for pre-recorded programmes to be at the right speed for them to have time to read everything.

However, this means that 30% and 26% respectively acknowledged that they have difficulties in reading subtitles. Deaf people are known to find reading skills difficult to master. For example, it is typical for deaf 18-year-olds to have a reading age and writing skills similar to that of a hearing nine to 10-year-old (Lepot-Froment 2004). Further

8. My translation.

evidence in a French report notes that 54% of people with severe hearing loss aged between six and 25 state they have trouble reading, writing and counting, while the same is true for only 6% of their hearing counterparts (DREES 2007). It could, therefore, be argued that a slight reduction in reading speed might benefit all SDH viewers. However, this would require more extensive text editing—something that is not necessarily welcomed by deaf and HoH viewers (see 4.7.1 Editing section below) as it can make subtitles unreadable. This quandary imposes the conclusion that the current reading speed for pre-recorded programmes, although not satisfactory for all SDH viewers, is adequate for the majority of them.

The *Charte* does not set a reading speed for live subtitling in France. Similar to the situation in the UK and Spain this is currently dictated by how fast speakers talk. However, aiming to be exhaustive, the UK and Spain’s guidelines dedicate several paragraphs to the matter whereas the subject is not tackled in the French document. In the French survey 39% of deaf and 42% of HoH participants found live subtitles too fast, while 44% and 45% respectively found them to be just the right speed.⁹ These results indicate that further research on the average reading speed for live programmes is necessary to discern whether a maximum reading speed that maintains a minimum delay (see 4.5.2. Delay in live subtitling section below) should be set to improve accessibility for all.

4.5.2. Delay in live subtitling

Rule 16 of the *Charte* stipulates that during live events the delay between speech and the corresponding subtitle should be less than 10 seconds.

Live subtitling in France is mainly performed using speech recognition software¹⁰ or velotype keyboards.¹¹ French is a particularly difficult language to write due to its complex spelling system, high number of homophones, and countless grammatical rules. Furthermore, perfect spelling is mandatory at all levels and across all facets of society,

9. The remaining 17% and 13% respectively found live subtitles too slow.

10. See Arma’s contribution in this volume.

11. A velotype keyboard requires the user to press several keys simultaneously and produces syllables rather than letters.

including television. Consequently, unlike in any other country, it is common in France for channels to have as many as four people working on the production of live subtitles in order to eliminate errors (Caschelin 2013). This emphasis on eliminating errors causes a great deal of delay. For example, based on a live subtitle quality control test of the two principal French channels (the privately-owned TF1 and the state-owned France 2) during the debate between the two final candidates for the 2012 presidential elections—the fifth most watched programme of the year (Médiamétrie 2013)—the CSA found that on average (55% of the time) the subtitles on France 2 were delayed by between 11 and 20 seconds while on TF1 there was a five-to-10-second delay 37% of the time and an 11-to-20-second delay 28% of the time (CSA 2012). These results show that channels experience difficulties in achieving the delay of less than 10 seconds required by the *Charte*, which was already in effect at the time of this debate.

Lambourne et al. (2004) note that when events on screen require synchrony between the image and the sound, subtitle delays of more than five or six seconds can make comprehension problematic for viewers. On this basis the current delay in live subtitling should be reduced in line with the *Charte*'s rule (or further) to improve viewers' experience and comprehension of live events. One possible way to achieve this would be to stop prioritising perfect spelling over delay. Another would be to delay the broadcast of live events by a few seconds in order for subtitlers to produce the subtitles and release them simultaneously with the programme—the method used in the Netherlands (Romero-Fresco 2011). In this respect, it is significant that participants in the French survey rated “a minimum delay between speech and the display of the subtitle” second, while “few language mistakes” came fourth out of the five aspects of live subtitling they had to assess as most or least important to them.¹² Arguably this could be seen to support the need to reconsider the current approach to live subtitling in France.

12. Respondents had to rank the five aspects of live subtitling they considered to be most or least important to them. The results show that a good position on screen came first; a minimum delay between speech and the display of the subtitles, second; an acceptable reading speed, third; few language mistakes, fourth; and subtitles that include everything that is said, fifth.

4.6. Aesthetic parameter

This parameter refers to the visual aspects of subtitles (Arnáiz-Uzquiza 2012). The *Charte* covers four of these characteristics: number of lines, subtitle placement, box usage and shot changes. However, it fails to provide information on other aesthetic elements, such as font style and size, number of characters per line, subtitle justification, line spacing or synchrony with the image.

4.6.1. Number of lines

The third rule of the *Charte* stipulates that there should be up to two lines of subtitles for pre-recorded programmes and three for live ones.

The physical limitations of the size of the screen, the image itself and the subtitle reading time restrict the number of lines available for subtitles. For these reasons, most studies indicate that the maximum amount should be two full lines of text (Luyken, Herbst, Langham-Brown, Reid, and Spinhof 1991; Becquemont 1996; Ivarsson and Carroll 1998; Díaz Cintas and Remael 2007). However, depending on the type of programme, these researchers agree that three lines could occasionally be used. Like the *Charte*, the Spanish and British guidelines both recommend that three lines should only be used in exceptional circumstances and mostly for live programmes. As such, current research and European guidelines would seem to support the *Charte*'s stance on the optimal number of lines.

4.6.2. Subtitle placement

In France subtitles are usually placed at the bottom of the screen, but the *Charte* fails to endorse this norm as it does not specifically mention on-screen subtitle placement. However, part of the third rule of the *Charte* does suggest that, whenever possible, subtitles should not hide any on-screen information (names and titles of interviewees,

definitions, opening or closing credits) or other important visual elements such as maps, graphs or speakers' mouths—which allows for lip reading.

Indeed, subtitles should not obstruct important on-screen elements because information is lost and it may render the subtitle illegible. Not only do the British and Spanish guidelines support this approach but, when rating five different facets of live subtitles, participants in the French survey also deemed a good position on screen that would not hide any information to be most important. These factors suggest that, as indicated by the *Charte*, subtitles should not obstruct important on-screen elements.

4.6.3. Box

Rule five of the *Charte* stipulates that across all television networks DTTV subtitles should be displayed in a dark translucent box and that the letters should be outlined in black.

Associated more with the Teletext system and rarely used with DTTV subtitles, this box creates a better contrast between the image and subtitles making the latter easier to read. The issue raised comments from a number of the French survey participants, who noted that they would like it to be included at all times as they had experienced a decrease in legibility when digital subtitles were introduced. This has been corroborated by a later online survey conducted by the association Médias Sous-Titrés (Drouvroy-Simonnet 2011) in which 74% of participants voted in favour of the automatic inclusion of a box. A measure recommended in the British and Spanish guidelines, the *Charte* supports the improvement of on-screen legibility by including this rule.

4.6.4. Shot changes

The *Charte*'s rule 14 specifies that subtitles should remain discreet by respecting shot changes (i.e. they should not be displayed across these changes) and by following the rhythm of the programme as much as possible.

Indeed, subtitles that are shown across shot changes are confusing as they “cause the viewers to return to the beginning of a partially read subtitle and start re-reading” (de Linde and Kay 1999, 16). In practice, though, it is not always feasible to follow this rule. It is currently popular for films to feature rapid editing and a large number of shorter shots. Bordwell and Thompson (2008, 246) recently gave the example of *The Bourne Supremacy* in which the average shot length is “less than two seconds.” This fast pace makes it difficult for subtitlers to systematically respect shot changes while also respecting the rhythm of the film.

Moreover, usually added at the post-production stage, subtitles have the potential to disfigure images, which form the essence of audiovisual texts (Becquemont 1996). Although some degree of visual disruption is inevitable for deaf and HoH viewers, the *Charte* rightly suggests that subtitles should be as unobtrusive as possible, which as Neves (2005, 130) has previously pointed out facilitates the viewer’s processing load between images and subtitles therefore easing interpretation and comprehension.

4.7. Linguistic parameter

SDH consists, in part, of re-constructing the audio channel into written messages. The *Charte* covers two important elements of this process—editing and segmentation.

4.7.1. Editing

The first and second rules of the *Charte* state that subtitles should not only respect the oral message but also French spelling, grammar and conjugations, thus pointing towards a preference for edited rather than verbatim SDH, which convey everything that is said.

Although there is a perception amongst some deaf and HoH people that verbatim subtitles are the best means of receiving the same amount of information as hearing viewers (Kyle 1992; Neves 2005), they can be extremely difficult to follow due to high speech rates. Analysing speech rates in live programmes on BBC channels Romero-Fresco (2009) notes that sports coverage averages 160wpm and interviews 230wpm. These figures confirm that

if subtitles were displayed verbatim they would be too quick for most readers, and SDH readers in particular. The French survey results also support this, with respondents classifying verbatim subtitles as the least important element and placing greater value on acceptable reading speeds and fewer language mistakes. This preference indicates that, as suggested by the *Charte*, there is a need for some degree of editing in SDH.

However, editing is a complex exercise in SDH as subtitlers are forced to make “selective judgements” (de Linde and Kay 1999, 17). They must be cautious when altering words or sentence structure because the text’s intended meaning has to be maintained. Editing methods such as omission, condensation and reformulation need to be used carefully in order to preserve visual cohesion and narrative coherence (Neves 2005). For example, omitting easily lipread words could be extremely disconcerting for Deaf viewers, those with residual hearing or their hearing family members. Another example is markers of speech. Although not usually applicable to interlingual subtitles, including them in SDH could be beneficial as they often give an indication of a character’s personality. However, while the Spanish and British guidelines dedicate four and three pages to the editing of subtitles respectively, including various examples, no editing methods are discussed in the *Charte*. The failure of the French set of rules to address the issue could lead to disorientating divergences for SDH readers across channels or programmes as SDH subtitlers might choose differing editing techniques for similar situations.

4.7.2. Segmentation

In subtitling, segmentation is the division of the written text into sections or segments of syntactic units (Díaz Cintas and Remael 2007). The *Charte* specifies in its 13th rule that, to facilitate overall understanding, segmentation within a subtitle (line breaks) and over several subtitles needs to respect these units. This is illustrated in a footnote by an incorrect (*Il déteste les jeunes/filles.*) and a correct example (*Il déteste/les jeunes filles.*). This characteristic is discussed in a similar manner in the Spanish and British guidelines.

For readers to comprehend a written text, they need to decode it “by accessing, identifying and holistically combining letters into words, words into phrases and phrases into sentences” (Perego 2008, 213). This process, known as parsing, is usually done at the level of the syntactic unit. In other words, readers do not read word by word but rather search for groups of words. Deaf readers seem to act similarly and “seek the nucleus of syntactic units to create visual representations derived from the mental translation of the semiotic shape in sign language” (Virole and Martenot 2006, 467).¹³ As both hearing and Deaf viewers read texts at the syntactic unit level, it seems important that in relation to subtitles—another kind of text—the *Charte* should address optimal segmentation in an unambiguous manner.

A recent experiment used a subtitled video excerpt to test cognitive processing and recognition in relation to subtitle segmentation. Although only hearing participants took part in the test, the researchers involved concluded that “subtitle segmentation quality did not have a significant impact” on subtitle processing (Perego, Del Missier, Porta and Mosconi 2010, 263). Further empirical research is needed to ascertain whether or not a similar conclusion would be reached for Deaf and HoH participants.

4.8. Extralinguistic parameter

The extralinguistic parameter encompasses aspects that represent non-verbal information present in the audiovisual text (Arnáiz-Uzquiza 2012), this includes sound effects, music, paralinguistic elements and character identification.

4.8.1. Sound effects

Focused on the matter of sound effects, the tenth rule of the *Charte* stipulates that they must always be displayed in red. Although it has been shown that this colour is difficult to read on screen (Baker, Lambourne and Rowston 1984), using a separate colour for sound effect subtitles could help to make them easily recognisable. The British and Spanish

13. My translation.

guidelines also recommend using a distinct colour for such effects, albeit not red but other colours or combination of colours (background and/or letters).

The *Charte* further clarifies in a footnote that only those sound effects that are meaningful to the plot or cannot be deduced from the image should be described. This is supported by an explanation that in the case of an on-screen explosion it would be unnecessary to describe it with the word *Explosion* as this is already evident to the viewer. This approach, which reduces the decoding load for SDH readers, is recommended in various studies and guidelines (de Linde and Kay 1999; OFCOM 1999; Neves 2005; AENOR 2012).

4.8.2. Music and songs

The *Charte*'s tenth rule also states that music should be rendered in magenta. As with the colour red, research suggests that magenta should be avoided as it is considered difficult to read on screen (Baker et al. 1984). Although the British guidelines specify avoiding magenta, the colour did score well in the French survey, with 74% opting to describe it as 'satisfactory'. However, as magenta has commonly been used in France for three decades this choice might have more to do with SDH addressees' familiarity with the colour and how familiarity helps them to understand certain types of subtitle, rather than how legible it is on screen.

The *Charte* stipulates that for songs there should be a transcription of French and foreign lyrics, or by default, that there should be an indication of the singer's name and the song's title. However, it fails to give further guidance with regards to music. Bordwell and Thompson (2008, 273) stress the important role musical scores (music) play, explaining that "by reordering and varying musical motifs" filmmakers "subtly compare scenes, trace patterns of development, and suggest implicit meanings." This indicates that a lack of subtitles that interpret music would deprive viewers of aural cues that enrich narratives and aid comprehension. The fact that 81% of respondents to the French survey declared that they would like a description of musical scores suggests that this is an aspect that the *Charte* should have addressed. Explained in greater detail in the British and Spanish

guidelines, the exercise of adapting acoustic messages into written language can be very difficult in practice. It requires SDH subtitlers to have an understanding of music’s various functions within the narrative and therefore, as Neves (2008) points out, demands musical interpretation skills that they may not currently possess. Specific training might be required for them to be able to interpret and translate musical scores into written text. Moreover, because these subtitles may require different actions and skills it would be helpful if documents like the *Charte* outlined the distinction between songs and music more clearly.

4.8.3. Paralinguistic information

Paralanguage refers to the non-verbal signs contained within speech that modify meaning and which may convey emotion. These elements include timbre, resonance, loudness, tempo, pitch, intonation range, syllabic duration and rhythm (Poyatos 1993). Although the inclusion of “paralinguistic information [in subtitles] may be considered redundant for hearers, it is fundamental for the deaf” (Neves 2005, 149), as these signs often accompany the communicative act but are usually not visually interpretable. The *Charte* (rules 11 and 12) requires that words be put in brackets when they are whispered or are uttered as an aside, and that when several people speak at once the text should appear in capital letters.

However, the French set of rules does not mention how other paralinguistic elements should be rendered. This could lead to subtitlers in France using differing techniques, thus creating confusing dissimilarities for SDH viewers across channels, or could result in the failure to render these elements at all. The BBC guidelines dedicate three pages to the matter and give detailed explanations for sarcasm, irony, accents, stuttering, and silences (BBC 2009). Given that punctuation cannot fully translate all paralinguistic signs (Neves 2005, 148), it can be postulated that what Neves (2009, 161) calls ‘an explicitation’ of the elements is necessary. This technique, recommended by the BBC guidelines, consists of “making explicit in the target text information that is implicit in the source text” (Klaudy 2008, 80), e.g. where relevant, explanatory adjectives such as *Slurred* or *Ironic* should be placed at the beginning of subtitles. The majority of the French survey participants stated

that they would like paralinguistic signs to ‘always’ be included in the subtitles, supporting the argument that the *Charte* should have addressed a wider variety of these elements.

4.8.4. Character identification and location

When viewers do not have access to aural information, the easy identification and location of characters who are speaking is essential. As outlined in rules seven, eight, nine and 15, the *Charte* recommends that subtitlers should adhere to a combination of methods.

Firstly, it states that the colour code defined for SDH should be respected for all pre-recorded programmes. Recent research has revealed that this code, which is unique to France, was created between 1982 and 1984 by the National Institute of the Young Deaf of Paris in collaboration with a group of Deaf people (Constantinidis 2012, personal communication). Defined for the purpose of character identification in pre-recorded subtitles, this code stipulates the use of white for all on-screen dialogues, whether or not the character’s mouth is visible, and yellow for all off-screen dialogues. Cyan is used for characters’ interior monologues, narrators, and voice-overs in news reporting and documentaries. Green is used to indicate that a character is speaking a foreign language. In these cases, the specific foreign language is either spelt out (*He speaks English*) or, provided that this information is given to the hearing audience, translated into French. By contrast, in the UK and Spain one colour is normally assigned to a character throughout a programme (OFCOM 1999; AENOR 2012).

Secondly, the *Charte* stipulates that an en dash should be used to indicate every change of speaker and that the subtitle should be placed under the speaker. Although it has been in use for nearly thirty years and was created for and by the Deaf, it can be argued that this French colour code, along with the use of a dash and subtitle placement, is not always adequate for the identification and location of characters. For the colour code to be effective one first needs to know the meaning of each colour, yet 41% of the French survey participants answered that they did not know the colour code by heart. This is likely to

make decoding the subtitles more difficult and to increase the overall reading time required.

Furthermore, although the use of white, a dash and subtitle placement might help to locate speaking characters on screen, the task immediately becomes problematic if the camera position changes. Since free-ranging camera movements (orienting shots, crane shots, prolonged following shots, etc.) have come to constitute “a default menu for shooting any scene” (Bordwell 2006, 136), a subtitle may make the character on the right look as if s/he is on the left, thus complicating their identification. Moreover, using the colour yellow for characters located off screen might become insufficient when there is a group of people talking off screen or when there are voices of unknown characters off screen. It is worth noting here that 45% of the French survey participants stated experiencing difficulties when identifying off-screen characters.

Using the colour green should also perhaps be questioned in the context of multiple colours adding to the viewers’ decoding effort (Neves 2005). Multilingualism is a recent growing trend as films “increasingly star foreign actors, and take place in foreign locations” (Mingant 2010, 713). The most straightforward approach may be to use words such as *He speaks English* to preface the subtitle for each utterance in a foreign language prior to the translation into French. It could be posited that a decrease in the amount of colours from six to the three that are easiest to read on screen—white for character identification, yellow for sound effects and green for music—would improve legibility and therefore render unnecessary the dark translucent box currently used to make subtitles easier to read. The removal of this box would also minimise the impact on the original image.

Thirdly, the *Charte* in rule 15 states that for all live programmes, a name tag should be placed at the beginning of the subtitle and the appropriate colour code should be used particularly when several people speaking might become confusing. As they spell out characters’ names, these tags can be deemed the most efficient way to identify characters in both live and pre-recorded programmes. A similar approach can be seen in the Spanish and British guidelines, which stipulate that name tags should be used whenever confusion

around character identification is possible (OFCOM 1999, 14; AENOR 2012, 11). When asked which method they liked the most for pre-recorded programmes, an overwhelming 81% of the French survey participants found name tags satisfactory. This marked preference would seem to indicate that name tags, which are already the most accessible way to identify characters who are on or off screen in live programming (where the speech rate is faster and denser), should be also considered for pre-recorded programmes. Consequently, adding a colour to avoid confusion, as is currently requested for live subtitling, may be superfluous and add unnecessary complexity rather than clarification. Furthermore, it might slow down the subtitler's work and add to the deciphering effort for SDH viewers.

4.9. Conclusion

Although SDH has existed for over 30 years in France, the *Charte* represents a first attempt at creating a national quality standard. It indicates a willingness to address concerns about the declining quality of SDH. However, the *Charte* remains more of a stepping stone than a set of definitive guidelines as it fails to address a range of elements. Aspects such as font, characters per line, synchrony with the image, and subtitle justification are missing, as are detailed descriptions of linguistic issues such as editing. Also absent are signatures from scholars working in the field, the other principal French subtitlers' association (Ataa) as well as relevant references and a bibliography.

While aimed at experienced subtitlers and subtitling agencies, who are already familiar with industry jargon, and at broadcasters, who could then check that the pertinent rules have been applied, the *Charte* falls short of providing exhaustive guidance about how to resolve the issues that subtitlers face on a daily basis. The Spanish and British guidelines are more comprehensive; both explain most of the issues tackled in their French counterpart in greater detail and give explanatory examples. Pereira and Lorenzo (2005) argue that guidelines should not only outline generalities but should also explain specific issues in detail and suggest clear strategies that can be used to solve them, thereby enabling

those who are less experienced to use the same tactics when faced with similar problems. Based on this definition the *Charte* falls short of being an exhaustive guide. The inconsistent use of norms hinders deaf and HoH viewers, as adaptation time is then required each time they switch between channels, thereby hampering comprehension (Remael 2007). Had it been more precise and inclusive, the *Charte* may have gone some way to encouraging different subtitlers, subtitling agencies and broadcasters to use the same rules and to make similar linguistic choices, thereby improving consistency and aiding understanding.

The findings of this study have a number of important implications for future practice in France. Firstly, live subtitling could benefit from a set maximum reading speed. Secondly, as channels may experience difficulties in keeping within the required maximum delay between speech and subtitle in live SDH, the prioritisation of perfect spelling could be reviewed. Thirdly, failing to distinguish between or explain songs and musical scores might hinder subtitlers and hamper comprehension. Fourthly, a wider variety of paralinguistic elements could be addressed along with how they should be displayed. Fifthly, the current six-colour code could be replaced by a simpler three-colour code: white (with name tags for character identification), yellow for sound effects and green for music subtitles. In turn, this would mean that the dark translucent box surrounding subtitles could be removed as legibility would be improved. Finally, this study also constitutes a call for further empirical research on several SDH variables as there are a number of generally applied rules of thumb that should be tested. The results of this research support the idea that the *Charte* could be expanded, and that some existing practices should be questioned based on further research at a national level.

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5. Conclusions

Je vois comme je pourrais entendre.

Mes yeux sont mes oreilles.

J'écris comme je peux signer.

Mes mains sont bilingues.

(Laborit 1993, 215)

Ten years after the French Parliament passed the Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act (No. 2005-102), a number of shortcomings are present while much still remains to be completed (Cottineau 2015). Article 74 of this law addresses the accessibility for the deaf and HoH on television. Five years after its enforcement, a mere eleven national, public and private DTTV channels are affected from 546 existing ones, that is 2% of the channels under the jurisdiction of the CSA (Médiamétrie 2015; MAVISE 2014). Nonetheless, this is four more than in 2010. Moreover, the other 16 DTTV channels required by the CSA to make accessible at least 40% of their programmes have respected their minimum annual quota while the majority have even exceeded them (CSA 2014). In terms of accessibility on French television, the outcome five years on is, thus, mitigated. In a similar manner, the results of this study are somewhat mixed. In the next section, the main findings are set out and are then followed by the limitations, validity and replicability of this doctoral dissertation. A closing section completes this work with recommendations for further research.

5.1. Main Findings

Les sous-titrages à 100 % c'est bien,
mais garder la qualité comme avant c'est mieux !!
Donc, je souhaite voir le sous-titrage à 100% avec la qualité !!!
(Questionnaire respondent, 2010)

The aim of this study has been to examine whether deaf and hard-of-hearing viewers of subtitles designed for them, i.e. SDH, are satisfied with the norms of these subtitles as they are used on French television at the beginning of the second decade of the twenty-first century. A quantitative research strategy was selected to conduct a national online questionnaire to probe viewers' opinion of SDH. With its 58 questions, the survey gathered 124 completed answers. This doctoral research has been, to the best of my knowledge, the first on this subject in France and the first to involve French viewers of SDH at a national level. The results suggest that there is ample room for improvement in the French norms and, by extension, in the *Charte*.

In live subtitling, an improvement needs to take place concerning the delay between speech and the corresponding subtitle. Currently reported to be as high as 30 seconds (Malzac 2015), it could be preventing comprehension. The current prioritization of perfect spelling on all television channels could be the culprit as up to four people work on the production of live subtitles in order to eliminate errors prior to broadcast. A solution could be to delay by a few seconds the broadcast of live events in order for subtitlers to produce the corresponding subtitles without errors and on time to be released simultaneously with the programme. Suggested to all channels by the CSA (Malzac 2015), they are so far refusing on the account of the necessity of true live news. Nonetheless, the fact that this method is considered by the French audiovisual authority shows a possibility of it being used in the near future.

This study has shown that a number of limitations are present in the extralinguistic parameter. First of all, a harmonisation of the typographic solutions is required in both

sound effects and music subtitles to avoid confusing dissimilarities for viewers of SDH across channels. Second, a distinction between musical score, diegetic and non-diegetic songs is needed along with comprehensive guidance on how to subtitle them to provide viewers of SDH with essential aural cues and to aid comprehension. Third, a wider array of paralinguistic elements and their display should be addressed in an inclusive guideline. Undeniably, the *Charte* falls short of being an exhaustive guide on many levels as it fails to detail a number of elements faced on a daily basis by subtitlers and how to subtitle them.

The inadequacy of the French colour code has been identified on several levels. Created in the early eighties by the INJS, it has been the basis for norms for SDH ever since. In the past thirty years, the audiovisual translation and the telecommunication industries have witnessed some fundamental changes—digitalization, globalization of programmes, increasing amount of TV channels, and the introduction of thematic television channels. Yet, the colour code has remained the same. This study has questioned the legibility of the colours magenta and red.¹ Moreover, a difficulty in identifying off-screen (colour yellow) and on-screen characters (colour white) has been detected in the survey. The proposal of simplifying the six-colour code has been put forward consisting of a three-colour code: white (with name tags for character identification), yellow for sound effects and green for music subtitles. Furthermore, the dark translucent box surrounding subtitles could then be removed as legibility would be improved.

Raising awareness in media accessibility is a pending issue. The results of this doctoral thesis further support the idea that subtitling for the deaf and HoH in France would benefit from media exposure, with advertisements on television, in television guides and/or on the Internet. This would allow viewers of SDH to gain a better understanding of the functioning of these subtitles, potential viewers to acknowledge existence of such a service and subtitlers to gain coverage. Furthermore, viewers could become further implicated in

1. Although not annotated within this study, this lack of legibility was corroborated in conference presentations where enlarged screen shots of sound effects and music subtitles were displayed. On all occasions, the audience had difficulty reading these subtitles.

the decision-making towards new norms or any other aspects of SDH. This publicity would expose the profession of subtitler with the possible consequence of the introduction of royalties.

Scholars, professionals and associations have been complaining across Europe that regulations enforcing media accessibility have been promoting a rapid increase in the quantity of SDH to the detriment of quality. This study has shown that viewers of SDH in France agree with these accounts. Norms should be the reflection of performance instructions shared by a community (Toury 1995). In France, there exists a discrepancy between what the industries and the viewers see as right and wrong, adequate, and inadequate.

Although not directly linked to the hypothesis, two further findings were made in the course of this study. The first subtitles aimed at the deaf and HoH on French television were brought to light and dated. Broadcast on 27 March 1976, they were verbatim and displayed in yellow capital letters on France 2. Second, the analysed data of annual SDH output has shown that no channel attained the 100% mark by the deadline of 12 February 2010. In addition, the analysis revealed that two out of the three public service channels that had been offering SDH for nearly thirty years were providing the smallest SDH output in 2009 and 2010.

Finally, it is hoped that this doctoral dissertation has gone some way towards enhancing our understanding and knowledge of SDH in France and that it may serve as a basis for future research in the field.

5.2. Limitations, validity, replicability

Science relies on publicly reproducible sense experience
(that is, experiments and observations)
combined with rational reflection on those empirical observations.
(Sokal 2013, 10)

A number of considerations should be noted regarding this study. First, a limitation lies in the fact that the data on SDH output collected over a period of four days (two in 2009 and two in 2010) was extrapolated to annual figures. The estimated average might not express the actual output for those two years. Moreover, although meticulously carried out, a weekly national French television listings magazine was used for the data analysed where actual television recordings would have perhaps been more accurate.

Second, a weakness of this study lies in the size of the survey sample. Caution should be applied, as the findings are not transferable to the rest of the population. Indeed, the 124 participants cannot be representative of the deaf and HoH population in France, which is believed to stand at over five million people. Although it was launched nationally, the survey would have missed people without Internet access, those who had difficulty reading French or those who did not belong to a deaf and HoH association. Furthermore, although solely posted on deaf and HoH associations, dissatisfied viewers may have been more likely to participate in the survey as a way of voicing their negative opinions. As pointed out by Kyle, “a lack of understanding of how subtitles are made makes criticisms of them by viewers sometimes irrelevant” (1992, 50). However, this weakness does not undermine the results of the questionnaire, even more so since it was the first to be carried out in France at a national level.

The current investigation was, nonetheless, limited by Unisda's² refusal to advertise and participate in the questionnaire. This negative response arose out of the collaboration with

2. Union Nationale pour l'Insertion Sociale du Déficiant Auditif // National Union for the Social Integration of the Hearing Impaired <http://www.unisda.org/>

another deaf and HoH French association, UNAPEDA, on the questionnaire. These two deaf and HoH national associations have had a difference of opinion for a number of years. Although the source of their discordance could not be unveiled, they have not been cooperating for a number of decades. This conflict of interest affected the scope of the survey as Unisda is the most influential deaf and HoH association in France. It is the official government spokesperson and it sits on the standing committee of the National Advisory Council on Disability, unlike UNAPEDA. Its involvement in the current investigation could have meant a wider national reach, a higher number of participants and broader consequences. This refusal of communication and cooperation between these influential associations possibly further affects the opportunity for a more accurate census of the Deaf, deaf and HoH population in France.

In recent years, subtitling for the deaf and HoH (SDH) has been researched by scholars throughout Europe, many of whom have reported on the different and various SDH norms on television or in the cinema in their respective countries. A European-funded project (DTV4ALL) aimed to harmonize norms throughout European countries, thus enabling different users' needs to decode subtitles easily. These unified norms were intended to be a step towards the delocalization of SDH practice, thereby enabling a subtitling agency with a pivot file to produce SDH for several European countries by simply translating the file. However, this idea omitted important factors. The results show that the underlying features, and therefore norms of SDH, have a historical, political and sociological context. Manifestly, this affects the replicability of this study's outcome. Neves suggests that whereas "in the exact sciences a valid research project is said to be one that can be replicated to the same effect in other circumstances or contexts" (2007, 36) "[i]n the humanities, it is very difficult to arrive at any product (research outcome) that may be directly transposed to another, even if similar, context" (ibid.). This is true for this project, where the data is presented within a French setting and within specific historical and sociological contexts. Another study that could reproduce these particular instances would very likely arrive at different conclusions. However, this does not invalidate its results and these could form a starting point for further research.

5.3. Recommendations for further research

It is in nature of research
that further questions are raised by the work carried out.

(Kyle 1992, 144)

The proposal of simplifying the six-colour code to a three-colour code put forward in this doctoral thesis could be the basis for further research. Using a quantitative research strategy, the method would consist of conducting laboratory experiments whereby extracts of a range of contents—films, cartoons, news programmes, etc.—would be shown to hearers, deaf, Deaf and HoH viewers. Divided into two distinct groups, one would be shown the subtitled extracts with the old colour code and the other with the new. A series of written and/or oral questions would follow the viewing session to assess the level of comprehension of the extracts for all participants. In order for this experiment to be valid and its results of significance, it should be endorsed by the CSA and/or TV channels.

Furthermore, this study constitutes a call for further empirical research on a number of characteristics in subtitling for the deaf and HoH. Indeed, there are generally applied rules of thumb in SDH in France and in other countries that should be tested. These could include: line breaks and segmentation, viewers' recognition of emotion and intonation, colour legibility, and viewers' understanding of music subtitles. Laboratory experiments such as the one described above could be carried out and conducted with hearers, deaf, Deaf and HoH participants of several countries. Since “[t]he results of one country cannot be automatically extrapolated to other countries in different stages of development and with different educational system” (Remael 2007, 30), comparisons between countries could be made at a later stage with a harmonizing purpose.

The size of the survey sample used for this doctoral thesis constitutes a limitation. Endorsed by Unisda and the *Fédération Nationale des Sourds de France*, a similar study could be carried out as its reach could be consequentially larger. Using a cross-sectional design and a self-completion questionnaire, this survey could be aimed principally at deaf

and HoH participants. Its goal could be comparable to this one, although it could include further questions regarding cinemas, DVDs, Video on Demand and Internet subtitling. The structured interviewing method with face-to-face interviews could be carried out with Deaf participants and FSL interpreters. In addition, such survey could help the sector gain media exposure.

Subtitling for the deaf and HoH is a fairly new topic in academia in France. However, newspapers and TV programmes have been writing and mentioning it for the past thirty years, albeit to a limited amount. Using a content analysis method, a list of keywords could be drawn up to conduct searches in newspapers and TV programmes in the eighties, nineties and the first decade of the new millennium. This type of research could bring to light answers to such questions: when did news items on this topic first appear in these two media? Which newspaper or TV channels were the fastest in generating an interest in the topic? Which ones have shown the greatest interest in the topic? Or at what point did media interest begin to wane? A new literature review in subtitling for the deaf and HoH in France would be created which could serve as the basis for further research.

As of 12 February 2010 a number of channels have been required to subtitle 100% of their programme. Since that date, no official checks have been performed as the CSA only requires channels to provide annual SDH output estimations (CSA 2014). Using a content analysis method in a quantitative research strategy, an experiment could consist in recording subtitled television on those specific television channels that ought to provide 100% of SDH. The choice of date or dates (depending on the type of set-up) could be randomised providing that week and weekend days are both represented. This experiment would need to take into account the several special dispensations granted for certain types of programme specified by the CSA along with the advertisement airtime for each channel in order to arrive at accurate SDH outputs.

This present study was not specifically designed to analyse factors related to linguistic choices in French SDH. Using a case study design, two different studies could be

performed. A French film—no tampering of language in the dubbing phase—could be selected to analyse a number of SDH characteristics, or a variety of live and pre-recorded programmes could be opted for to examine a small amount of SDH characteristics on all the extracts. Performed within a French context, such studies could include research into the linguistic parameter and the extent to which subtitles are edited or verbatim, investigating the extent of condensed or verbatim subtitles as well as the use of techniques such as synonyms, paraphrase, reduction, explicitation, or conveyance of implied meaning. Combined with the results of the survey completed in the course of this PhD, this type of case-study could help bridge a gap between the work performed by subtitlers and the demands of the deaf and HoH communities in France.

Another aspect to be investigated is SDH subtitling as a profession in France. Departing from Chesterman's professional norms and using a qualitative interviewing method, such study could include the following elements: subtitlers' training; their legal status and professional recognition; their working conditions; the demands of the commissioner, and the needs of the audience. Carried out at a national level, a qualitative study of this type would help gain further knowledge into the nature of the field in France.

More broadly and not specifically applied to France, research should also be carried out with the think-aloud protocol. Used to understand some of the thought process of a subtitler as they work on a programme, this method and its results could be significant for translation agencies, television channels, subtitlers' training and other professional subtitlers.

Technological developments have introduced speech recognition software for online videos with automatic translations (Harrenstien 2009). This new technique, developed in the SAVAS project,³ could be suggested for application to SDH, and research could be carried out to see if this would be feasible. One of the possible effects of the use of such

3. The main goal of the SAVAS project is to develop a brand new Automatic Speech Recognition (ASR) technology for Multilingual Live Subtitling, specifically tuned to the needs of the Broadcasting and New Media Industries.
<http://www.fp7-savas.eu/>

technology could be a reduction from the current period of, for example, three days in France to subtitle a 90-minute film. This would be of interest for television channels and translation agencies.

Finally, SDH in France, and possibly other countries, would gain from the composition of a register of subtitled films. Such a catalogue could benefit film distributors, festival directors, cinema owners and managers, television channels as well as SDH addressees, cinema goers and professors with hearing-impaired pupils. A governmental report recommends the creation of such register which has already been requested by a dozen channels (Giffard 2012). It is worth noting that 80% of French films are pre-booked or co-produced by television channels. This means that for these films, SDH files form part of the selling contract. This registry would avoid the duplication of such files when films are sold to other parties and it would mean that the SDH files could be used on other forms of media (from films in the cinema, to DVDs, television and Video on Demand). The name of the subtitler or the subtitling agency would be included in the register, and would be used for the purposes of royalties as well as for any authorisations, such as altering the file or requesting its original extension. This type of information could be included in the International Standard Audiovisual Number (ISAN), a unique identifier for audiovisual works and related versions similar to ISBN for books, which could then be used internationally.

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Appendix A

Article 74 of Law 2005-102

Loi n° 2005-102 du 11 février 2005 pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées

Journal Officiel de la République Française n°36 du 12 février 2005 page 2353 texte n° 1

TITRE VI : CITOYENNETÉ ET PARTICIPATION À LA VIE SOCIALE

Article 74

I. - La loi n° 86-1067 du 30 septembre 1986 relative à la liberté de communication est ainsi modifiée :

1° Le treizième alinéa (5° bis) de l'article 28 est ainsi rédigé :

« 5° bis Les proportions substantielles des programmes qui, par des dispositifs adaptés et en particulier aux heures de grande écoute, sont accessibles aux personnes sourdes ou malentendantes. Pour les services dont l'audience moyenne annuelle dépasse 2,5 % de l'audience totale des services de télévision, cette obligation s'applique, dans un délai maximum de cinq ans suivant la publication de la loi n° 2005-102 du 11 février 2005 pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées, à la totalité de leurs programmes, à l'exception des messages publicitaires. La convention peut toutefois prévoir des dérogations justifiées par les caractéristiques de certains programmes. Pour les services de télévision à vocation locale, la convention peut prévoir un allègement des obligations d'adaptation ; »

2° Après le troisième alinéa de l'article 33-1, il est inséré un alinéa ainsi rédigé :

« La convention porte notamment sur les proportions des programmes qui, par des dispositifs adaptés et en particulier aux heures de grande écoute, sont rendus accessibles aux personnes sourdes ou malentendantes, en veillant notamment à assurer l'accès à la diversité des programmes diffusés. Pour les services dont l'audience moyenne annuelle dépasse 2,5 % de l'audience totale des services de télévision, cette obligation s'applique, dans un délai maximum de cinq ans suivant la publication de la loi n° 2005-102 du 11 février 2005 pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées, à la totalité de leurs programmes, à l'exception des messages publicitaires. La convention peut toutefois prévoir des dérogations justifiées par les caractéristiques de certains programmes. » ;

3° Le troisième alinéa du I de l'article 53 est complété par les mots : « ainsi que les engagements permettant d'assurer, dans un délai de cinq ans suivant la publication de la loi n° 2005-102 du 11 février 2005 pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées, l'adaptation à destination des personnes sourdes ou malentendantes de la totalité des programmes de télévision diffusés, à l'exception des messages publicitaires, sous réserve des dérogations justifiées par les caractéristiques de certains programmes » ;

4° Après l'article 80, il est rétabli un article 81 ainsi rédigé :

« Art. 81. - En matière d'adaptation des programmes à destination des personnes sourdes ou malentendantes et pour l'application du 5° bis de l'article 28, du quatrième alinéa de l'article 33-1 et du troisième alinéa de l'article 53, le Conseil supérieur de l'audiovisuel et le Gouvernement consultent chaque année, chacun pour ce qui le concerne, le Conseil national consultatif des personnes handicapées mentionné à l'article L. 146-1 du code de l'action sociale et des familles. Cette consultation porte notamment sur le contenu des obligations de sous-titrage et de recours à la langue des signes française inscrites dans les conventions et les contrats d'objectifs et de moyens, sur la nature et la portée des dérogations justifiées par les caractéristiques de certains programmes et sur les

engagements de la part des éditeurs de services en faveur des personnes sourdes ou malentendantes. »

II. - Dans un délai d'un an à compter de la publication de la présente loi, le Gouvernement déposera devant le Parlement un rapport présentant les moyens permettant de développer l'audiodescription des programmes télévisés au niveau de la production et de la diffusion, ainsi qu'un plan de mise en œuvre de ces préconisations.

A user-centred study on the norms of subtitling for the deaf and hard-of-hearing on television in France
Tia Muller

Appendix B

Screen shots of the French colour code: Teletext



Figure 5. White on-screen character. (Bones, M6)



Figure 7. On and off-screen characters. (Dr. Quinn, M6)



Figure 6. Yellow off-screen character. (Brothers and Sisters, TF1)



Figure 8. Music. (La spirale du mensonge, M6)



Figure 9. Paralinguistic element. (Des Jours et des Vies, France 2)



Figure 12. Symbol phone. (Au fil de la vie, TF1)



Figure 10. Foreign language. (Stonehenge, France 5)



Figure 13. Voice-over. (1 o'clock news, France 2)



Figure 11. Sound effect. (Météor, M6)

Appendix B

Screen shots of the French colour code: DTTV



Figure 14. On-screen voices. (*La tempête du siècle*, TF1)



Figure 16. Symbol telephone. (Source *La tempête du siècle*, TF1)



Figure 15. Off-screen voices. (*Brigades des Mers*, France 2)



Figure 17. Voice-over. (*Tous ensemble*, TF1)



Figure 18. Sound effect. (La tempête du siècle, TF1)



Figure 20. Continuation of sound effect and music. (Les Rois de la Glisse, M6)



Figure 19. Music. (Les Rois de la Glisse, M6)



Figure 21. Foreign language. (Le grand bétisier, M6)

Appendix C

Detailed SDH output years 2000 to 2010

SDH output figures per channel from 2000 to 2008

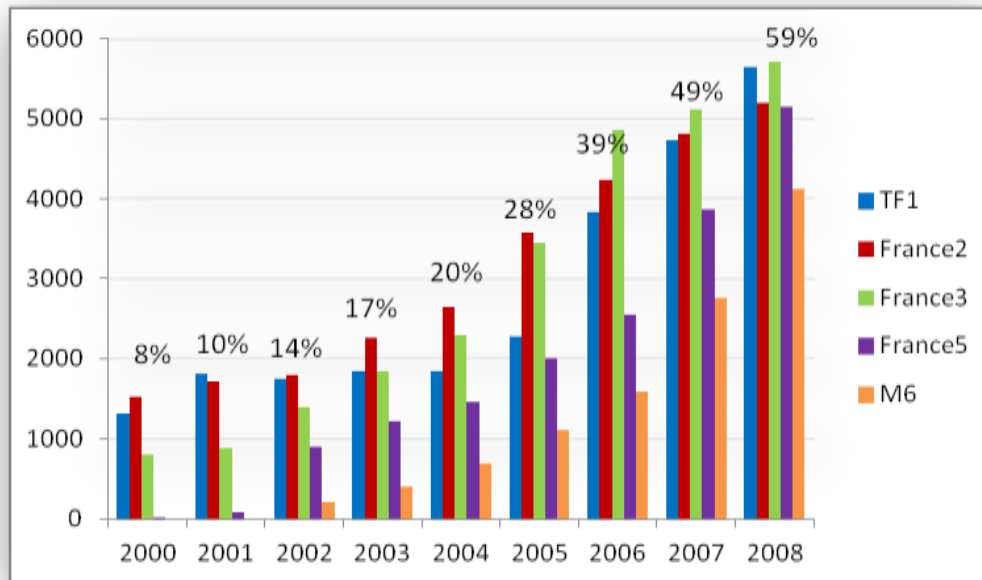


Figure 22. Annual SDH output per channel. (Média Sous-titrés et CSA)

Analysis of SDH on French channels

The weekly national French television listings magazine *TéléPoche* was used for the data analysed in this section. As advertisements are not subtitled, their airtime was deducted pro rata and per channel from the daily number of subtitles. Since January 2009, state channels are no longer allowed to air advertisements between 8pm and 6am and their total duration cannot exceed two hours and sixteen minutes per day (Braganti 2010). The average daily length of time allocated to advertisements on private channels is also regulated by the

government and controlled by the CSA. It is limited to three hours and thirty-six minutes per day of broadcasting (Braganti 2010).

Analysis in May 2009

Subtitling on French Television on Sunday 24 May 2009 – an overview

Channel	SDH	No subtitles	Percentage SHD	Percentage No Subtitles
TF1	16:05	07:55	67%	33%
France 2	13:40	10:20	57%	43%
France 3	18:34	05:26	77%	23%
France 5¹	12:36	07:24	63%	37%
M6²	09:55	10:05	50%	50%

Table 32. Subtitling on Sunday 24 May 2009. (TéléPoche 2009)

Subtitling on French Television on Sunday 24 May 2009 – Per channel

Channel	Time	Programmes not subtitled	Programme length
TF1	04:35	Musique	00:25
	10:15	Auto moto	00:45
	11:00	Téléfoot	01:00
	13:15	Formule 1 : Grand Prix de Monaco	02:50
	01:45	L'actualité du cinéma	00:05
		Total not subtitled	05:05
		Total not subtitled including advertisement	07:55

France 2	03:45	Thé ou café	00:45
	07:00	Thé ou café	01:05
	08:05	Rencontres à XV	00:25
	08:30	Émissions religieuses	02:00
	12:55	Rapport du loto	00:05
	13:20	13h15, le dimanche	00:40

1. Note that on Sunday 24 May France 5 broadcast for 20 hours.

2. Note that on Sunday 24 May M6 broadcast for 20 hours.

18:40	Stade 2	01:20
22:35	Stade 2 dernière	00:10
00:35	Journal	00:15
00:50	Retour à Roland-Garros	00:55
01:45	13h15, le samedi...	00:25
02:10	Thé ou café	00:50
	Total not subtitled	08:55
	Total not subtitled including advertisement	10:20

France 3	04:50	L'hebdo de la mer	00:10
	05:40	Les matinales	00:20
	06:00	Euronews	00:35
	11:35	La vie d'ici	00:25
	14:55	Keno	00:05
	16:40	Faut rigoler !	00:15
	22:15	Journal / Tout le sport	00:35
	00:40	Freaks	01:05
		Total not subtitled	03:30
	Total not subtitled including advertisement	05:26	

France 5	09:55	La grande librairie	01:10
	13:30	Revu et corrigé	01:35
	16:35	Médias, le magazine	01:05
	19:00	La traversée du miroir	00:55
	20:25	Avis de sorties	00:10
	22:20	Ripostes	01:10
		Total not subtitled	06:05
		Total not subtitled including advertisement	07:24

M6	07:00	M6 Boutique	00:30
	07:30	Starsix music	02:00
	11:45	Turbo	00:35
	12:20	Sport 6	00:10
	12:30	Accès privé	01:05
	18:50	D & Co	00:55

20:00	E = M6	00:30
20:30	Sport 6	00:10
00:05	L'homme sans ombre 2	02:25
	Total not subtitled	08:20
	Total not subtitled including advertisement	10:05

Table 33. Subtitling per channel on Sunday 24 May 2009. (TéléPoche 2009)

Subtitling on French Television on Tuesday 26 May 2009 – an overview

Channel	SDH	No subtitles	Percentage SDH	Percentage no subs
TF1	16:30	07:30	69%	31%
France 2	13:17	10:43	55%	45%
France 3	18:52	05:08	79%	21%
France 5³	12:46	09:14	56%	44%
M6⁴	12:02	08:58	59%	41%

Table 34. Subtitling on Tuesday 26 May 2009. (TéléPoche 2009)

Subtitling on French Television on Tuesday 26 May 2009 – Per channel

Channel	Time	Programmes not subtitled	Programme length
TF1	04:40	Musique	00:20
	05:55	Docteur Globule	00:50
	10:10	10h le mag	01:05
	23:20	Enquêtes et révélations	01:20
	00:40	Au field de la nuit	01:00
		Total not subtitled	04:35
		Total not subtitled including advertisement	07:30
France 2	03:35	24 heures d'info	00:15
	03:50	Retour a Kalimantan	00:50
	05:40	24 heures d'info	00:20
	06:00	Les z'amours	00:30

3. Note that on Tuesday 26 May, France 5 broadcast for 22 hours.

4. Note that on Tuesday 26 May, M6 broadcast for 21 hours.

06:30	Télématin	02:10
08:40	Elections européennes	00:15
09:45	C'est au programme	01:10
10:55	Motus	00:35
12:50	Rapport du Loto	00:10
19:00	N'oubliez pas les paroles !	01:00
23:55	Journal	00:20
00:15	Retour à Roland-Garros	00:50
01:50	20 ans à Moscou	00:55
	Total not subtitled	09:20
	Total not subtitled including advertisement	10:43

France 3	05:45	Les matinales	00:15
	06:00	Euronews	00:45
	10:20	C'est mieux le matin	00:45
	11:35	Consomag	00:05
	14:55	Sénat info	00:05
	16:05	Keno	00:05
	17:45	Elections européennes	00:15
	20:00	Un jour à Roland-Garros	00:10
	22:30	Journal / Tout le sport / Élections européennes	00:45
		Total not subtitled	03:10
	Total not subtitled including advertisement	05:08	

France 5	05:35	C dans l'air	00:50
	06:45	L'emploi par le Net	00:05
	11:00	Avis de sorties	00:10
	13:25	Élections européennes	00:15
	13:40	Le magazine de la santé	00:55
	14:35	Allô, docteurs	00:50
	17:30	C à dire ?!	00:15
	17:45	C dans l'air	01:15
	19:00	Le magazine de la santé	00:50
	19:50	Allô, docteurs	00:30
	20:20	C à dire ?!	00:15
	22:35	Elections européennes	00:05

22:40	C dans l'air	01:05
23:45	Avis de sorties	00:10
00:40	Allô, docteurs	00:30
	Total not subtitled	08:00
	Total not subtitled including advertisement	09:14

M6	06:30	M6 boutique	00:35
	07:45	Drôle de réveil !	01:50
	09:05	M6 boutique	00:55
	10:00	Starsix music	01:20
	17:55	Un dîner presque parfait	00:55
	18:50	100% mag	00:55
	20:30	Déformations professionnelles	00:10
		Total not subtitled	06:40
	Total not subtitled including advertisement	08:58	

Table 35. Subtitling per channel on Tuesday 26 May 2009. (TéléPoche 2009)

Analysis in February 2010

Subtitling on French Television on Sunday 7 February 2010 – an overview

Channel ⁵	SDH	No subtitles	Percentage SHD	Percentage No Subtitles
TF1	16:17	07:43	68%	32%
France 2	14:38	09:22	61%	39%
France 3	17:03	06:57	71%	29%
France 5	17:49	06:11	74%	26%
M6	19:37	04:23	82%	18%

Table 36. Subtitling on Sunday 7 February 2010. (TéléPoche 2010)

Subtitling on French Television on Sunday 7 February 2010 – Per channel

5. On DTTV France 5 and M6 broadcast for 24 hours, 365 days a year.

Channel	Time	Programmes not subtitled	Programme length	
TF1	10:20	Automoto	00:40	
	11:00	Téléfoot	01:05	
	01:25	L'actualité du cinéma	00:05	
	01:30	Le club de l'économie	00:35	
	02:05	Le blog politique	00:25	
	02:25	La ferme célébrité en Afrique	00:50	
	03:15	Reportages	00:30	
	05:15	Musique	00:15	
	05:30	Reportages	00:25	
			Total not subtitled	04:50
		Total not subtitled including advertisement	07:43	
France 2	08:00	Rencontres à XV	00:30	
	11:50	C'est aussi de l'info	00:15	
	13:20	13h15, le dimanche...	00:40	
	17:55	Stade 2	00:55	
	23:35	Journal	00:15	
	00:35	Vivement dimanche prochain	00:55	
	01:30	13h15, le dimanche...	01:00	
	02:30	Thé ou café	00:50	
	03:20	La fatalité ou les secrets de la salle d'ambre	00:20	
	03:50	24h d'infos	00:20	
	04:10	Dans le secret...	01:00	
	05:10	Stade 2	00:50	
			Total not subtitled	07:50
			Total not subtitled including advertisement	09:22
France 3	05:40	Les matinales	00:20	
	06:00	Euronews	00:35	
	11:35	La vie d'ici	00:25	
	12:50	30 millions d'amis	00:40	
	13:30	Faits divers, le mag	00:55	
	14:55	Keno	00:05	
	15:00	En course sur France 3	00:20	

	20:00	Tout le sport	00:10
	00:00	La Viaccia	01:40
		Total not subtitled	05:10
		Total not subtitled including advertisement	06:57
France 5	17:40	C Politique	01:20
	03:00	Multidiffusions	03:00
		Total not subtitled	04:20
		Total not subtitled including advertisement	06:11
M6	07:00	M6 Boutique	00:30
	13:10	Sport 6	00:15
	20:30	Sport 6	00:10
		Total not subtitled	00:55
		Total not subtitled including advertisement	04:23

Table 37. Subtitling per channel on Sunday 7 February 2010. (TéléPoche 2010)

Subtitling on French Television on Friday 12 February 2010 – an overview

Channel ⁶	SDH	No subtitles	Percentage SHD	Percentage No Subtitles
TF1	17:38	06:22	73%	27%
France 2	14:20	09:40	60%	40%
France 3	20:04	03:56	84%	16%
France 5	14:29	09:31	60%	40%
M6	16:39	07:21	69%	31%

Table 38. Subtitling on 12 February 2010. (TéléPoche 2010)

Subtitling on French Television on Friday 12 February 2010 – Per channel

6. On DTTV France 5 and M6 broadcast for 24 hours, 365 days a year.

Channel	Time	Programmes not subtitled	Programme length
TF1	08:30	Teleshopping	00:50
	12:00	Attention a la marche!	01:00
	13:50	Euro millions	00:05
	23:15	Link, la vie en face	00:55
	04:35	Musique	00:25
		Total not subtitled	03:15
		Total not subtitled including advertisement	06:22

France 2	06:30	Telematin	02:35
	09:55	C'est au programme	01:05
	13:55	Consomag	00:05
	14:00	Toute une histoire	01:10
	15:10	Comment ca va !	01:05
	23:00	Vous aurez le dernier mot !	01:35
	00:35	Journal	00:15
	02:25	24h d'infos	00:20
		Total not subtitled	08:10
		Total not subtitled including advertisement	09:40

France 3	05:40	Les matinales	00:10
	06:00	Euronews	00:20
	11:35	Consomag	00:35
	13:30	En course sur France 3	00:25
	14:50	Keno	00:05
	20:00	Tout le sport	00:15
	00:00	Tout le sport	00:35
		Total not subtitled	01:50
		Total not subtitled including advertisement	03:56

France 5	14:30	Allo, docteurs	00:40
	17:25	C l'info	00:05
	17:30	C a dire ? !	00:15
	17:45	C dans l'air	01:15
	19:00	C a vous	00:55

20:25	C a dire ? !	00:10
22:40	Expression directe	00:05
22:45	C dans l'air	01:05
00:40	Les routes de l'impossible	00:55
03:00	Multidiff.	02:35
	Total not subtitled	08:00
	Total not subtitled including advertisement	09:31

M6	08:10	M6 Clips	00:15
	08:35	M6 boutique	01:20
	09:55	Absolument stars	01:15
	17:50	Un diner presque parfait	01:00
	20:05	Camera café 2	00:35
		Total not subtitled	04:25
		Total not subtitled including advertisement	07:21

Table 39. Subtitling per channel on Friday 12 February 2010. (TéléPoche 2010)

Yearly output 2009 and 2010

Channels	2009		2010	
	Output	Percentage	Output	Percentage
TF1	5,943	68%	6,187	71%
France 2	4,915	56%	5,286	60%
France 3	6,832	78%	6,771	77%
France 5	4,629	60%	5,895	67%
M6	4,003	54%	6,619	76%
Annual	26,323	63%	30,757	70%

Table 40. Annual output for 2009 and 2010

Appendix D

French questionnaire



Enquête sur le sous-titrage pour sourds et malentendants sur les chaînes de télévision française

Cette enquête a pour but de nous permettre de connaître les préférences de certains des utilisateurs des sous-titres à la télévision française, les personnes sourdes et malentendantes. Nous souhaitons comprendre ce que représente un sous-titre de qualité pour eux.

Nous vous serions reconnaissants de bien vouloir prendre quelques minutes pour répondre aux questions ci-jointes ou de bien vouloir faire parvenir cette enquête à toutes personnes concernées.

Votre participation est totalement volontaire et gratuite. Vous pouvez l'interrompre à n'importe quel moment sans avoir à vous justifier ; les droits dont vous bénéficiez auprès de l'UNAPEDA n'en seront pas modifiés.

Pour remplir ce questionnaire hors ligne, vous pouvez télécharger la version PDF ci-dessous et le renvoyer à l'adresse email suivante : HHlaetitia.muller@campus.uab.cat ou par télécopie au 09 58 88 70 84 ou par courrier à UNAPEDA, 90 rue Barrault 75013 PARIS.

Vos réponses seront traitées en toute confidentialité et sont conservées sur un serveur sécurisé. Si toutefois vous vouliez nous faire part de vos remarques, vous pouvez nous contacter à l'adresse suivante UNAPEDA, 90 rue Barrault 75013 PARIS.

Il n'y a pas de date limite, cependant nous aimerions pouvoir commencer à analyser les réponses à partir de septembre 2010.

Les résultats de cette enquête seront publiés sur le site de l'association UNAPEDA : www.unapeda.asso.fr avant la fin de l'année.

Nous vous remercions pour votre aide précieuse et pour votre temps consacré à cette enquête.

Tia Muller

Thèse sur le Sous-titrage pour Sourds et Malentendants à la Télévision Française, UAB, Espagne

Pierre Roger

Chef de Service à UNAPEDA'Services.

Auriane Binet

Professeur de LSF à UNAPEDA'Services.

I. Vos habitudes télévisuelles

1.1. Combien d'heures par jour regardez-vous la télévision ?

0h	<input type="checkbox"/>	3-4h	<input type="checkbox"/>
1-2h	<input type="checkbox"/>	4-5h	<input type="checkbox"/>
2-3h	<input type="checkbox"/>	5-6+h	<input type="checkbox"/>

1.2. Quelle(s) type (s) d'émission(s) regardez-vous le plus souvent ?

Série	<input type="checkbox"/>	Actualités	<input type="checkbox"/>
Film	<input type="checkbox"/>	Sport	<input type="checkbox"/>
Jeu	<input type="checkbox"/>	Magazine	<input type="checkbox"/>
Documentaire	<input type="checkbox"/>	Divertissement	<input type="checkbox"/>

1.3. Quels sont les noms de vos 3 émissions préférées ?

1
2
3

1.4. Utilisez-vous les sous-titres lorsque vous regardez la télévision ?

Toujours	<input type="checkbox"/>	10-25% du temps	<input type="checkbox"/>
Plus de 75% du temps	<input type="checkbox"/>	Moins de 10% du temps	<input type="checkbox"/>
50-75% du temps	<input type="checkbox"/>	Jamais	<input type="checkbox"/>
25-50% du temps	<input type="checkbox"/>		

1.5. Comment savez-vous si une émission sera sous-titrée ou pas ?

Teletexte	<input type="checkbox"/>	Guides télé	<input type="checkbox"/>
Annonces télévision	<input type="checkbox"/>	Amis/Relations	<input type="checkbox"/>
Sites internet	<input type="checkbox"/>		

1.6. Que pensez-vous des sous-titres télévisuels en général ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

II. Le code couleurs des sous-titres

2.1. Connaissez-vous le code couleurs des sous-titres par cœur ?

Oui	<input type="checkbox"/>	Non	<input type="checkbox"/>
-----	--------------------------	-----	--------------------------

2.2. Pensez-vous que l'usage des couleurs dans les sous-titres rend une émission facile à suivre ?

Toujours	<input type="checkbox"/>	Presque toujours	<input type="checkbox"/>
Parfois	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

2.3. Que pensez-vous des couleurs utilisées ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.4. Pourquoi ?

--

--

2.5. Que pensez-vous de la couleur blanche pour les dialogues de personnes à l'écran ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.6. Savez-vous reconnaître qui parle lorsqu'un groupe de gens est à l'écran ?

Toujours	<input type="checkbox"/>	Parfois	<input type="checkbox"/>
Presque toujours	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

2.7. Que pensez-vous de la couleur jaune pour les dialogues de personnes hors écran ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.8. Savez-vous reconnaître qui parle dans un groupe de gens hors écran ?

Toujours	<input type="checkbox"/>	Parfois	<input type="checkbox"/>
Presque toujours	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

2.9. Que pensez-vous des tirets (-) en début de phrase pour identifier un personnage ? Par ex. - Je ne sais pas.

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.10. Que pensez-vous de l'utilisation de plusieurs points de ponctuation (!) (!?) lorsqu'une personne parle fort ou est fâchée ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.11. Que pensez-vous de l'utilisation de majuscules lorsque plusieurs personnes disent la même chose en même temps, par ex. - AU REVOIR. ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.12. Pensez-vous que des sous-titres qui indiquent l'intonation seraient utiles, par ex. (Ironique) ?

Toujours	<input type="checkbox"/>	Parfois	<input type="checkbox"/>
Presque toujours	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

2.13. Pensez-vous que des sous-titres précisant l'accent seraient utiles, par ex. (Accent américain) ?

Toujours	<input type="checkbox"/>	Parfois	<input type="checkbox"/>
Presque toujours	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

2.14. Que pensez-vous de la couleur cyan (bleue) pour un narrateur ou les pensées d'un personnage ?

Satisfaisant	<input type="checkbox"/>	Insuffisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>	Pas efficace du tout	<input type="checkbox"/>

2.15. Que pensez-vous de la couleur verte pour signaler une langue étrangère ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

2.16. Que pensez-vous de la couleur rouge pour les effets sonores ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

2.17. Pour les effets sonores, que préférez-vous ?

Tous les sons doivent être dans les sous-titres		Seulement les sons nécessaires à la compréhension de l'émission	
---	--	---	--

2.18. Comment préférez-vous que les sons soient décrits ?

Utilisation de mots qui reproduisent les sons (atchoum!)		Description de ce qu'est le son (Il éternue)	
--	--	--	--

2.19. Souhaitez-vous de la ponctuation dans les sous-titres de sons et de musique ?

Une majuscule au début		Des parenthèses entourant les sous-titres	
Un point final		Aucune ponctuation n'est nécessaire	

2.20. Que pensez-vous de la couleur magenta pour les effets de musique ?

Satisfaisant		Très mauvais	
Mauvais		Bien	

2.21. Les sous-titres d'effets de musique vous semblent-ils ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

2.22. Souhaitez-vous que les titres, l'interprète et les paroles des chansons soient indiqués dans les sous-titres ?

Toujours		Presque toujours	
Jamais		Parfois	

2.23. Que pensez-vous des ellipses (...) qui indiquent qu'il n'y a aucun son pendant plus de 20 secondes ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

2.24. Lorsqu'il y a de la musique instrumentale ou de fond dans un film ou une série, que préférez-vous ?

Une indication du genre de musique, par ex. (Musique angoissante)		Une indication que c'est une musique de fond, par ex. (Musique de fond)	
Un symbol indiquant qu'il y a de la musique, par ex. (...)		Aucune indication, c'est inutile	

III. Les sous-titres des séries/films et des journaux

3.1. Que pensez-vous de la taille des lettres ?

Satisfaisant		Insuffisant	
--------------	--	-------------	--

Bien		Pas efficace du tout	
------	--	----------------------	--

3.2. Pourquoi ?

--

3.3. Que pensez-vous du type d'écriture utilisée (Police) ou (Police) ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

3.4. Pourquoi ?

--

3.5. Pour vous, les sous-titres de films/séries sont

Trop rapide, je ne peux pas les lire		Trop lent, je peux les relire plusieurs fois	
J'ai le temps de tout lire			

3.6. Selon vous, les sous-titres de films/séries doivent

Contenir tout ce qui est dit même si cela veut dire que les sous-titres resteront moins longtemps à l'écran		Contenir seulement les éléments essentiels à la compréhension du programme avec des sous-titres plus longtemps à l'écran	
---	--	--	--

3.7. Pour vous, les sous-titres des journaux ou des événements sportifs sont

Trop rapide, je ne peux pas les lire		Trop lent, je peux les relire plusieurs fois	
J'ai le temps de tout lire			

3.8. Où préférez-vous que les sous-titres soient positionés à l'écran ?

En-bas de l'écran		En-haut et en-bas de l'écran	
En-haut de l'écran		Au-dessus de tout commentaire	

3.9. Selon vous, les sous-titres des informations doivent

Contenir tout ce qui est dit même si cela veut dire que les sous-titres resteront moins longtemps à l'écran		Contenir seulement les éléments essentiels à la compréhension du programme avec des sous-titres plus longtemps à l'écran	
---	--	--	--

3.10. Que pensez-vous des vignettes noms pour l'identification de personnes, par ex. Bruce Toussaint:

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

3.11. Que pensez-vous d'un changement de couleur pour chaque nouvel interlocuteur ?

Satisfaisant		Insuffisant	
Bien		Pas efficace du tout	

3.12. Pour les sous-titres sportifs ou des journaux, classez par ordre de préférence (1 à 5) les éléments suivants :

Un décalage minimum entre la parole et l'affichage des sous-titres		Les sous-titres comportent tout ce qui est dit	
--	--	--	--

Une vitesse de lecture acceptable	<input type="checkbox"/>
Peu de fautes de Français	<input type="checkbox"/>

Un bon positionnement à l'écran	<input type="checkbox"/>
---------------------------------	--------------------------

3.13. Comment préférez-vous l'affichage des sous-titres des journaux réalisés en direct ?

Mot à mot (les mots s'affichent les uns après les autres)	<input type="checkbox"/>
---	--------------------------

En bloc (plusieurs mots s'affichent d'un coup)	<input type="checkbox"/>
--	--------------------------

3.14. Que pensez-vous des sous-titres télévisuels en général ?

Satisfaisant	<input type="checkbox"/>
Bien	<input type="checkbox"/>

Insuffisant	<input type="checkbox"/>
Pas efficace du tout	<input type="checkbox"/>

IV. Vous-même

4.1. Êtes-vous :

Homme	<input type="checkbox"/>
-------	--------------------------

Femme	<input type="checkbox"/>
-------	--------------------------

4.2. Vous avez :

Moins de 20 ans	<input type="checkbox"/>
De 30 à 40 ans	<input type="checkbox"/>
De 50 à 60 ans	<input type="checkbox"/>

De 20 à 30 ans	<input type="checkbox"/>
De 40 à 50 ans	<input type="checkbox"/>
Plus de 60 ans	<input type="checkbox"/>

4.3. Votre niveau d'études :

CAP/BEP	<input type="checkbox"/>
BAC/BAC PRO/BT/BP	<input type="checkbox"/>

DEUG/Licence	<input type="checkbox"/>
Doctorat	<input type="checkbox"/>

4.4. Êtes-vous :

Sourd	<input type="checkbox"/>
Malentendant	<input type="checkbox"/>
Professionnel s'occupant de personnes sourdes et malentendantes	<input type="checkbox"/>

Devenu Sourd	<input type="checkbox"/>
Entendant vivant avec des personnes sourdes et/ou malentendantes	<input type="checkbox"/>

4.5. À quel âge a-t-on découvert votre surdité ou à quel âge êtes-vous devenu(e) sourd(e) ?

Naissance	<input type="checkbox"/>
Avant 2 ans	<input type="checkbox"/>
2-4 ans	<input type="checkbox"/>
5-19 ans	<input type="checkbox"/>

20-29 ans	<input type="checkbox"/>
30-49 ans	<input type="checkbox"/>
> 50 ans	<input type="checkbox"/>

4.6. Avez-vous un handicap associé à votre surdité ? Si oui, lequel ?

Oui	<input type="checkbox"/>
-----	--------------------------

Non	<input type="checkbox"/>
-----	--------------------------

4.7. Souffrez-vous de daltonisme ?

Oui	<input type="checkbox"/>
-----	--------------------------

Non	<input type="checkbox"/>
-----	--------------------------

4.8. Pour compenser votre surdité, utilisez-vous un dispositif de correction auditive ?

Contours d'oreille		Implant cochléaire	
Intra-auriculaires		Aucun dispositif	

4.9. Quel est votre mode de communication ?

Langue des Signes Française (LSF)		Français oral avec LPC	
Français signé		Bilingue - LSF + Français oral	
Français oral			

4.10. Combien d'heures lisez-vous journaux, livres, ... par semaine ?

0h		3-4h	
1-2h		4-5h	
2-3h		5-6+h	

4.11. Éprouvez-vous quelques difficultés à lire le Français ?

Oui		Non	
-----	--	-----	--

4.12. Éprouvez-vous quelques difficultés à lire les sous-titres ?

Toujours		Souvent	
Parfois		Jamais	

4.13. Utilisez-vous une aide auditive pour regarder la télé ?

Boucle magnétique		Je n'utilise rien	
Casques (ex. Sensheiser)		Je n'utilise rien ; je n'en ai pas besoin	

4.14. Utilisez-vous une aide visuelle pour regarder la télé ?

Lentilles de contact		Je n'utilise rien	
Lunettes		Je n'utilise rien ; je n'en ai pas besoin	

V. Suggestions

Souhaitez-vous ajouter un commentaire, faire une remarque supplémentaire ?

Appendix E

French summary of survey result



**Enquête sur le sous-titrage pour sourds et malentendants
sur les chaînes de télévision française**

Analyse d'une enquête

Décembre 2010

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*Doctorante sur le Sous-titrage pour Sourds et Malentendants à la Télévision Française,
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Enquête sur le sous-titrage pour sourds et malentendants sur les chaînes de télévision française

Analyse d'une enquête

Introduction

Mis en ligne le 1^{er} juin 2010 sur le site internet de l'association UNAPEDA à l'adresse http://www.unapeda.asso.fr/article.php3?id_article=1130, le questionnaire, dont nous proposons ici l'analyse, a pour but de vérifier les préférences des personnes sourdes et malentendantes concernant les sous-titres qui leur sont destinés à la télévision française. L'objectif est de comprendre ce que représente pour eux un sous-titre de qualité.

Le questionnaire est composé de quatre parties distinctes :

- La première porte sur les habitudes télévisuelles des participants ;
- la deuxième permet de recueillir leur opinion sur le code couleurs ;
- la troisième concerne les deux types de sous-titrage sourds et malentendants (SM) : en direct et en différé ;
- la quatrième rassemble des informations sur les participants eux-mêmes.

Commençant par un rappel de données et de chiffres concernant la population des sourds et des malentendants en France, le rapport se propose d'analyser dans le détail les résultats du questionnaire.

Bien que nous en fassions l'analyse ici, le questionnaire reste en ligne. Il est encore possible d'y participer à l'adresse mentionnée ci-dessus.

Nous tenons à remercier toutes les personnes ayant d'ores et déjà complété le questionnaire. Votre aide nous est précieuse.

Le questionnaire et son analyse ont été réalisés par M^{elle} Tia Muller, doctorante à l'Université Autonome de Barcelone (Espagne), en collaboration avec Mr Pierre Roger, Chef de Service à UNAPEDA Services, et M^{elle} Auriane Binet, Professeur de LSF à UNAPEDA Services.

1. La population sourde et malentendante en France

Selon les dernières estimations de l'INSEE (2009), la population française s'élève à 62.131.000 habitants. Parmi cette population, la DREES (2007) estime à 5.182.000 le nombre de personnes atteintes d'une déficience auditive, soit 8,34 % de la population totale.

Une répartition selon les degrés de déficience montre que :

- 303.000 personnes ont une déficience auditive profonde ou totale, soit 6 % des personnes sourdes et malentendantes ;
- 1.430.000 personnes ont une déficience auditive moyenne à sévère, soit 28 % des personnes sourdes et malentendantes ;
- 3.449.000 personnes ont une déficience auditive légère à moyenne, soit 66 % des personnes sourdes et malentendantes.

Une répartition de la même population en fonction de l'âge d'apparition de la déficience auditive indique que :

- 0,2 % des ces personnes ont moins de 10 ans ;
- 2 % ont entre 10 et 40 ans ;
- 32,8 % ont entre 40 et 60 ans ;
- 22 % ont entre 60 et 75 ans ;
- 43 % ont plus de 75 ans.

Chaque année, un enfant sur mille naît avec une déficience auditive profonde ou totale. 95 % d'entre eux naissent de parents entendants. Un enfant sur mille est affecté par une déficience auditive profonde ou totale avant ses 18 mois, et deux enfants sur mille avant leurs 14 ans.

En ce qui concerne les aides auditives, 673.000 personnes déclarent en utiliser une, soit 13 % des personnes sourdes et malentendantes, dont :

- 19 % de la population ayant une déficience auditive profonde ou totale ;
- 18 % de la population ayant une déficience auditive moyenne à sévère ;
- 10 % de la population ayant une déficience auditive légère à moyenne.

Finalement pour la pratique de la langue des signes française, 119.000 personnes déclarent l'utiliser dont :

- 44.000 l'utilisent comme langue maternelle, soit 1 % des déficients auditifs ;
- Le reste des pratiquants, soit 75.000, n'ont pas de déficience auditive et l'utiliseraient pour communiquer avec ceux pour qui cette langue serait la langue maternelle.

Pour de plus amples informations, vous pouvez consulter les sites Internet suivants :

http://www.unapeda.asso.fr/article.php3?id_article=615

<http://www.sante-sports.gouv.fr/IMG/pdf/er589.pdf>

<http://www.ladocumentationfrancaise.fr/rapports-publics/984001595/index.shtml>

http://www.insee.fr/fr/themes/detail.asp?ref_id=estim-pop®_id=99

2. Les participants

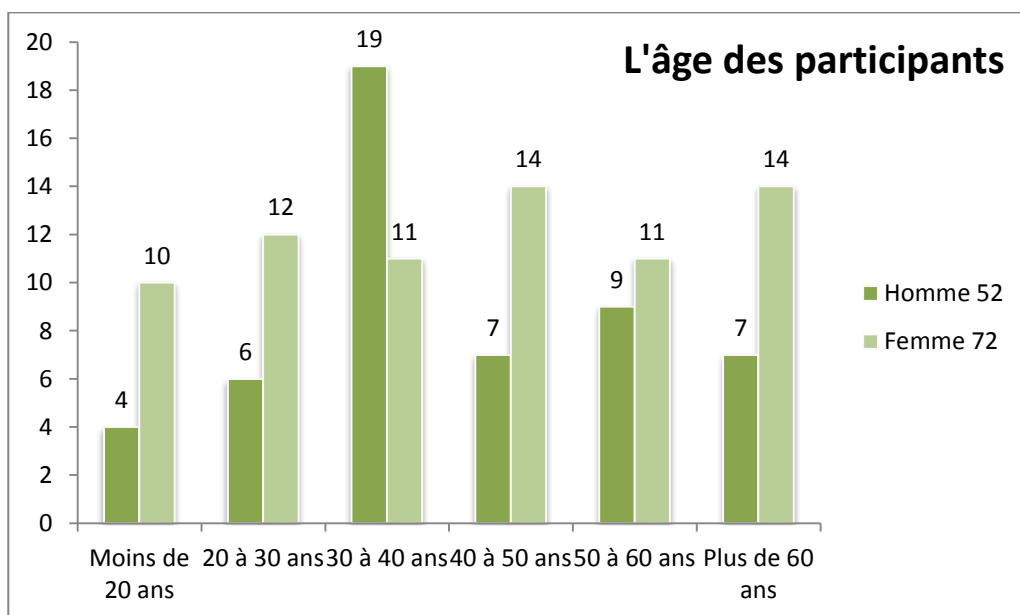
Après quatre mois de mise en ligne, le questionnaire a reçu 126 réponses. Le 30 septembre 2010 est la date butoir choisie pour les réponses analysées dans ce rapport. La répartition des participants est ainsi :

- 72 femmes, soit 57 % ;
- 52 hommes, soit 41 % ;
- 2 formulaires vides, soit 2 %.

Sur les 124 réponses retenues, l'âge moyen des sondés se situe chez les hommes entre 30 et 40 ans. Chez les femmes, les réponses s'étalent sur tous les âges.

	Total	Moins de 20 ans	20 à 30 ans	30 à 40 ans	40 à 50 ans	50 à 60 ans	Plus de 60 ans
Homme	52	4	6	19	7	9	7
Femme	72	10	12	11	14	11	14
Nombre de participants	124	14	18	30	21	20	21
Total %	100 %	11 %	15 %	24 %	17 %	16 %	17 %

Le graphique ci-dessous reprend ces données :



Concernant le niveau d'études, le BAC est le diplôme le plus détenu, avec 34 % des participants. Le CAP/BEP vient en deuxième position avec 32 % des réponses.

Niveau d'études	CAP/BEP	BAC/BAC PRO/BT/BP	DEUG/Licence	Doctorat	Sans réponse	Total
Nombre de participants	40	42	34	5	3	124
Total %	32 %	34 %	27 %	4 %	2 %	100 %

Les questions sur le degré de surdité et son âge d'apparition indiquent que parmi les participants le nombre de sourds est plus élevé que celui de malentendants. Les taux respectifs sont de 65 % et 25 % des réponses.

	Total	%	À la naissance	Avant 2 ans	2 à 4 ans	5 à 19 ans	20 à 29 ans	30 à 49 ans	Après 50 ans
Sourd	60	48 %	39	8	7	2	2	2	0
Devenu sourd	21	17 %	0	2	2	7	4	5	1
Malentendant	31	25 %	7	5	5	9	1	3	1
Entendant et professionnel¹	12	10 %	9	1	2	0	0	0	0
Total	124	100 %	55	16	16	18	7	10	2
Total %	100 %	n/a	44 %	13 %	13 %	15 %	6 %	8 %	2 %

En termes de handicap associé à la déficience auditive, quasiment toutes les réponses ont été négatives :

1. Entendant vivant avec des personnes sourdes et/ou malentendantes et Professionnel s'occupant de personnes sourdes et malentendantes.

- 94 déclarent ne pas avoir de handicap associé à leur surdité, soit 76 % des sondés ;
- 20 personnes déclarent avoir un handicap associé à leur surdité, soit 16 % des sondés ;
- 10 personnes n'ont pas répondu, soit 8 % des sondés.

Les handicaps associés et mentionnés par les participants sont le syndrome d'Usher et le syndrome Menière.

Puisque les conventions du sous-titrage pour personnes sourdes et malentendants utilisent plusieurs couleurs à l'écran, il était important de déterminer le nombre de personnes atteintes de la maladie du daltonisme. 123 réponses sont négatives. Seulement une personne a répondu par la positive.

Au niveau des appareillages et des aides auditives, 74 % des participants déclarent y recourir. Certains utilisent deux moyens distincts :

- 21 personnes ne portent aucun dispositif, soit 17 % ;
- 59 portent un ou plusieurs contours d'oreilles, soit 48 % ;
- 29 portent un ou des implants cochléaires, soit 23 % ;
- 4 portent une aide intra-auriculaire, soit 3 % ;
- 14 n'ont pas répondu, soit 11 %.

Une question sur les aides auditives utilisées pour regarder la télévision montre que la majorité des sondés n'y recourent pas.

- 32 n'utilisent rien et déclarent ne pas en avoir besoin, soit 26 % ;
- 62 n'utilisent rien, soit 50 % ;
- 21 utilisent une boucle magnétique, soit 17 % ;
- 9 utilisent un casque, type Sennheiser, soit 7 %.

Quant aux aides visuelles utilisées pour regarder la télévision, la moitié des participants déclarent avoir recours aux lunettes.

- 27 n'utilisent rien car déclarent ne pas en avoir besoin, soit 22 % ;
- 19 n'utilisent rien, soit 15 % ;
- 14 utilisent des lentilles de contact, soit 11 % ;
- 64 utilisent des lunettes, soit 52 %.

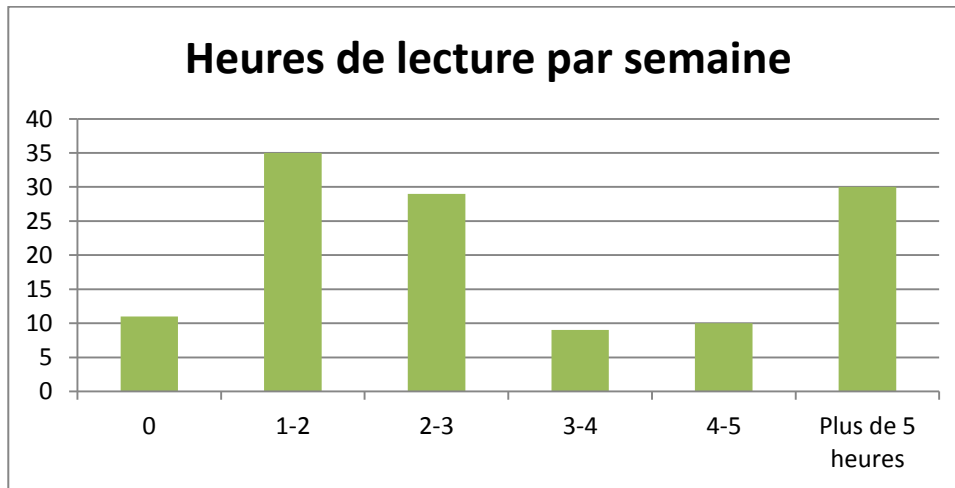
En termes de lecture, plusieurs questions sur l'aisance et la fréquence de lecture ont été posées. À la question « Avez-vous des difficultés à lire le Français ? »,

- 109 personnes déclarent ne pas avoir de problèmes, soit 88 % ;
- 10 déclarent en avoir, soit 8 % ;
- 5 n'ont pas répondu, soit 4 %.

À la question « Combien d'heures lisez-vous journaux ou livres, ... par semaine ? », les réponses sont partagées entre une à deux heures et plus de cinq heures par semaine aussi bien chez les sourds que chez les malentendants.

Heures de lecture par semaine	0h	1-2h	2-3h	3-4h	4-5h	Plus de 5 heures	Total
Sourd et Devenu Sourd	9	21	18	4	7	22	81
Tierce personne	1	3	2	3	1	2	12
Malentendant	1	11	9	2	2	6	31
Total %	9%	28%	23%	7%	8%	24%	100%

L'histogramme ci-dessous reprend les données :

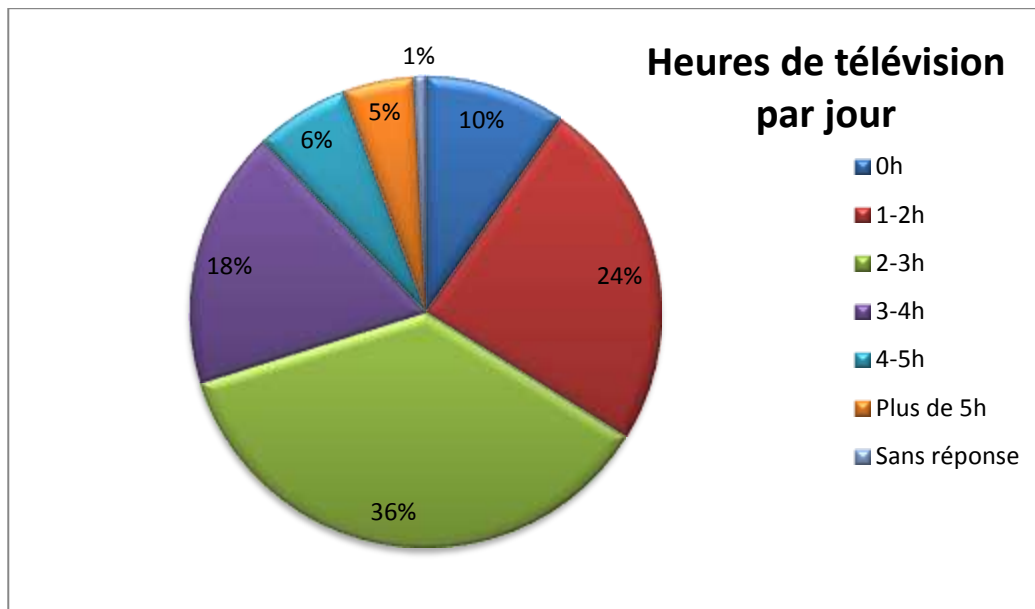


En dernier lieu, une question a été posée sur la difficulté de lecture des sous-titres. À la question « Avez-vous des difficultés à lire les sous-titres ? », 51 % estiment en avoir « Parfois » :

Difficulté à lire les sous-titres	Toujours	Souvent	Parfois	Jamais	Total
Sourd et Devenu Sourd	6	5	40	30	81
Tierce personne	0	0	7	5	12
Malentendant	0	4	16	11	31
Total	6	9	63	46	124
Total %	5%	7%	51%	37%	100%

3. Habitudes télévisuelles

En termes de temps consacré à regarder leur petit écran, les sondés y vouent entre 2 et 4h par jour.



Les types d'émissions qu'ils préfèrent regarder sont (par ordre décroissant) :

- Les films ;
- Les actualités ;
- Les séries ;
- Les documentaires ;
- Les divertissements et magazines ;
- Les jeux ;
- et le sport.

Les émissions les plus regardées sont (par ordre décroissant) :

- Plus Belle La Vie, France 3 ;
- Thalassa, France 3, et Dr House, TF1 ;
- Envoyé Spécial, France 2 ;
- Question pour un Champion, France 3, et Attention à la Marche !, TF1 ;
- Des Racines et des Ailes, France 3.

À la question « Utilisez-vous les sous-titres lorsque vous regardez la télévision ? », 74 % des sondés déclarent toujours les mettre et 12 % déclarent y recourir à plus de 50 % du temps.

En ce qui concerne la méthode pour connaître si une émission sera sous-titrée ou non, les réponses indiquent² :

- Le télétexte, avec 77 réponses ;
- Les guides télévision, avec 53 réponses ;
- Les annonces télévision, avec 41 réponses ;
- Les sites Internet, avec 16 réponses ;
- Les amis et relations, avec 8 réponses.

4. Opinion générale sur le sous-titrage

Il a été demandé deux fois aux participants d'exprimer une opinion générale sur les sous-titres. La première fois la question se trouvait au début du questionnaire, la deuxième fois, à la fin.

L'analyse des deux questions montre que plus de la moitié des sondés (52 %) qualifient les sous-titres actuels de « Insuffisant » :

2. Les réponses sont ici supérieures à 124 car il était possible de donner plusieurs réponses.

Opinion sur le sous-titrage	Bien	Satisfaisant	Insuffisant	Pas efficace du tout	Sans réponse	Total
Avant	29	17	68	9	1	124
Après	33	24	61	6	0	124
Total %	25 %	17 %	52 %	6 %	0 %	100 %

Entre la première et la deuxième question, 7 sondés ont changé négativement leur opinion et sont passés de « Bien » ou « Satisfaisant » avant de compléter le questionnaire à « Insuffisant » après l'avoir rempli. Par ailleurs, 18 sondés ont modifié positivement leur opinion et sont passés de « Insuffisant » à « Bien » ou « Satisfaisant » par la suite.

5. Le code couleurs

Le code couleurs permet de faciliter l'identification des éléments que composent les sous-titres SM. Ainsi, en France, une couleur correspond à un effet, musical ou sonore, à une voix dans l'image, à une voix dite hors champs³, ou encore à une voix-off⁴.

À la question « Connaissez-vous le code couleurs des sous-titres par cœur ? », les réponses sont divisées :

- 58 personnes ont dit le connaître par cœur, soit 47 % ;
- 51 ont répondu négativement, soit 41 % ;
- 15 n'y ont pas répondu, soit 12 %.

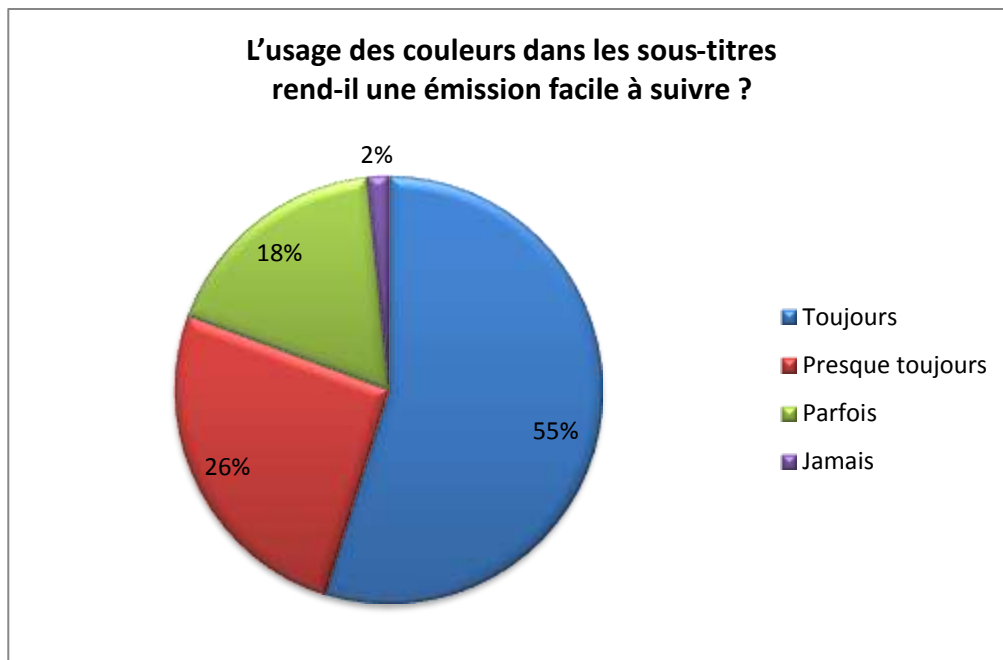
3. Une voix qui se trouve en dehors de l'écran mais qui fait parti de l'intrigue. Elle peut aussi représenter les pensées d'un narrateur.

4. C'est une voix qui n'est pas lié à l'intrigue, comme celle d'un journaliste lors d'un documentaire.

Le nombre d'heures de télévision regardées par jour ne semblent pas influencer les résultats de cette question. En effet, la majorité de ces réponses (positive et négative) se situe dans la même tranche que ceux qui disent regarder la télévision entre 2 et 3 heures par jour. Par ailleurs, la majorité des sondés qui répondent ne pas connaître le code couleurs par cœur disent utiliser les sous-titres à plus de 75 % du temps (35 personnes sur 51).

À la question, « Pensez-vous que l'usage des couleurs dans les sous-titres rend une émission facile à suivre ? », la majorité répond « Toujours ».

Le détail des réponses est comme suit :



Aux questions, « Que pensez-vous des couleurs utilisées et pourquoi ? », la quasi unanimité des réponses ont été positive. 93 % des sondés trouvent les couleurs « Bien » ou « Satisfaisant ».

À la réponse « Pourquoi ? », 56 personnes trouvent que la variété des couleurs et leurs fonctions permettent de reconnaître facilement les différents effets et interlocuteurs. Plusieurs d'entre eux soulignent que pour cela il est primordial de connaître le code et qu'il est impératif que les couleurs soient utilisées à bon escient.

Six personnes précisent que la bande noire, propre au télétexte et absente avec le sous-titrage numérique, rend la lecture des sous-titres plus facile. Finalement, cinq remarques portent sur le fait que les couleurs peuvent se confondre entre elles car elles ne sont pas toujours bien visibles. Cela peut rendre l'identification des interlocuteurs difficile.

5.1. L'identification des interlocuteurs ; le blanc et le jaune

Afin de pouvoir identifier les interlocuteurs dans les sous-titres SM à la télévision française, plusieurs techniques sont utilisées en même temps.

Tout d'abord, deux couleurs sont employées pour cette fonction : le blanc pour les interlocuteurs⁵ dans le cadre de l'image ; et le jaune pour les interlocuteurs hors champs. À cela s'ajoute le déplacement dans l'image des sous-titres sous les interlocuteurs lorsqu'ils se situent dans le cadre de l'image et à la source si le locuteur est hors champs.

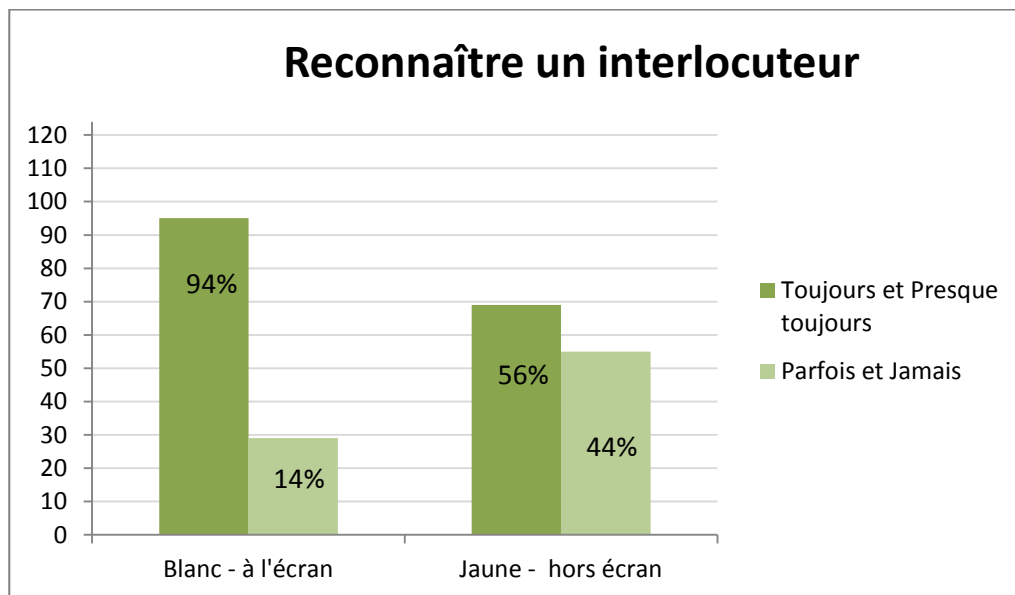
En termes d'opinion sur les couleurs blanche et jaune pour l'identification de locuteurs à l'image et hors champs, les sondés ont majoritairement répondu qu'elles leur paraissaient « Bien » ou « Satisfaisant » :

5. Locuteur : Sujet parlant qui produit des énoncés, par opposition à celui qui les reçoit et y répond. Interlocuteur : Toute personne conversant avec une autre.

- 86 % pour le blanc ;
- 94 % pour le jaune.

En troisième lieu vient la réponse « Insuffisant » avec respectivement 12 % et 4 %, et en dernier « Pas efficace du tout » avec 2 % des réponses aux deux questions.

En revanche, lorsqu'il est demandé aux sondés s'ils peuvent reconnaître un interlocuteur dans un groupe dans le cadre de l'image et hors champs, les réponses sont plus divisées. Les résultats montrent que les sondés éprouvent une plus grande difficulté à reconnaître un interlocuteur lorsqu'il se situe dans un groupe hors champs.



Une autre technique utilisée pour identifier un interlocuteur consiste à placer un tiret en début de phrase devant chaque nouvel interlocuteur. Cette méthode reflète les règles de la typographie française. Actuellement, le tiret de dialogue n'est employé que lorsqu'il peut y avoir confusion sur l'identité d'un interlocuteur.

Ainsi, à la question « Que pensez-vous des tirets (-) en début de phrase pour identifier un personnage ? Par ex. - Je ne sais pas. », la majorité des sondés (85 %) y sont favorables.

Comme autre technique, il existe aussi les vignettes de noms placées en début de phrase devant chaque nouvel interlocuteur. Actuellement peu employée en France (sur Canal+ en direct), les vignettes sont beaucoup utilisées en Angleterre notamment. L'opinion des sondés sur cette méthode est la suivante :

- « Bien », 25% ;
- « Satisfaisant », 65 % ;
- « Insuffisant » et « Pas efficace du tout », 10%.

Une autre technique correspond à assigner une couleur pour chaque interlocuteur au cours d'une scène ou tout le long d'un film. Plus exploitée à l'étranger, comme en Angleterre et en Espagne, mais aussi pour certaines émissions en direct sur M6, les avis sont plus partagés sur cette méthode :

- « Bien », 25% ;
- « Satisfaisant », 58 % ;
- « Insatisfaisant », 9 % ;
- plus de réponses y sont vivement opposées puisqu'il y a 10 % de « Pas efficace du tout ».

5.2. Narrateur et pensées ; le cyan

À l'utilisation de la couleur cyan pour l'identification d'un narrateur ou des pensées d'interlocuteurs, les sondés y sont à 93 % favorables :

- « Bien », 24 % ;
- « Satisfaisant », 69 %.

5.3. Langue étrangère ; le vert

Les sondés sont une fois de plus unanimes et apprécient cette couleur pour sa fonction dans les sous-titres SM :

- « Bien » ou « Satisfaisant », 92 % ;
- « Insuffisant » ou « Pas efficace du tout », 7 %.

5.4. Les effets sonores ; le rouge

Plusieurs questions ont été posées sur les différents aspects que peuvent prendre les sous-titres des effets sonores. En premier lieu, l'opinion générale des sondés sur la couleur rouge de ces effets est majoritairement positive :

- « Bien » ou de « Satisfaisant », 94% ;
- « Insuffisant » ou « Pas efficace du tout », 6 %.

Les deux questions suivantes portaient sur la quantité d'effets sonores à faire apparaître dans les sous-titres et sur la manière de les décrire.

La plupart des participants préfère que seuls les sons nécessaires à la compréhension de l'émission soient écrits dans les sous-titres (53 % des réponses). Parmi ceux-là, la majorité (31 %) élit une description du son plutôt que l'utilisation d'onomatopées.

Enfin, parmi ceux qui désirent que tous les sons apparaissent dans les sous-titres, c'est-à-dire 46 % des sondés, la majorité souhaite l'utilisation d'onomatopées pour les décrire (33 %). Le tableau ci-dessous détaille les réponses :

Seulement les sons nécessaires à la compréhension de l'émission	53 %
Description de ce qu'est le son (Il éternue)	31 %
Utilisation de mots qui reproduisent les sons (atchoum!)	22 %
Tous les sons doivent être dans les sous-titres	46 %
Description de ce qu'est le son (Il éternue)	13 %
Utilisation de mots qui reproduisent les sons (atchoum!)	33 %
Sans réponse	1 %

Enfin, quant à la ponctuation de ces sous-titres, la majorité des sondés opte pour une majuscule en début et un point final. Ces critères correspondent aussi à la typographie française.

La ponctuation dans les sous-titres d'effets sonores	
Aucune ponctuation	9 %
Des parenthèses	15 %
Des parenthèses sans autre ponctuation	1 %
Des parenthèses et un point final	1 %
Des parenthèses et une majuscule au début	2 %
Des parenthèses, une majuscule au début et un point final	12 %
Un point final	2 %
Une majuscule au début	6 %
Une majuscule au début, sans autre ponctuation	1 %
Une majuscule au début et un point final	52 %
Total	100 %

5.5. La musique ; le magenta

Tout comme les sous-titres des effets sonores, plusieurs questions ont été posées sur les différents aspects que peuvent prendre les sous-titres de musique. En premier lieu, l'opinion générale des sondés sur la couleur magenta de ces effets est majoritairement positive :

- « Bien », 18 % ;
- « Satisfaisant », 74 % ;
- « Mauvais », 5 % ;
- « Très mauvais », 2 %.

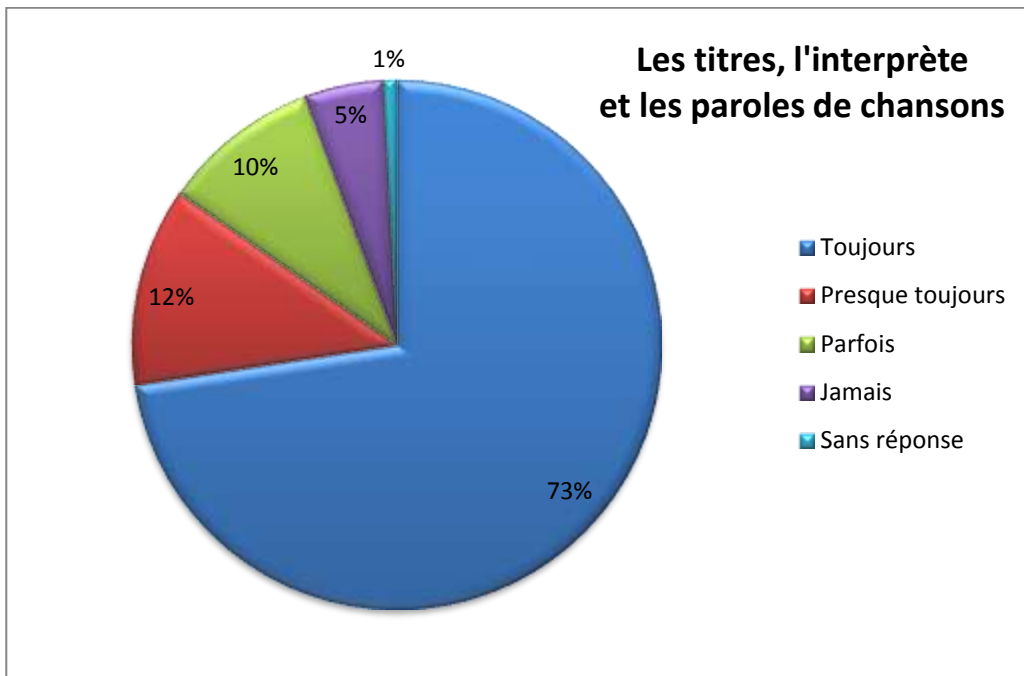
En ce qui concerne l'opinion générale sur le contenu des sous-titres de musique, les résultats sont aussi positifs :

- « Satisfaisant », 53 % ;
- « Bien », 22 % ;
- « Insatisfaisant », 20 % ;
- « Pas efficace du tout », 5 %.

À la question « Que pensez-vous des ellipses (...) qui indiquent qu'il n'y a aucun son pendant plus de 20 secondes ? », les participants répondent :

- « Bien », 27 % ;
- « Satisfaisant », 66 % ;
- « Insatisfaisant », 4 % ;
- « Pas efficace du tout », 2 %.

À la question, « Souhaitez-vous que les titres, l'interprète et les paroles des chansons soient indiqués dans les sous-titres ? », 73 % des sondés ont répondu « Toujours ». Voir les résultats ci-dessous :



Enfin, à la question « Lorsqu'il y a de la musique instrumentale ou de fond dans un film ou une série, que préférez-vous ? », les réponses favorisent nettement une indication du genre de musique :

Aucune indication, c'est inutile	7 %
Un symbole indiquant qu'il y a de la musique, par ex. (...)	6 %
Une indication du genre de musique, par ex. (Musique angoissante)	81 %
Une indication que c'est une musique de fond, par ex. (Musique de fond)	4 %

6. Les éléments paralinguistiques

Les éléments paralinguistiques incluent toutes les références aux intonations langagières, tels les accents, le ton, l'accentuation ou les modulations de voix. Ces éléments peuvent s'avérer importants pour la compréhension d'une intrigue.

Cependant, ils s'avèrent parfois difficiles à déchiffrer visuellement. Dans ce cas, il serait recommandable de les retranscrire dans les sous-titres.

Pour ce faire, il existe plusieurs méthodes. En France, par exemple, l'utilisation de lettres majuscules sert à montrer que plusieurs interlocuteurs s'expriment en même temps. Les questions suivantes portent sur ces éléments et les moyens de retranscription dans les sous-titres.

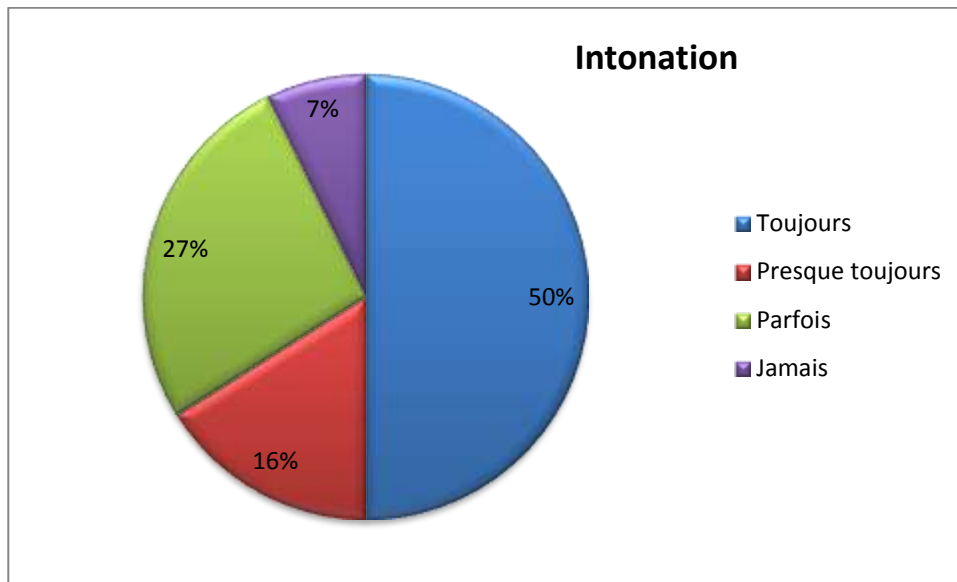
À la question, « Que pensez-vous de l'utilisation de plusieurs points de ponctuation lorsqu'une personne parle fort ou est fâchée ? », les réponses sont positives :

- « Bien », 27 % ;
- « Satisfaisant », 54 % ;
- « Insuffisant », 13 % ;
- « Pas efficace du tout », 6 %.

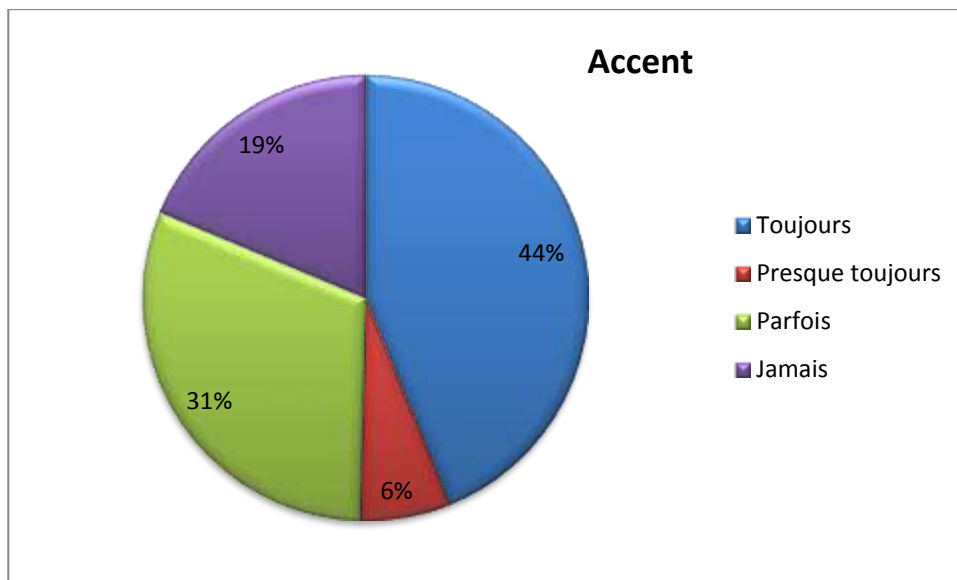
La même question a été posée mais sur l'utilisation des majuscules lorsque plusieurs personnes parlent en même temps et donne :

- « Bien », 22 % ;
- « Satisfaisant », 53 % ;
- « Insuffisant », 10 % ;
- « Pas efficace du tout », 15 %.

L'intonation des interlocuteurs est un autre élément paralinguistique. À la question « Pensez-vous que des sous-titres qui indiquent l'intonation seraient utiles, par ex. Ironique : ? », la majorité répond « Toujours » et un quart choisit « Parfois ». Le graphique circulaire ci-dessous reprend les réponses :



À la question, « Pensez-vous que des sous-titres précisant l'accent seraient utiles ? », les réponses demeurent divisées :



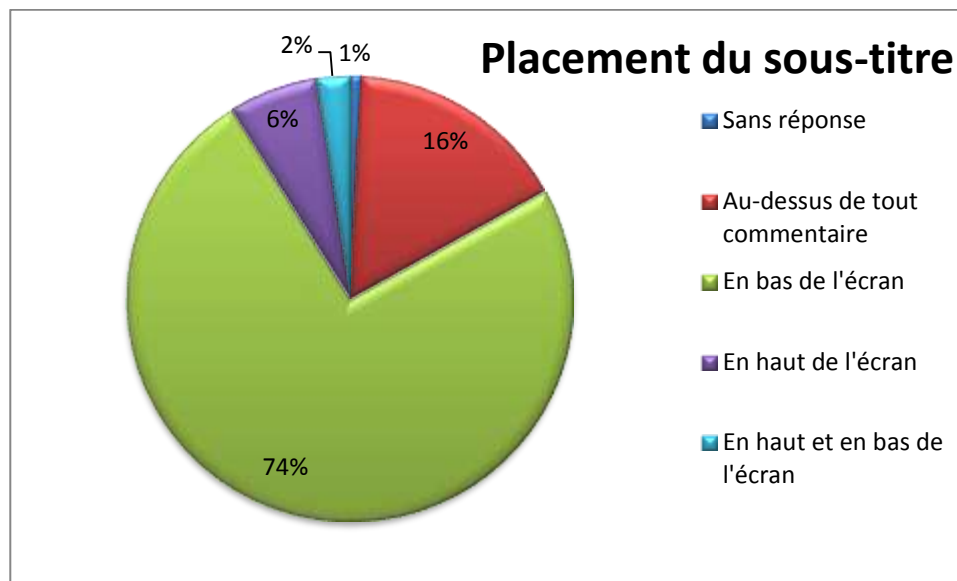
7. Le formatage des sous-titres

À la question, « Que pensez-vous de la taille des lettres ? », la grande majorité des sondés ont répondu de manière positive avec 89 % de « Bien » et « Satisfaisant ».

La question suivante invitait les participants à laisser un commentaire sur la taille des lettres dans les sous-titres. La plupart des réponses appuie leur avis favorable par une bonne proportion entre la taille et le reste de l'image. Ainsi, une écriture plus grosse gênerait l'image. En revanche, trois commentaires négatifs reprochent une taille trop petite, surtout avec les sous-titres numériques de la TNT. Il y a aussi 7 participants qui se disent gênés par des sous-titres qui recouvrent une partie de texte ou d'image, par exemple, lorsqu'ils dissimulent la profession des interviewés ou masquent la bouche des commentateurs. Finalement, quelques sondés suggèrent un réglage personnalisé de la taille des sous-titres.

La question suivante portait sur la police des sous-titres et 93 % des sondés la trouvent « Bien » ou « Satisfaisant ». Les commentaires correspondants sont eux aussi positifs. Seules quelques personnes préféreraient des lettres en majuscules et disent souffrir d'un manque de clarté surtout depuis le passage à la TNT et la disparition du contour noir.

À la question, « Où préférez-vous que les sous-titres soient positionnés à l'écran ? », la majorité des sondés répond « En bas de l'écran », c'est-à-dire là où les sous-titres sont positionnés actuellement. Cependant, 16 % ont répondu vouloir les sous-titres « Au-dessus de tout commentaire », faisant référence aux commentaires inscrits en bas d'image.



8. Les sous-titres en différé et en direct

Selon leur temps de préparation, il existe deux types de sous-titres : les sous-titres préparés à l'avance ou en différé ; et ceux réalisés et envoyés en direct. La différence majeure entre ces deux genres de sous-titres réside dans le type d'émission qu'ils accompagnent. Ceux en différé sont réalisés après le tournage de l'émission ce qui permet aux adaptateurs de les incruster au programme avant sa diffusion ; les sous-titres en direct sont réalisés au moment même du passage de l'émission à l'antenne ou lors de sa diffusion.

8.1. Vitesse de lecture des sous-titres en différé et en direct

Aux questions de vitesse de lecture pour les films/séries et les journaux, une nette différence se dessine entre les deux types de sous-titrage.

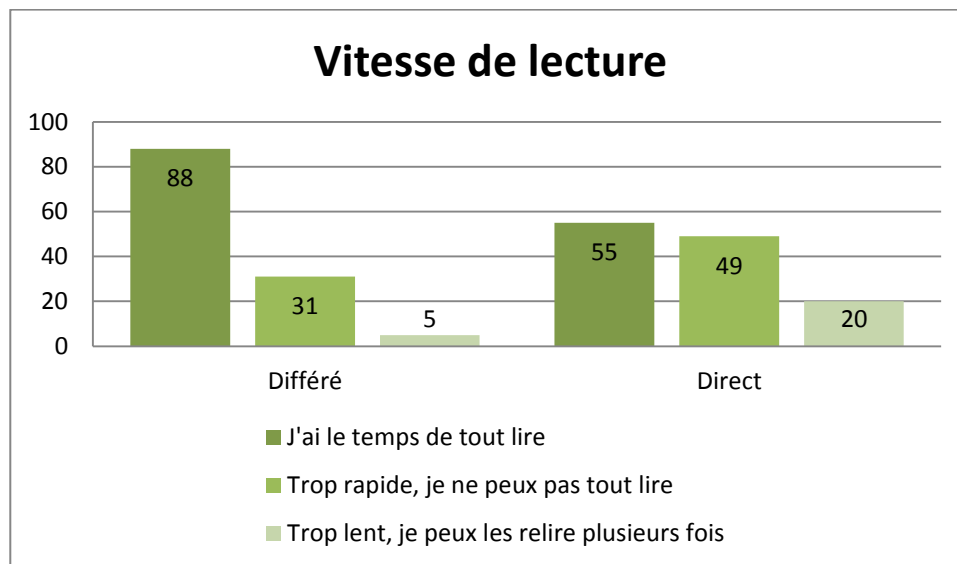
À la question « Pour vous, les sous-titres de films/séries sont », les réponses sont :

- « J'ai le temps de tout lire », 71 % ;
- « Trop rapide, je ne peux pas les lire », 25 % ;
- « Trop lent, je peux les relire plusieurs fois », 4 %.

En revanche, à la question « Pour vous, les sous-titres des journaux ou des événements sportifs sont », les avis sont plus partagés :

- « J'ai le temps de tout lire », 44 % ;
- « Trop rapide, je ne peux pas les lire », 40 % ;
- « Trop lent, je peux les relire plusieurs fois », 16 %.

L'histogramme ci-dessous rassemble les résultats des deux questions :



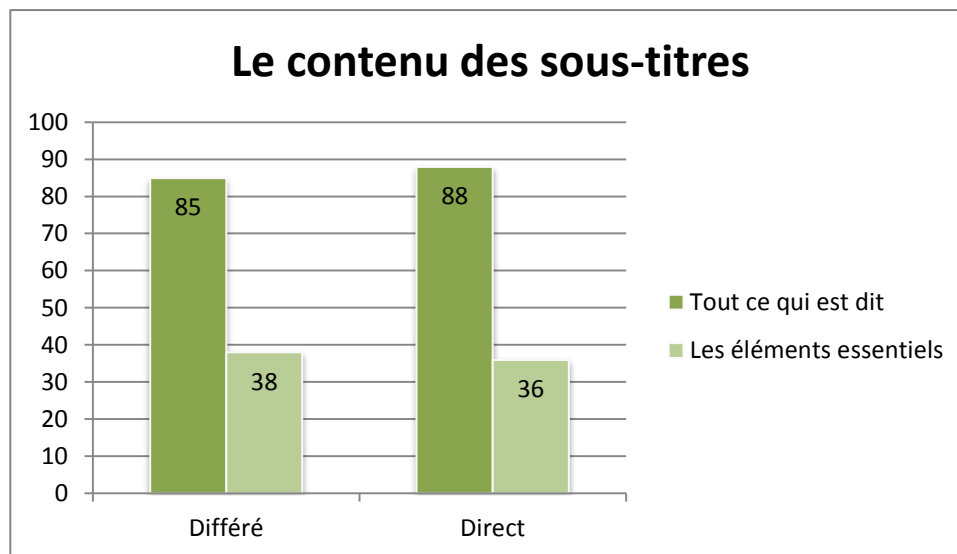
En outre, 90 % des sondés ayant répondu par « J'ai le temps de tout lire » pour le sous-titrage en différé, ont répondu par la même chose pour la question sur le sous-titrage en direct.

8.2. Le contenu des sous-titres en différé et en direct

Aux questions « Selon vous, les sous-titres des informations doivent » et « Selon vous, les sous-titres de films/séries doivent », les deux réponses possibles étaient :

- Contenir tout ce qui est dit même si cela veut dire que les sous-titres resteront moins longtemps à l'écran ;
- Contenir seulement les éléments essentiels à la compréhension du programme avec des sous-titres plus longtemps à l'écran.

Les avis sont partagés. Le graphique ci-dessous les reprend :



8.3. Les sous-titres en direct

Ce type de sous-titrage est composé de plusieurs éléments qui ne sont pas partagés avec le sous-titrage en différé.

8.3.1. Les composants

Le sous-titrage en direct a été décomposé ici en cinq éléments distincts. Ceux-ci sont susceptibles d'affecter la qualité des sous-titres.

À la question « Pour les sous-titres sportif ou des journaux, classez par ordre de préférence (1 à 5) les éléments suivants », les participants ont choisi (par ordre décroissant) :

1. Un bon positionnement à l'écran ;
2. Un décalage minimum entre la parole et l'affichage des sous-titres ;
3. Une vitesse de lecture acceptable ;
4. Peu de fautes de Français ;
5. Les sous-titres comportent tout ce qui est dit.

8.3.2. L'affichage

En France, deux méthodes existent pour le défilement des sous-titres en direct à l'écran : mot à mot ou en bloc. La première consiste à faire apparaître les mots un à un dans les sous-titres. La deuxième méthode consiste à afficher en une seule fois plusieurs mots ou segments de phrases.

À la question « Comment préférez-vous l'affichage des sous-titres en direct ? », les réponses sont divisées :

Méthodes	Nombre de réponses	Pourcentage
En bloc	63	51%
Mot à mot	61	49%
Total	124	100%

Commentaires supplémentaires

En fin de questionnaire, les participants pouvaient laisser un commentaire ou des remarques supplémentaires. Nous relevons ici les annotations négatives et les suggestions.

La qualité dite « inadmissible » ou « catastrophique » des sous-titres en direct (35 personnes) revient très fréquemment. Les exemples abondent et se concentrent sur les fautes de français, les phrases détachées ou non-finies et les erreurs dues aux homophones. Quelques personnes nomment expressément les chaînes France 2 et M6 et leurs journaux télévisés. En revanche, TF1 et France 3 sont félicitées.

30 participants remarquent qu'il y a toujours un manque d'émissions sous-titrées, notamment la nuit, pour les émissions en direct, sur les chaînes locales, pour les émissions retransmises par Internet en différée et sur les chaînes autres que les chaînes généralistes (câble ou satellite).

Les autres commentaires indiquent :

- Un souhait de rajout du fond noir propre au télétexte sur les sous-titres numériques ;
- Que le défilement des sous-titres en mot à mot pour les émissions en direct empêche de se concentrer sur les images ;
- Qu'il devrait y avoir plus d'émissions accompagnées de signeurs en LSF ;
- Que de fréquents problèmes techniques d'affichage surviennent, surtout depuis le lancement de la TNT ;
- Qu'il y a un manque de vérification de la qualité des sous-titres avant leur passage à la télévision.

Enfin, quelques remarques portent sur le contenu des sous-titres. 8 personnes désirent que les sous-titres SM contiennent « tout ce qui est dit comme c'est dit », c'est à dire sans aucunes censures ou l'utilisation de synonymes.

Conclusion

Cette enquête menée entre les mois de juin et de septembre 2010 avait pour but de connaître les préférences des personnes sourdes et malentendantes pour les sous-titres qui leurs sont destinés à la télévision française.

Les participants

- Il y a eu un plus grand nombre de sourds que de malentendants.
- L'âge moyen des hommes se situe entre 30 et 40 ans et, chez les femmes, les réponses s'étalent sur tous les âges.
- Il n'y a quasiment pas de handicaps associés à la surdité des sondés et une seule personne est atteinte de la maladie du daltonisme.
- Une grande majorité (74 %) des participants utilise un appareil ou une aide auditive.
- La moitié d'entre eux déclarent avoir recours aux lunettes lorsqu'ils regardent la télévision.

La lecture

- Une forte majorité (88 %) déclare ne pas avoir de problème pour lire le Français.
- Une grande partie des sondés lis entre une et deux heures par semaine et l'autre moitié plus de cinq heures.
- 51 % déclarent éprouver parfois des difficultés à lire les sous-titres.

Les habitudes télévisuelles

- 24 % des participants regardent entre une heure et deux heures de télévision par jour et 36 % la regarde entre deux et trois heures par jour.
- Les types d'émissions les plus regardées sont les films, les actualités et les séries.
- Les émissions les plus regardées sont : Plus Belle la Vie, France 3 ; Thalassa, France 3 ; et, Dr House, TF1.
- Une grande majorité des participants (74 %) déclarent toujours mettre les sous-titres et la plupart choisissent le télétexte pour savoir si une émission est sous-titrée.

L'opinion sur les sous-titres sourds et malentendants

- La moitié (52 %) pense que les sous-titres actuels sont insuffisants.

Le code couleurs

- 47 % disent connaître le code couleurs par cœur.
- Avec 90 % en moyenne, les sondés sont satisfaits des différentes couleurs utilisées et de leurs fonctions.
- Ils déclarent qu'elles remplissent leurs fonctions lorsqu'elles sont utilisées à bon escient.

L'identification des interlocuteurs

- 44 % des sondés reconnaissent avoir plus de mal à identifier un interlocuteur lorsque celui-ci est situé dans un groupe hors champs ; situation où la couleur jaune est appliquée à l'ensemble des interlocuteurs qui se situent hors champs.

- 85 % sont favorables à l'utilisation de tirets devant chaque nouvel interlocuteur.
- 65 % sont favorables à l'utilisation de vignettes de noms placés en début de sous-titre.
- 58 % sont favorables à une attribution de couleur à chaque nouvel interlocuteur.

Les effets sonores

- 53 % préfèrent que seuls les sons nécessaires à la compréhension soient sous-titrés.
- Pour le contenu de ces sous-titres, une majorité préfère une description du son à l'utilisation d'onomatopées.
- Quant à la ponctuation, la majorité préfère que le sous-titre commence par une majuscule et se termine par un point final.

La musique

- 73 % souhaitent que les titres, l'interprète et les paroles des chansons soient inclus dans les sous-titres.
- Ils souhaitent aussi qu'une indication du genre de musique soit indiquée.

Les éléments paralinguistiques

- La majorité des sondés sont satisfaits des points de ponctuation lorsqu'une personne parle fort ou est fâchée.
- Pour l'utilisation de mots en majuscule lorsque plusieurs personnes parlent en même temps, la majorité est aussi satisfaite de cette technique.
- Pour les indications d'intonation, 75 % pense que c'est une bonne méthode qui devrait être utilisée régulièrement.

- Pour une indication des accents au début des sous-titres, 50 % souhaitent que ces indications soient toujours ou presque toujours utilisées.

Le formatage des sous-titres

- La taille et la police des lettres sont bien acceptées.
- En revanche, plusieurs sondés remarquent que depuis la disparition de la bande noire propre aux sous-titres télétexte, la lisibilité est réduite.
- Pour le placement des sous-titres, bien que la majorité les souhaite là où ils sont actuellement, c'est-à-dire en bas de l'écran, une autre partie des commentaires et des réponses demandent à ce qu'ils soient situés au-dessus de tous commentaires.

Les sous-titres en direct et en différé

- La majorité des sondés ont trouvé la vitesse de lecture des sous-titres en différé acceptable car elle leur permet de lire tout ce qui est écrit.
- Les avis sont plus divisés pour la vitesse de lecture des sous-titres en direct et 40 % déclarent que les sous-titres sont trop rapides pour être entièrement lus.
- Cependant, la majorité des sondés souhaitent que les sous-titres contiennent tout ce qui est dit, même si, pour ce faire, les sous-titres devront défiler plus rapidement.
- Pour les sous-titres en direct, la majorité (51 %) préfère le lancement en bloc. Certains ajoutent que cela permet de pouvoir mieux se concentrer sur les images.
- Le classement des différents éléments que composent les sous-titres en direct montre qu'en premier lieu vient un bon positionnement et qu'en deuxième position il y a un décalage minimum entre l'image et le sous-titre. Le peu de fautes de Français ne vient qu'en quatrième position, derrière une vitesse de lecture acceptable.

Appendix F

The French quality standard

CHARTE RELATIVE Á LA QUALITE DU SOUS-TITRAGE Á DESTINATION DES PERSONNES SOURDES OU MALENTENDANTES

Après l'application par les éditeurs de services de télévision des dispositions quantitatives découlant de la loi du 30 septembre 1986 relative à la liberté de communication, visant à rendre accessibles, à partir du 12 février 2010, les programmes aux personnes souffrant d'un handicap auditif, le Conseil supérieur de l'audiovisuel s'est attaché à mettre en œuvre la mesure 37 du plan handicap 2010.2012, relative à l'amélioration de la qualité du sous-titrage à la télévision. Á cette fin, après concertation de l'ensemble des partenaires, a été élaborée la présente charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes.

Le sous-titrage doit être réalisé spécifiquement pour l'usage des personnes sourdes ou malentendantes en respectant les 16 critères suivants.

POUR TOUS LES PROGRAMMES

- 1 – Respect du sens du discours.
- 2 – Respect des règles d'orthographe, de grammaire et de conjugaison de la langue française.
- 3 – Respect de l'image. Le sous-titre, limité à deux lignes pour les programmes en différé et à trois lignes pour le direct, ne doit pas cacher, dans la mesure du possible, les informations textuelles incrustées¹ ni les éléments importants de l'image².

1. Présentations des intervenants, titres, définitions, génériques...

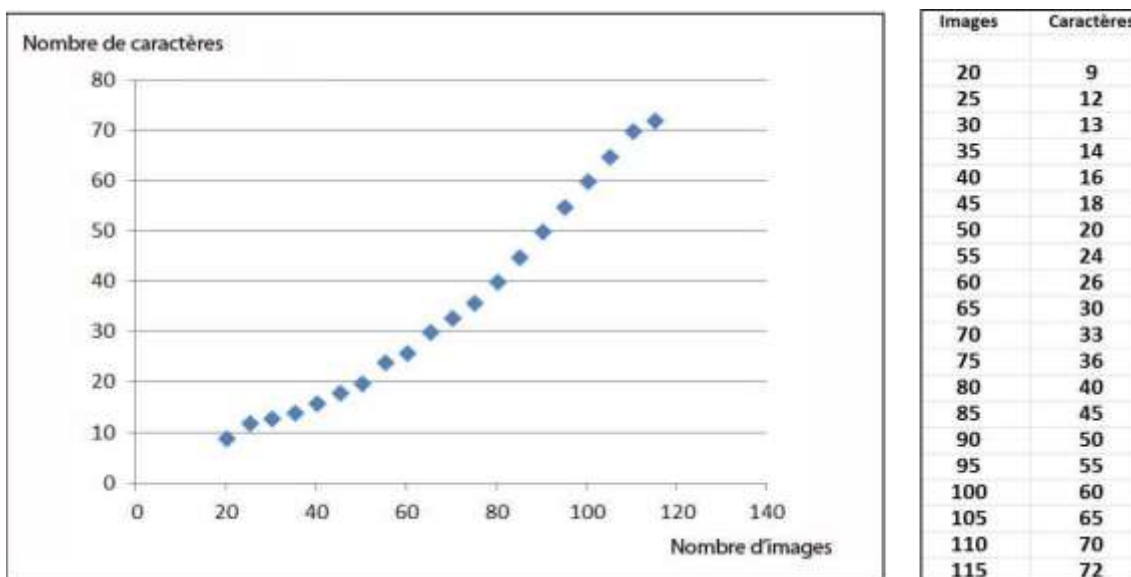
2. Les lèvres des locuteurs qui permettent la lecture labiale, les informations imagées comme les cartes géographiques ou schémas explicatifs, etc.

4 – Diffusion des sous-titres sur la TNT selon la norme *DVB_Subtitling* (EN 300 743), conformément à l'arrêté dit « signal » du 24 décembre 2001.

5 – Parfaite lisibilité. Il est recommandé que les sous-titres se présentent sur un bandeau noir translucide et si possible avec des lettres ayant un contour noir, quel que soit le réseau et notamment en TNT.

POUR LES PROGRAMMES DE STOCK DIFFUSÉS EN DIFFÉRÉ

6 – Temps de lecture approprié : 12 caractères pour une seconde, 20 caractères pour deux secondes, 36 caractères pour trois secondes, 60 caractères pour quatre secondes.³ Les laboratoires seront incités à respecter ces critères avec une tolérance de 20 %.



7 – Utilisation systématique du tiret pour indiquer le changement de locuteur.

8 – Placement du sous-titre au plus proche de la source sonore.

9 – Respect du code couleurs défini pour le sous-titrage :

- Blanc : locuteur visible à l'écran (même partiellement) ;

³. Une seconde étant composée de 25 images.

- **Jaune** : locuteur non visible à l'écran (hors champ) ;
- **Rouge** : indications sonores ;
- **Magenta** : indications musicales et paroles des chansons ;
- **Cyan** : pensées d'un personnage ou d'un narrateur dans une fiction, commentaires en voix hors champ dans les reportages ou les documentaires ;
- **Vert** : pour indiquer l'emploi d'une langue étrangère⁴.
- **Particularité** : les émissions (hors documentaires) intégralement doublées⁵ en français doivent être sous-titrées selon le code couleur approprié.

10 – Indication des informations sonores⁶ et musicales⁷.

11 – Utilisation des parenthèses pour indiquer les chuchotements et les propos tenus en aparté.

12 – Utilisation de majuscules lorsque le texte est dit par plusieurs personnes (un usage des majuscules pour toute autre raison est à proscrire sauf pour certains sigles et acronymes).

13 – Découpage phrastique sensé. Lorsqu'une phrase est retranscrite sur plusieurs sous-titres, son découpage doit respecter les unités de sens afin d'en faciliter sa compréhension globale⁸.

14 – Respect des changements de plans. Le sous-titrage doit se faire discret et respecter au mieux le rythme de montage du programme.

4. Si la transcription dans la langue concernée n'est pas possible, on place trois petits points verts à gauche de l'écran après avoir indiqué si possible de quelle langue il s'agit.

5. Les voix des comédiens lisant la traduction des propos des intervenants se superposent aux voix d'origine.

6. Description des bruits significatifs qui ne sont pas induits par l'image (il est inutile d'indiquer « explosion » si l'explosion se voit à l'écran).

7. Transcription des chansons françaises ou étrangères. Par défaut, indiquer le nom du chanteur et le titre.

8. Un découpage excessif ou inapproprié peut gravement compromettre la bonne compréhension du discours. À la place de « Il déteste les jeunes / filles. », on préférera « Il déteste / les jeunes filles ».

**POUR LES PROGRAMMES DIFFUSÉS EN DIRECT OU SOUS-TITRÉS DANS
LES CONDITIONS DU DIRECT**

15 – Distinction des intervenants par l'indication de leur nom en début de prise de parole et l'usage de couleurs appropriées, notamment lorsque le programme fait intervenir plusieurs personnes dans un échange qui peut être confus.

16 – Réduction du temps de décalage entre le discours et le sous-titrage visant à ramener ce décalage en dessous de 10 secondes. Ne pas omettre une partie significative du discours sous prétexte de supprimer le décalage pris par rapport au direct, mais l'adapter éventuellement. Tous les propos porteurs de sens doivent être rapportés.

Fait à Paris

Le 12 décembre 2011

En présence de :

Le ministre de la culture et de la communication

Monsieur Frédéric MITTERRAND

La secrétaire d'État aux solidarités et à la cohésion sociale

Madame Marie-Anne MONTCHAMP

Le président du Conseil supérieur de l'audiovisuel

Michel BOYON

Les signataires :

Les associations :

Pour l'Union Nationale pour l'Insertion Sociale du Déficiant Auditif (UNISDA)

Monsieur Cédric LORANT, Président

Pour la Fédération Nationale des Sourds de France (FNSF)

Monsieur Philippe BOYER, Président

Pour le Mouvement des Sourds de France (MDSF)

Monsieur René BRUNEAU, Président

Pour le Bureau de Coordination des associations des devenus sourds et malentendants
(BUCODES)

Monsieur Richard DARBERA, Président

Pour Médias-sous-titres

Madame Sophie DROUVROY, Responsable éditoriale

Pour l'Union Nationale des Associations de Parents d'Enfants Déficiant Auditifs
(UNAPEDA)

Madame Nicole GARGAM, Présidente

Pour le Collectif des Adaptateurs de l'Audiovisuel pour les Sourds et Malentendants
(CAASEM)

Monsieur Denis POUDOU, Président

Pour l'Association Française pour l'Information et la Défense des sourds s'Exprimant
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Monsieur Andrea GENTILI, Directeur

Pour les laboratoires Echo Live et Vectracom

Monsieur Gérard LETIENE, Directeur

Pour le laboratoire Teletota

Monsieur Thierry FORSANS, Directeur

Pour le laboratoire Dubbing Brothers

Monsieur Mathieu TAIEB, Directeur commercial

Pour les laboratoires Titra Film Paris et TVS

Madame Isabelle FRILLEY, Président – Directeur général

Pour le laboratoire Cinekita

Madame Madeleine KOUADIO – TIMMERMAN, Gérante

Pour le laboratoire Nice Fellow

Monsieur Stéphane BUHOT, Gérant

Pour le groupe LVT

Monsieur Claude DUPUY, Directeur

Pour le laboratoire Cinecim

Madame Catherine MERIC, Directrice

Pour le laboratoire Imagine

Monsieur Pierre-Yves COLLIGNON, Président

Pour le laboratoire Blue Elements :

Monsieur Christophe LARTILLEUX, Président

Pour le laboratoire ST'501

Monsieur Dominique POUZET, Gérant

Pour Multimédia France Productions (MFP)

Monsieur Martin AJDARI, Président – Directeur général

Les chaînes

Pour TF1, Eurosport et LCI

Monsieur Nonce PAOLINI, Président -Directeur général

Pour TMC et NT1,

Madame Caroline GOT, Directrice générale

Pour France Télévisions,

Monsieur Rémy PFLIMLIN, Président – Directeur général

Pour le groupe Canal +,

Monsieur Frédéric MION, Secrétaire général

Pour le groupe M6,

Monsieur Nicolas de TAVERNOST, Président du Directoire

Pour NRJ 12,

Monsieur Gérard BRICE-VIRET, Directeur délégué au pôle télévision

Pour Direct 8 et Direct Star,

Monsieur Yannick BOLLORE, Directeur général de Bolloré Média

Pour BFM TV

Monsieur Alain WEILL, Président

Pour le groupe Lagardère Active,

Monsieur Antoine VILLENEUVE, Directeur général des chaînes de télévision France et International

Pour l'ACCeS,

Monsieur Xavier SPENDER, Président

Appendix G

Publications

Muller, Tia. “Subtitles for deaf and hard-of-hearing people on French television.” In *Audiovisual Translation across Europe: An Ever-changing Landscape*, edited by Elena Di Giovanni and Silvia Bruti, 257-273. Berlin: Peter Lang, 2012.

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Audiovisual Translation across Europe

An Ever-changing Landscape

Silvia Bruti and Elena Di Giovanni (eds)



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SILVIA BRUTI AND ELENA DI GIOVANNI

Revisiting audiovisual translation research

The aim of this publication is to cast light on the expansion of audiovisual translation (AVT) studies and practices within European institutions, universities and business domains. The contributions from researchers and practitioners from a host of different countries and backgrounds collected in this volume reflect the rapid pace and the complex nature of this expansion.

Europe is formed by many languages and cultures. What for some is a negative and costly problem, for others is considered a wealth, since there is much research to be carried out and an increasing amount of work opportunities are available for translation professionals. This multi-language social reality is, these days, a recurrent topic of research in AVT Studies. Evidence of this is amply provided by an increase in the number of films where different languages are spoken in order to portray a complex, but rich, reality. Some such examples are present in this publication, accompanied by case studies and insightful comments.

The language/culture tandem is also an important factor, one that, ironically, is increasingly more pertinent as the unifying financial force of globalization advances. While an increasing number of products, and even traditions, seem to be capturing global interest, more attention than ever is being paid to local languages and their associated cultures. No matter how widespread and vital dialects and ethnic varieties are, they have a recognized social status of their own for what they represent within a given community. This is, for example, reflected in the attention that international organizations such as UNESCO and the European Union grant to endangered languages, i.e. those languages that run the risk of not being passed on to younger generations. Should this happen, these 'vanishing voices' (Nettle and Romaine 2000) will no longer represent the cultural

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TIA MULLER

Subtitles for deaf and hard-of-hearing people on French television

I. Introduction

One day, most of us are likely to experience a certain degree of hearing loss due to advancing old age. The medical term 'presbycusis' refers to this type of hearing impairment which affects up to 90 per cent of individuals aged eighty and over, worldwide (Shield 2006: 32). It has been predicted that, as a result of the continuing increase in life expectancy, the number of hearing impaired people in Europe will grow from eighty-five million to over 100 million by 2025 (*ibid.*). In 2002, this group represented nearly 10 per cent of the population in France, amounting to some six million people. Díaz Cintas et al. (2007: 12) note that in such circumstances, 'it is only fair that [...] media, including more traditional ones, be made fully available and accessible to all citizens'.

This paper presents an overview of the state of affairs concerning subtitling for the D/deaf¹ and the hard-of-hearing (SDH) on French television at the end of the first decade of the twenty-first century. In the opening sections, the French audiovisual landscape and the historical and legislative contexts of SDH in France will be established, followed by a discussion of SDH conventions. In the final part, a sample of SDH output on French television selected from four days over 2009 and 2010 will be analysed.

1 Deaf written with a capital letter refers socially to the Deaf community, for whom sign language is generally the mother-tongue; deaf written with a small letter refers to the medical condition.

2. The French audiovisual landscape

In this first section, aspects of the French audiovisual landscape will be outlined, including its multiple channels, the body that regulates audiovisual media, the switchover from analogue to digital terrestrial television (DTTV) and the funding of broadcasting companies.

2.1. *A multitude of channels*

According to the European Commission (Harmann and Kevin 2010), there are 297 television channels in France. The Conseil Supérieur de l'Audiovisuel (CSA), the country's audiovisual regulatory body, recognizes a further thirty-six regional and local television channels, bringing the total number to 343.

In its classification of channels, the CSA identifies six distinct criteria: transmission from or outside France; the mode of transmission (terrestrial digital, analogue, or satellite network); coverage (national, regional or local); ownership (public or private); accessibility (free or fee-based); and programming (generalist or thematic). Varying combinations of these characteristics define each channel. For example, TF1, the channel with the highest annual audience share,² which transmits from France through a terrestrial (digital and analogue until the end of 2011) and a satellite network, is national, privately owned, free, and generalist.

2.2. *The regulating body*

Established by law in 1989, the CSA is composed of nine elected members whose mission is to guarantee and promote the freedom of audiovisual communication in France (CSA 2010b). The President of the Republic,

² In 2009, TF1 had an annual audience rate of 26.1 per cent. In second position came the TV channel France 2 with 16.7 per cent and in third France 3, with 11.8 per cent (Dubner and Maurice 2010).

the President of the Senate and the President of the National Assembly each elect three of these individuals for a period of six years. Two of the CSA's missions are of particular interest to this study: making television accessible to all, especially the hearing and visually impaired, and ensuring that national operators comply with laws and regulations, penalizing those who violate them.

2.3. *DTTV*

According to the Observatory of Home Television Equipment (CSA 2010a) by mid-2010, 85.8 per cent of households with a television set received digital transmission either via DTTV, cable, satellite or ADSL via the internet. The shift to DTTV started in France in March 2005 and was completed with the national shutdown of analogue television at the end of 2011. This switch has been organized as a progressive, region-by-region process. For example, while Alsace underwent the switchover on 2 February 2010, the region of Languedoc Roussillon, the last one to switch, was not due to make the change until 29 November 2011.

With the launch of DTTV in 2005, thirteen free national channels were created, adding to the nation's five long-established ones: TF1, M6, France 2, France 3 and France 5. Between 2005 and 2010 an additional nine free regional or local channels and nine fee-based national ones were authorized by the CSA to broadcast on DTTV.

2.4. *Funding of public service channels*

France Télévisions is a broadcasting corporation forming part of the nation's public audiovisual services. It is the only state television company in France and the French government is its sole shareholder. It encompasses seven national free channels: France 2, a generalist channel with the second highest annual audience share; France 3, a generalist channel that has timeslots allocated to the airing of twenty-four local channels corresponding to the twenty-four French regions; France 4, a generalist channel aimed at a younger audience; France 5, a general channel focusing on documentaries,

current affairs programmes and live debates; France Ô, intended for French nationals living overseas; Arte, a channel owned equally by the French and German governments; and La Chaîne Parlementaire, a thematic channel on which parliamentary and political news are discussed daily. Of these, France 2, 3 and 5 form part of the quantitative analysis of SDH output provided in the last section of this article.

France Télévisions is financed through two distinct sources: public funding raised through an annual licence fee, and commercial revenue secured through the sale of televised advertising time. The licence fee is a tax levied yearly per household – not per television set – and, in what has been described as ‘an iniquitous situation’ (Charpillon 2002: 22), most deaf and HoH who own a TV have to pay this fee, though exemptions may be granted for people with a recognized incapacity for work. The money collected through this tax constitutes up to two thirds of France Télévisions’ budget. The fee is reviewed annually by the Parliament and has been indexed to the rate of inflation since 2009. For example, in 2010, the fee was fixed at €121, while in 2005, it cost licence payers €116 (Direction générale des médias et des industries culturelles 2005).

The remaining third of the funding required by France Télévisions is raised through commercial sources. The length of time occupied by advertising on state channels is strictly regulated by the government and controlled by the CSA. Since January 2009, state channels are no longer allowed to air advertisements between 8pm and 6am and their total duration cannot exceed two hours and sixteen minutes per day (Braganti 2010).

2.5. Funding of private channels

Just a few telecommunication companies own the majority of private channels. Created in 1935, TF1 is the first and oldest channel. Originally publicly owned, it was privatized in 1986. It is a free, generalist channel that belongs to the Groupe TF1. M6 is a free, generalist channel that, amongst other programmes aimed at a younger audience, airs the most recent series from the United States. It was created in 1987 and belongs to the Groupe M6. These two channels form part of the quantitative analysis of SDH output provided below.

The funding for private channels comes primarily from revenue generated by the sale of advertising slots. It can also come from sponsorship deals and teleshopping and, for the fee-based channels, from membership charges. The average daily length of time allocated to advertisements on private channels is also regulated by the government and controlled by the CSA. It is limited to three hours and thirty-six minutes per day of broadcasting (Braganti 2010). However, unlike state-owned channels, the time of day at which they can be aired is not restricted.

3. Historical and legal contexts of French subtitling for the D/deaf and the hard-of-hearing

The French teletext information service first used the Antiope (*Acquisition Numérique et Télévisualisation d'Images Organisées en Pages D'écriture – Digital Acquisition and Remote Visualization of Images Organized into Written Pages*) system to broadcast its pages and subtitles on terrestrial television. Created in 1976 and only used in France, the Antiope system was abandoned in 1994. Ceefax, a system developed by the BBC in 1974 and more widely used across Europe, replaced it.

When the Antiope system was launched it required a separate decoder to be plugged into a television set in order to read teletext pages. By 1985, these decoders were integrated into new sets enabling direct reading, first, of the Antiope system and, later, of Ceefax. In France, the first teletext programme to be broadcast was a weather forecast on France 2 in 1979 (Mousseau and Brochand 1982: 177). By 1983, the same channel started subtitling a weekly news magazine. In 1984, France 3 and TF1 followed suit and introduced limited SDH of their programming using teletext (Charpillon 2002: 9).

At this point, no laws had been passed to regulate SDH and state-owned channels were the first to start adding clauses about accessibility to their mission statements from 1984, although they did not stipulate the number of programmes they aimed to subtitle (Brochand 2006: 646).

Charpillon (2002: 8–10) states that during the 1980s, 1990s and the early years of the new millennium, no French channel subtitled more than 10 per cent of their annual programming. He goes on to compare France's subtitling output with other European countries, such as England, noting that by 2002, BBC1 was offering SDH for 76 per cent of its airtime, while ITV and Channel 4 provided 73 per cent and 74 per cent respectively (*ibid.*: 22).

In 2000, an existing law on communication liberties, originally passed in 1986, was amended, in a first attempt to oblige both public and private channels in France to make their programmes accessible to the D/deaf and the hard-of-hearing. However, these amendments did not stipulate minimum annual quotas of material to be subtitled. Thus, TV companies increased their SDH outputs only slightly until 2005, when the French Parliament passed the *Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act* (No. 2005–102). Article 74 of this law requires all channels with an annual audience share of 2.5 per cent or above to use adapted subtitles or sign interpretation in order to make 100 per cent of their programming accessible (with the exception of advertisements) by 12 February 2010. This article applies to all channels transmitting via analogue, digital, satellite, ADSL or cable networks.

However, at the beginning of the second decade of the twenty-first century, the positive impact of this law remains limited in a number of ways and for a variety of reasons. Firstly, it only applies to those channels that enjoy at least 2.5 per cent of the annual audience share. Consequently, in 2010, a mere seven national channels were affected: public France 2, 3, 4 and 5, and private TF1, M6 and Canal+. Secondly, the term 'adapted subtitles' is not defined in the law and is therefore open to interpretation. This phrase can potentially result in a confusing range of SDH formats and marked variations in quality. Thirdly, the law states that special dispensations may be granted for certain types of programme and yet it fails to specify the exact nature of what might be exempt.³ Fourthly, the law

³ In an attempt to provide clearer guidelines, the CSA (2009) has specified that the following areas may be exempt: multilingual services such as the channel Euronews; mentions of sponsorship; announcements and trailers for forthcoming programmes

stipulates that local channels may be totally exempt from making their programmes accessible to the D/deaf and the HoH people. This is possibly due to the cost involved, though this is not made clear. Finally, the law does not lay down any penalties for those channels that do not respect its terms. Instead, it is the role of the CSA to penalize channels in breach of the law. However, Christine Kelly, the chairwoman of the CSA's working group on accessibility, has explained that, due to the economic difficulties caused by the current global financial crisis and to the investment required for the channels to be able to adhere to the 2005 law, no penalties were envisaged for the year 2010 (in Pellerin 2010).

The CSA asked DTTV channels with an annual audience share of under 2.5 per cent to indicate in their mission statements that they intended to make 40 per cent of their programmes accessible by 12 February 2010. This figure was reduced to 20 per cent for TV companies whose frequencies had not been assigned by the CSA. However, as these mission statements are not legally binding, the channels cannot be penalized if they do not comply. Moreover, the CSA has declared that, until 2012, interlingual subtitles broadcast in foreign films can be counted as part of these percentages, a concession that effectively further reduces the channels' target level of SDH output.

4. Conventions of French subtitling for the D/deaf and the hard-of-hearing

For physical reasons, the target audience for SDH has reduced, little, or no access to aural information. Therefore, SDH aims to compensate for the absence of sound. Elements such as music, sound effects, paralinguistic information and character identification and localization need to be

or films; live singing and/or instrumental music; coverage of live sporting events broadcast between 12pm and 6am; and pay-per-view services.

incorporated within the subtitles to compensate for this loss (De Linde and Kay 1999: 12). Conventions need to be agreed upon prior to engaging in the production of subtitles in order for these various components to be easily recognizable for the D/deaf and the HoH audiences.

The current practice in France is to assign one colour to music, a different one to sound effects and another four to indicate the various types of voice that can occur in a programme.⁴ This colour code, which can be found on all channels for every type of programme, differs from other European countries. For example, in England and Spain, it is more common to assign different colours to specific characters and to use different fonts and/or backgrounds to indicate the other elements. An explanation of the colour code for SDH in France can be found on page 880 of the French teletext.

White is only used for on-screen dialogue, whether the mouths of characters on screen are visible (voice-in) or not visible (voice-through). Thus, if a group of people is talking on screen, white will be assigned to all of them. However, in cases when characters are off screen (voice-out) yellow is used in the corresponding subtitles.

White and yellow are also assigned to voices heard through machines and when an on-screen character with a voice-in or a voice-through speaks through a megaphone or a telephone, the subtitle is in white but preceded by an asterisk (*) to indicate that their words are mediated by a machine. In turn, when characters are off screen and their voice can be heard through a television or an intercom, the subtitle appears in yellow and is preceded by an asterisk.

The colour cyan (light blue) is used for characters' interior monologues and for narrators (voice-offs). Cyan is also used in news reporting, where the voice of a correspondent is treated like that of a narrator.

4 Carmona (1996: 107–9) distinguishes the following five different voices: (1) voice-in of an on-screen character whose mouth is visible; (2) voice-through of an on-screen character whose mouth is not visible; (3) voice-out of an off-screen character; (4) voice-off used for interior monologues or for the narrator, whether diegetic (as in a flashback) or non-diegetic (as in documentaries); and (5) voice-over, which is recorded over the original audio track and can be heard in the background.

Green is applied when a character speaks in a foreign language. The colour is used to emphasize the fact that the original language is not dubbed into French.⁵ Green subtitles either specify the name of the foreign language or provide a translation of the words in French.

Finally, red is used for any type of sound effects, while magenta (pinkish purple) is employed for music-related subtitles. The latter includes all types of music, from background (extra diegetic) to that which forms part of a programme (diegetic). Titles of songs, lyrics and names of singers are rarely given in subtitles in France.

The origin of the code is unclear. Whereas Boutet (2007: 6) writes that France 2 created it before the year 2000 in collaboration with SDH viewers and Deaf organizations, Charpillon (2002: 11) mentions that all television companies agreed a harmonization of SDH norms in spring 2001. Furthermore, it remains uncertain whether or not channels that started subtitling prior to 2001 employed this code. Nevertheless, by 2012, this use of colours for SDH has become the standard practice across all television channels, for broadcasting corporations and for all types of programming. It can also be found on (the very few) DVDs available with French SDH.

5. SDH output

Every year, channels must send data about their SDH output to the CSA. Following this, the regulating body compiles an annual report comparing the figures provided with what the television companies had previously agreed to and stated in their mission statements. The CSA further analyses progress made in terms of the quantity and genre of programmes

5 Although France is a dubbing country *par excellence*, soundtracks are not always altered. The original language of many documentaries is left in place, more often than not, for financial reasons; the same happens in news interviews, for authenticity and/or lack of time; and, in some films where, for geographical reasons, several languages are spoken.

subtitled. The CSA (2010c) publishes these reports on their website, usually in November of the following year, where they remain for twelve months.

In the following sections, the quantity of SDH between 2000 and 2010 on five long-established channels (TF1, F2, F3, F5 and M6) will be examined. As, at the time of writing, the annual reports for 2009 and 2010 has not yet been circulated, data on the same channels was collected over a period of four days (two in 2009 and two in 2010, including 12 February 2010) in order to analyse the developing trends in the level of SDH output.

5.1. SDH output: 2000 to 2008

Médias Sous-titrés (<<http://www.medias-soustitres.com>>), an independent French association devoted to providing SDH-related information, produces a comprehensive overview of the yearly figures published by the CSA. Table 13.1 shows the annual subtitling hours for the five aforementioned channels from 2000 to 2008. A channel broadcasting twenty-four hours for 365 days transmits a total of 8,760 hours annually. The annual percentages correspond to the annual quantity of SDH available to viewers out of the total annual broadcasting time.

Table 13.1 Hours of subtitling per year per channel

Channels	2000	2001	2002	2003	2004	2005	2006	2007	2008
TF1	1,322	1,816	1,752	1,841	1,845	2,275	3,838	4,727	5,641
France2	1,521	1,712	1,792	2,261	2,642	3,569	4,225	4,814	5,189
France3	806	884	1,390	1,838	2,296	3,439	4,849	5,117	5,699
France5	16	84	897	1,216	1,468	2,004	2,546	3,862	5,146
M6	—	—	213	412	694	1,116	1,582	2,757	4,114
Annual output	5,665	6,497	8,046	9,571	10,949	14,408	19,046	23,284	27,797
Annual percentage	8%	10%	14%	17%	20%	28%	39%	49%	59%

As can be seen, the quantity of accessible programming has been steadily improving over the years, with a sharper increase from 2005 onwards. In 2000, channels were subtitling an average 8 per cent of their total airtime. Since 2005, the yearly percentages have grown exponentially, reaching 59 per cent of airtime by 2008.

It should be noted that the information on SDH output collected by the CSA on an annual basis is compiled directly by the channels themselves. No verification is carried out and it is only the channels' intention to broadcast SDH that is taken into account. In other words, if, for example, a channel plans to subtitle a programme but, due to technical failure, is unable to do so, the SDH airtime will nonetheless be added to the channel's annual figures.

5.2. SDH output: 2009 to 2010

The weekly national French television listings magazine *TéléPoche* was used for the data analysed in this section. Most national and local television magazines use the international symbol for deafness



to show that a programme is subtitled. Others use a



for teletext. Although these magazines are under no legal obligation to do so, the CSA strongly recommends that they advertise those programmes that will be subtitled in a visible manner.

Although *TéléPoche* is available throughout the French territory, its listings are regional. This analysis focuses on Alsace, the second region to experience the switchover to digital television on 2 February 2010 (Tous Au Numérique 2010). In 2009, *TéléPoche* in Alsace published listings for analogue television; by February 2010 the magazine listed only programmes for DTTV.

As noted previously, advertisements are not subtitled. Therefore, their airtime was deducted pro rata and per channel from the daily number of subtitles. Indeed, this calculation was necessary because the magazine did not publish the schedule or the length of advertisements.

The following sample from 2009 and 2010 encompasses two weekend days and two week days: Sunday 24 May and Tuesday 26 May 2009 (Table 13.2), and Sunday 7 February and Friday 12 February 2010 (Table 13.3). In order to draw comparisons with SDH outputs from 2000 to 2008, the data relates to the same five channels.

Table 13.2 Subtitled output for two days in 2009

Channels*	Sunday 24 May 2009		Tuesday 26 May 2009	
	Subtitled output	Percentage of subtitled output	Subtitled output	Percentage of subtitled output
TF1	16h05	67%	16h30	69%
France 2	13h40	57%	13h17	55%
France 3	18h34	77%	18h52	79%
France 5	12h36	63%	12h46	56%
M6	09h55	50%	12h02	59%

* On analogue television in 2009, the public channel France 5 and the private channel M6 broadcast for only twenty hours at the weekend and twenty-two hours and twenty-one hours respectively on the week day under study. The daily percentages of SDH take this into account.

The results show that the amount of subtitling for all five channels totalled seventy-one hours on Sunday 24 May 2009. This represents an average of 63 per cent of the daily airtime across the channels. For Tuesday 25 May 2009, the total was seventy-three hours, representing 64 per cent of their daily airtime.

Table 13.3 Subtitled output for two days in 2010

Channels*	Sunday 7 February 2010		Friday 12 February 2010	
	Subtitled output	Percentage of subtitled output	Subtitled output	Percentage of subtitled output
TF1	16h17	68%	17h38	73%
France 2	14h38	61%	14h20	60%
France 3	17h03	71%	20h04	84%
France 5	17h49	74%	14h29	60%
M6	19h37	82%	16h39	69%

* On DTTV France 5 and M6 broadcast for 24 hours, 365 days a year.

For Sunday 7 February 2010, the total number of hours of SDH was eighty-five for the five channels, representing an average of 71 per cent of their daily airtime. For 12 February 2010, the amount was eighty-three hours, representing 70 per cent.

In order to draw comparisons with previous years, the daily outputs studied for 2009 and 2010 can be extrapolated to annual figures, thus showing (Table 13.4) that the annual average percentage of subtitled output would be 63 per cent for 2009 and 70 per cent for 2010. The estimated average for 2010 seems to suggest that there may have been an increase of 10 per cent in SDH output since 2008. In this sense, channels seem to have steadily increased their amount (daily and annual) of SDH.

Table 13.4 Annual output for 2009 and 2010

Channels	2009		2010	
	Output	Percentage	Output	Percentage
TF1	5,943	68%	6,187	71%
France 2	4,915	56%	5,286	60%
France 3	6,832	78%	6,771	77%
France 5	4,629	60%	5,895	67%
M6	4,003	54%	6,619	76%
Annual	26,323	63%	30,757	70%

A more detailed analysis of the data shows that some channels have a greater SDH output than others. It seems that, since 2006, France 3 has been providing a larger percentage of SDH than any of the other channels. With an average of 78 per cent of subtitled programming in 2009 and 77 per cent in 2010, the state-owned channel France 3 offers the most. On Friday 12 February 2010, 84 per cent of its programming (20 hours) was accessible to the D/deaf and the HoH. Out of the four non-subtitled hours, over two hours were occupied by advertisements, while the remaining time was taken up by a consumer programme, a lottery game and two short sports programmes.

After France 3, the private channel TF1 has offered the second largest SDH output. M6 comes third with a 20 per cent increase between 2009 and 2010. On Sunday 7 February 2010, M6 subtitled nearly twenty hours of its total airtime. Just like France 3, half of the hours not subtitled were occupied by advertisements while the remaining time was occupied by teleshopping and two short sports programmes. France 5 is fourth, while France 2 comes last. Although France 2 was the first channel to broadcast SDH in 1983, in 2010 it seems to have been the channel with the lowest output. For each of the days under assessment, approximately ten hours were not subtitled.

Analysis of the data indicates that, in 2009 and 2010, the majority of channels were more accessible on week days than at the weekend. The only exceptions in 2010 were France 5 and M6, which had substantially more SDH available on Sunday 7 February than Friday 12 February. The data also reveals that SDH is not as prevalent on public service channels as it is on private ones. Indeed, two of the France Télévisions channels (France 5 and France 2) provided less than 65 per cent of subtitled programming over the two years. However, despite these findings, the data does indicate that the overall quantity of SDH is increasing every year and that some channels seem to be close to attaining the 100 per cent mark.

6. Conclusion

Since 2003, designated as the European Year of People with Disabilities by the European Commission, the French government has modified the law in a first attempt to compel both state-owned and private channels in France to make their programmes accessible to the D/deaf and the HoH. However, the fact remains that only a small fraction of France's large audiovisual landscape is required to provide SDH. Furthermore, TV channels are not subjected to independent and external assessments to evaluate whether or not the set annual output is being met. For those who do not comply with the law, no penalties are envisaged, at least for the near future.

This article has focused on producing a broad survey of the French audiovisual landscape, the third largest in Europe after the UK and Italy (Harmann and Kevin 2010) and the place of SDH within it. Due to the complexities surrounding subtitled conventions and their impact on the D/deaf and the HoH, this area needs to be held up to greater academic scrutiny.

The conventions currently used by French channels providing SDH for every programme have been described. However, there remain uncertainties surrounding the origins of these conventions along with questions about how unique they are in comparison with those in other countries.

In terms of the quantity of SDH currently provided in France, the overview and basic analysis given above provides a starting point for future research. Of particular interest is the fact that the data seems to indicate that two out of the three public service channels that have been offering, albeit restricted, SDH, for nearly thirty years, are currently providing the least.

The basic relationship between disability and accessibility to the media was not considered an obvious one by most broadcasting companies until recently. However, this question is now being increasingly emphasized by lobbying associations, academics and governments. More specific analysis, such as that suggested above, should and must follow in order to achieve equal access for all.

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Chapter 6

Long questionnaire in France: The viewer's opinion of SDH

TIA MULLER*

Abstract: This article outlines the results of an opinion survey carried out in France from June to September 2010 as part of the EU-funded project DTV4ALL. The questionnaire was available on the website of UNAPEDA, a French deaf and hard-of-hearing association. The objective of the survey, the first of its kind in France, was to examine participants' opinions on subtitles for the deaf and hard of hearing at a national level, with a focus on the norms employed on French TV. It also evoked additional approaches currently used in other countries in order to assess whether or not these would be welcomed in France. The 58 questions were evaluated during the pilot phase of the test by a professional subtitler, a psychologist specialised in communication with hearing-impaired people and a hard-of-hearing French sign language teacher. The primary result shows that the majority of the participants have a negative opinion about televised subtitles in France. Further findings point to a possible need for a revision of specific areas of the current conventions for subtitles for the deaf and hard of hearing.

Keywords: conventions, France, hearing loss, questionnaire, SDH, television

6.1 The hearing impaired community in France

In France, the threshold between being hard of hearing and deaf is situated at 90 dB (Gillot 1998, 2). Normal hearing is represented by 0 dB and the various degrees of hearing loss escalate from there. The latest evaluations from

* I would like to thank Pierre Roger, Paméla Grignon, Sophie Bénaben and Auriane Binet for their participation in the creation of the questionnaire. My thanks also go to Jen Rutherford for her effective comments and linguistic revisions of the text.

the French national statistics commission (INSEE 2014) state that France has approximately 65,821,000 inhabitants, of which an estimated 5,182,000 people suffer from hearing loss (Sander, Lelievre and Tallec 2007, 1). This figure represents 8% of the total population. As far as the different degrees of hearing loss are concerned, 6% of this total percentage have complete loss of hearing, 28% have mild to severe hearing loss and a further 66% have mild hearing loss.

In France, one child in a thousand is born deaf every year and 95% of these children are born within hearing families. One child in a thousand is affected by a severe hearing loss before they are 18 months old, and two children in a thousand before they reach 14 years of age (Gillot 1998, 19). In general, the incidence of hearing loss in infants and young adults up to the age of 40 remains very low (2.2% of the French hearing-impaired population). This figure increases between 40 and 60 years old (32.2%) and especially after 60. The vast majority of the population with hearing loss is aged between 60 and 75 (22%) or over (43%) (Sander, Lelievre and Tallec 2007, 2).

Hearing aids are used by 673,000 people in France, i.e. 13% of the population with hearing loss, including 19% of the people with total loss of hearing, 18% of those with mild to severe hearing loss and 10% of those with mild hearing loss.

6.2 The audiovisual landscape in France

With its tradition of dubbing the majority of foreign films and television programmes, France has a short and somewhat limited history in subtitling. Films with SDH may be found in just a few cinemas across France and are only available during special screenings. As for DVDs, SDH in French is close to non-existent. At the time of writing (July 2014), no law that would make SDH obligatory in cinemas and on DVDs is being considered by the French Parliament.

The situation with regard to SDH on TV is more encouraging. Since its beginnings in 1983, intralingual Teletext subtitling on TV has gone from being relatively unregulated to becoming a legal obligation for eight of the major national channels from February 2010. In France, the switchover to digital television started in March 2005 and was completed at the end of 2011 with the national shutdown of analogue television. The switch

had been organised as a gradual region-by-region process. By 2010, up to 92% of homes could already receive digital terrestrial television (DTTV). Although destined to be ultimately replaced by digital subtitles, the Teletext system continued to be in use on some channels until April 2014.

6.2.1 *Subtitling for the deaf and hard of hearing*

In terms of SDH conventions on French TV, a colour coding system is in place and can be found on all channels for every type of programme. This system is remarkably different from the one used in any of the countries taking part in the DTV4ALL project. Although originally thought to have been created following a harmonisation of SDH norms in spring 2001, recent further research has revealed that this code was created between 1982 and 1984 in collaboration with a group of Deaf people from the National Institute of the Young Deaf of Paris (Constantinidis 2012, personal communication).

The code assigns a colour to each SDH element: music, sound effects and character identification. In the case of this last component, different colours are assigned depending on the type of voice used. The colours are allocated as follows:

- White for a character speaking on screen, whether their mouth is visible (voice-in) or not (voice-through);
- Yellow for a character speaking off screen (voice-out);
- Cyan for interior monologues or narrators (voice-off);
- Green for foreign languages;
- Magenta for music;
- Red for sound effects.

6.2.2 *Legal context*

In 2005 the French Parliament passed the *Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act* (No. 2005–102). Article 74 of this law requires that all public and private channels with an annual audience share of 2.5% or above use adapted subtitles or sign language interpreting to make 100% of their programming accessible (with the exception of advertisements) by 12 February 2010 (Muller 2012). This article

applies to channels transmitting via analogue, digital, satellite, ADSL or cable networks. This law currently affects ten national channels: the public ones (France 2, 3, 4, 5 and Ô) and the private ones (Canal+, M6, TF1, TMC and W9), all of which have at least 2.5% of the annual audience share (CSA 2013).

6.3 The French questionnaire

The questionnaire that forms the focus of this chapter has been available on the website of the French Association of Parents of Deaf and Hard-of-Hearing Children (UNAPEDA)¹ since 1st June 2010. The objective of this survey is to examine participants' opinions on SDH, focusing on the various techniques and methods employed on French TV while also suggesting innovative approaches that could potentially be considered in France. Taking the standard DTV4ALL questionnaire as a starting point, the questionnaire was divided into several parts and adapted to the French context. For example, since it is uncommon to have SDH on DVDs or in cinemas, no questions regarding subtitling practices in these contexts were included in the survey.

6.3.1 Pilot tests

Before the launch of the online questionnaire, several pilot tests were conducted. A psychologist specialising in the process of comprehension of written language for deaf people, a professional SDH subtitler for French TV and a hard-of-hearing professor of French Sign Language completed the survey. Modifications were made on the basis of their feedback, with some questions being reworded to ensure comprehension by the different groups of respondents. This stage was essential because the questionnaire was only going to be available online and was aimed primarily at deaf and hard-of-hearing people, who often experience reading difficulties (Di Francesca 1972). The layout was also altered to make it more dynamic and a few new questions were incorporated, while a couple were taken out. Finally, an introductory note was added containing the goal of the

1 <http://www.unapeda.asso.fr/article.php3?id_article=1130>

survey, instructions on how to complete it, a deadline for participating in the study, the contact details of the authors and legal particulars regarding the anonymity of the respondents and their voluntary participation.

6.3.2 Participants

By September 2010, 124 people had filled in the questionnaire. Of these, 12 respondents had downloaded the form and completed it manually, sending it to the association via fax or ordinary mail. Their data was manually entered into an Excel spreadsheet. For the other 112 forms completed online, a secure and anonymous online Google document was created allowing easy handling of the answers.

The analysis of the forms revealed that belonging to one of the two main groups of hearing loss (deaf and hard of hearing) rarely affected the results. This is why this distinction is not systematically made in the discussion of the results, except for those few cases in which it is of particular relevance. The tables include the partial results and, in the last two rows, the total number of participants and the total percentages, with the exception of those questions in which the respondents selected more than one answer.

More women (72) than men (52) participated in the survey. The average age bracket for the men was 30–40 years old, while the female participants were more equally spread across all ages.

Table 1: Participants by gender and age.

<i>How old are you?</i>	<i>Total</i>	<i>Less than 20</i>	<i>20–30</i>	<i>30–40</i>	<i>40–50</i>	<i>50–60</i>	<i>60+</i>
Men	52	4	6	19	7	9	7
Women	72	10	12	11	14	11	14
Total	124	14	18	30	21	20	21
Total %	100%	11%	15%	24%	17%	16%	17%

More deaf (65%) than hard-of-hearing people (25%) participated in the questionnaire, which was also filled in by a minority (10%) of hearers living with deaf and/or hard-of-hearing people, as well as by professionals working with deaf and/or hard-of-hearing people who answered on their behalf. For

the sake of clarity, the latter two subgroups of hearers will be included under the same category (Hearers and Professionals) for the rest of the analysis.

Table 2: Participants by degree and onset of hearing loss.

<i>Degree and onset of hearing loss</i>	<i>No.</i>	<i>%</i>	<i>From birth</i>	<i>Below 2</i>	<i>2–4</i>	<i>5–19</i>	<i>20–29</i>	<i>30–49</i>	<i>50+</i>
Deaf	81	65%	39	10	9	9	6	7	1
Hard of hearing	31	25%	7	5	5	9	1	3	1
Professionals working with deaf and/or HoH	5	4%	4	0	1	0	0	0	0
Hearers living with deaf and/or HoH	7	6%	5	0	1	1	0	0	0
Total	124	n/a	55	15	16	19	7	10	2
Total %	n/a	100%	44%	12%	13%	15%	6%	8%	2%

The majority of respondents (76%) do not have any handicap associated with their hearing loss. Among the 16% who do, only three specified the handicap (two have Usher syndrome and one has Ménière's disease), while 8% did not answer the question. Furthermore, since several colours are employed in French SDH, it was essential to acknowledge the number of participants affected by colour blindness. Most respondents (99.2%) were not affected and only one was.

Many of the participants benefit from hearing aids or have implants, while others combine two distinct methods.

Table 3: Participants by hearing aid.

<i>Do you use a hearing aid /implant?</i>	<i>No.</i>	<i>%</i>
Implant	29	23%
Hearing aid	62	50%
Nothing	20	16%
No answer	13	11%
Total	124	100%

Half of the respondents do not use hearing aids while watching TV.

Table 4: Hearing aids and television viewing.

<i>Do you use a hearing aid to watch television?</i>	<i>No.</i>	<i>%</i>
Induction loop	21	17%
Sennheiser earphones	9	7%
Nothing	62	50%
Do not need it	32	26%
Total	124	100%

As regards visual aids for watching TV, most of the participants wear either glasses or contact lenses.

Table 5: Eyesight.

<i>Do you wear?</i>	<i>No.</i>	<i>%</i>
Glasses/Contact lenses	78	63%
Nothing	19	15%
Do not need them	27	22%
Total	124	100%

When asked if they experienced difficulties when reading French, most respondents said they did not.

Table 6: Difficulty reading French.

<i>Do you experience difficulties when reading French?</i>	<i>No.</i>	<i>%</i>
Yes	10	8%
No	109	88%
No answer	5	4%
Total	124	100%

Half of the participants admitted experiencing some difficulties reading subtitles, which applies to both deaf (49%) and hard-of-hearing respondents (51%) and thus ties in with the findings obtained in previous studies.²

Table 7: Difficulty reading subtitles.

<i>Do you experience difficulties when reading subtitles?</i>	<i>Always</i>	<i>Often</i>	<i>Sometimes</i>	<i>Never</i>	<i>Total</i>
Deaf	6	5	40	30	81
Hard of hearing	0	4	16	11	31
Hearing and Professional	0	0	7	5	12
Total	6	9	63	46	124
Total %	5%	7%	51%	37%	100%

6.3.3 Viewing habits and preferences

Respondents predominantly spend either between one and two hours or over five hours a week reading newspapers or books.

Table 8: Hours of daily reading.

<i>How many hours a week do you spend reading newspapers, books, etc.?</i>	<i>No.</i>	<i>%</i>
None	11	9%
1–2 hours	35	28%
2–3 hours	29	24%
3–4 hours	9	7%
4–5 hours	10	8%
+5 hours	30	24%
Total	124	100%

Most participants spend two to four hours a day watching TV. These findings are consistent with the average daily viewing time in France of three hours and 26 minutes in 2009 (Dubner and Maurice 2010).

Table 9: Hours of daily TV watching.

<i>How many hours a day do you watch TV?</i>	<i>No.</i>	<i>%</i>
None	12	10%
1–2 hours	30	24%
2–3 hours	45	36%
3–4 hours	22	18%
4–5 hours	8	6%
+5 hours	6	5%
No answer	1	1%
Total	124	100%

In terms of the type of programmes preferred by the respondents, the majority reported that they primarily watch films and news programmes, followed by TV series and documentaries. Again, these figures are consistent with the annual programme ratings in France in 2009 (Dubner and Maurice 2010).

Table 10: Types of programmes watched on TV.

<i>Programme type</i>	<i>No.</i>	<i>%</i>
Films	106	85%
News	103	83%
TV series	89	72%
Documentaries	81	65%
Talk shows	51	46%
Light-entertainment	51	41%
Games	50	40%
Sports	40	32%

Most of the respondents (74%) stated that they always put subtitles on when watching television, which is even more common among the deaf (83%) than among the hard of hearing (61%).

Table 11: Use of subtitles when watching TV.

<i>Do you usually put subtitles on when watching TV?</i>	<i>Never</i>	<i>Less than 10%</i>	<i>10–25%</i>	<i>25–50%</i>	<i>50–75%</i>	<i>+75%</i>	<i>100%</i>
Deaf	0	1	1	4	4	4	67
Hard of hearing	3	1	1	1	3	3	19
Hearing and Professional	1	1	1	1	1	1	6
Total	4	3	3	6	8	8	92
Total %	3%	2%	2%	5%	7%	7%	74%

For most respondents, the primary source of information about subtitled programmes is Teletext. Many participants also reported using TV guides and, in third place, TV announcements. Interestingly, although the questionnaire was predominantly advertised and completed online, very few respondents use the Internet as a source of information. This may be because many websites fail to include information about accessibility.

Table 12: Sources of information about SDH.

<i>How do you know if a programme will include subtitles?</i>	<i>No.</i>	<i>%</i>
Teletext	77	62%
TV guides	53	43%
TV Announcements	41	33%
From friends	8	13%
Internet	16	6%

6.3.4 General opinion on subtitling

The respondents were asked twice in the course of the questionnaire to express their opinion about French SDH in general. The first question was at the beginning of the survey, while the second was at the end. The hypothesis was that by filling out the questionnaire respondents might gain an insight into the multiple facets of SDH. This might, in turn, affect their overall opinion of these subtitles. An analysis of the answers to these two questions reveals that over half the respondents (52%) find subtitles to be unsatisfactory.

Table 13: Opinion on subtitling.

<i>What do you think of subtitling in general?</i>	<i>Good</i>	<i>Satisfactory</i>	<i>Unsatisfactory</i>	<i>Not efficient at all</i>	<i>No Answer</i>
Beginning	29	17	68	9	1
End	33	24	61	6	0
Total %	25%	17%	52%	6%	0%

18 respondents altered their opinion positively on this matter during the course of the survey, changing to ‘good’ or ‘satisfactory’. Conversely, 7 participants changed their opinion negatively to ‘unsatisfactory’.

6.3.5 The Colour Code

The colour code is designed to facilitate easy identification of the various components conveyed in SDH. As mentioned above, the practice in France is to assign four colours to indicate different types of voices, one colour to music and another one to sound effects.

Answers to the question “Do you know the colour code by heart?” were divided quite equally. 47% of the participants responded positively, while 41% answered in the negative. The main difference here can be found between deaf and hard-of-hearing participants, the former being much more familiar with the code (52% know it, 36% do not) than the latter (35% vs. 52%). A further 12% gave no answer, which might be due to the fact that some respondents may not have understood what was meant

by ‘the colour code’, a term used by professional subtitlers. In any case, this is also the name of the Teletext page 882, where the functions of each of these colours are explained.

Table 14: The colour code.

<i>Do you know the colour code by heart?</i>	<i>Yes</i>	<i>No</i>	<i>No answer</i>
Deaf	42	29	10
Hard of hearing	11	16	4
Hearing and Professional	5	6	1
No.	58	51	15
%	47%	41%	12%

There seems to be no correlation between knowing the colour code by heart and the amount of TV watched per day or the frequency with which participants use subtitles. Whether they answered positively or negatively, the majority are within the same bracket of two to three hours a day of TV viewing. Furthermore, 35 out of the 51 respondents who answered in the negative were amongst those who declared that they use subtitles at least 75% of the time.

In any case, the majority of the respondents (55%, with an equal distribution between deaf and hard-of-hearing participants) feel that the colours always help them to follow a programme.

Table 15: Usefulness of the colours.

<i>Do you think that the use of colours helps you to follow a programme?</i>	<i>Always</i>	<i>Almost always</i>	<i>Sometimes</i>	<i>Never</i>	<i>Total</i>
Deaf	46	18	16	1	81
Hard of hearing	17	9	4	1	31
Hearing and Professionals	5	5	2	0	12
No.	68	32	22	2	124
Total %	55%	26%	18%	1%	100%

In the next question, where participants were asked to express their opinion on the different colours used, it is notable that most of them (68%) opted to describe the colours as satisfactory (the second highest choice), perhaps indicating that there is room for improvement. A further 25% chose to classify them as good, 4% as unsatisfactory and 3% as not efficient at all.

After this question, respondents were given the opportunity to explain why they like or dislike the colour code system. Their opinions can be summarised as follows:

- 56 respondents (45%) found that the variety of colours enables them to easily recognise the various effects and voices. However, some maintained that it is essential to know the code and that the colours must be employed adequately if viewers are to benefit from them;
- 6 participants (4.8%) stated that the black box that formed the background for all Teletext subtitles made them easier to read;
- 5 participants (4%) wrote that it is often easy to get the colours mixed up because they are not always clearly visible, which can make character identification difficult.

6.3.6 Character identification: white, yellow, cyan and green

On French TV several SDH techniques are used simultaneously to enable the viewer to identify characters and to distinguish who is speaking. Firstly, two different colours are used: white for characters who are on screen and yellow for those who are off screen. Secondly, subtitles are located under the character speaking on screen. When characters are off screen, the subtitles point to the source of the utterance (to the left, the centre or the right of the screen).

When asked how they would rate the use of white and yellow, the majority of those surveyed (73%) said that they find it at least satisfactory. 21% would describe it as good, 4% as unsatisfactory and 2% as not efficient at all.

Respondents' ability to recognise which character is speaking when they appear in a group either on screen or off screen varies quite widely, suggesting that participants have more difficulty when identifying characters in the latter scenario.

Table 16: Identifying characters on and off screen.

<i>Are you able to identify a character on and off screen?</i>	<i>Always</i>		<i>Almost always</i>		<i>Sometimes</i>		<i>Never</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
On screen/White	42	34%	53	43%	26	21%	3	2%
Off screen/Yellow	33	27%	36	29%	48	39%	8	6%
Total	75	61%	89	72%	74	60%	11	8%

Although white and yellow were deemed to be satisfactory by the respondents in the previous question, if these colours (particularly yellow) are failing to facilitate character identification, it seems that they should be combined with other methods in order to be more efficient.

Another technique for character identification is the use of the dash, which is added each time a new character delivers a line of dialogue. Used systematically, this convention reflects the rules of French typography, where dashes rather than speech marks denote dialogue in novels.

Name tags inserted at the beginning of the subtitle are another option. Since 2011, this method has been occasionally used in France, where it is only found during live programmes. This technique is however widely spread in other countries such as the UK, where it is used in live and pre-recorded subtitles.

Finally, a third technique consists of assigning a different colour to each character in a TV programme, a film or a particular scene, or to individuals involved in live events. This method is used during some live programmes on the national commercial channel M6.

Opinions regarding the effectiveness of these techniques were generally very favourable. Although different tests would be necessary to establish what the most helpful combination of these methods would be, these responses seem to indicate that the deaf and hard of hearing in France may welcome other methods to help identify characters.

Table 17: Methods for identifying characters.

<i>What do you think of the use of...?</i>	<i>Good</i>		<i>Satisfactory</i>		<i>Unsatisfactory</i>		<i>Not efficient at all</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Dashes	34	27%	71	57%	11	9%	8	6%
Name tags	31	25%	81	65%	7	6%	5	4%
Colour for each character	31	25%	72	58%	9	7%	12	10%

A further question was asked regarding the use of the colours cyan and green. The former is used for narrators or for the thoughts of a character, which are both examples of a voice-off. Green represents a foreign language. Green subtitles are either in French or written in the foreign language with no translation given. Overall, the response was positive. The majority of the respondents (67%) found these colours to be satisfactory, while a further 25% gave an even more positive answer by describing them as good. Only 5% found them unsatisfactory and 3% not efficient at all.

6.3.7 Sound effects: the colour red

As is the case with the other colours, the general assessment of the efficiency of the colour red to denote sound effects is positive. 73% found it satisfactory, 21% good, 3% unsatisfactory and a further 3% not efficient at all.

In response to the question about the quantity of sound effect subtitles they would like to see and how they would like them to be described, participants were almost equally divided in their answers. Half of the respondents stated that they would like only the sounds that are relevant to the plot to be subtitled. Within this group, the majority said that they would like sound effects to be provided by way of a description. As for the other group, who prefer the subtitling of all sound effects, the majority favoured onomatopoeia as the best option.

Table 18: Quantity and description of sound effects.

<i>How much and how would you like to see sound effects?</i>	<i>Total</i>		<i>Only sounds necessary to understand</i>		<i>All sounds should be included</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Describing what the sound is like	66	53%	38	31%	28	13%
Using words reproducing the sound	57	46%	16	22%	41	33%

In France, when there is an absence of sound for more than 20 seconds, a subtitle indicating ellipsis, i.e. [...], is displayed in white at the bottom left hand side of the screen. Most respondents found this technique good

(28%) or satisfactory (66%), while very few found it unsatisfactory (4%) or not efficient at all (2%).

6.3.8 Music: the colour magenta

Again, participants have a positive opinion regarding the use of this colour. 74% find it satisfactory and 18% good, while 5% consider it unsatisfactory and 3% not efficient at all.

Just over half of the respondents (53%) define the content of music subtitles as good and 22% as satisfactory, while 20% find it unsatisfactory. This percentage, when added to the 5% who describe the content as not at all efficient, is large enough to merit further investigation into what should or could be included in music subtitles.

Unlike in the UK or Spain, music subtitles in France are not usually employed to give details of songs or their lyrics when they are significant to the plot. Moreover, whether or not the songs are diegetic, their titles and interpreters are rarely displayed. More often than not these subtitles solely describe the genre of music played, i.e. opening song, scary song, slow song. A substantial 73% of the participants welcomed the idea of this technique being systematically incorporated into SDH practices in France.

Table 19: Titles, interpreters and song lyrics.

<i>Would you like to see titles, interpreters and lyrics of songs in music subtitles?</i>	<i>Always</i>		<i>Almost always</i>		<i>Sometimes</i>		<i>Never</i>	
	No.	%	No.	%	No.	%	No.	%
Titles, interpreters and lyrics	90	73%	15	12%	12	10%	6	5%

When it comes to describing instrumental or background music (musical score) in TV programmes or films, most respondents (81%) state that they would like to have an indication of the type of music being played. Very few participants (6%) said that they would like music to be indicated by an icon. It should be taken into account that this type of pictographic subtitle, which has been tested in Spain and in the UK, has not yet been used in France.

Table 20: Description of music effects.

<i>How would you like instrumental or background music to be described?</i>	<i>No.</i>	<i>%</i>
No indication, unnecessary	9	7%
An icon indicating “music”	8	7%
An indication of the type of music	102	82%
An indication that background music is being played	5	4%
Total	124	100%

In terms of punctuation in both sound and music effects, most participants would like the subtitles to start with a capital letter and to end with a full stop. Currently, depending on the channel, different typographic solutions are employed. Some use brackets with full stops, while others do not use either. These results show that a more standardised approach may be preferred.

Table 21: Punctuation of sound and music effects.

<i>Would you like to see punctuation in sound and music effects?</i>	<i>No.</i>	<i>%</i>
No punctuation	11	9%
Brackets	19	15%
Brackets without other punctuation	1	1%
Brackets and full stop	1	1%
Brackets and a starting capital letter	2	2%
Brackets, a starting capital letter and full stop	15	12%
Full stop	3	2%
A starting capital letter	8	6%
A starting capital letter and a full stop	64	52%
Total	124	100%

6.3.9 Paralinguistic elements

In France, several techniques are used to depict mood, emotion, intonation or accents. One of these consists of the subtitle appearing in capital letters, which denotes intonation when several people talk at the same time. When asked about this technique, the majority said that they find it adequate. However, 25% of the participants consider it either unsatisfactory or not at all efficient and point out that alternative ways to improve this technique should be considered.

Multiple exclamation or interrogation marks in a subtitle are employed to show emotions such as anger or surprise. Over half of the respondents are in favour of this technique but close to 20% are not. Again, this indicates that ways to improve this technique should be sought.

Table 22: Use of capital letters and several punctuation marks.

<i>What do you think of the use of ... to depict moods, emotions or intonations?</i>	<i>Good</i>		<i>Satisfactory</i>		<i>Unsatisfactory</i>		<i>Not efficient at all</i>	
	No.	%	No.	%	No.	%	No.	%
Capital letters	27	22%	66	53%	13	10%	18	15%
Several punctuation marks	33	27%	67	54%	16	13%	7	6%

Different tones of voice, such as the ironic or the sarcastic, are seldom indicated in French SDH. Although some deaf people in the course of this questionnaire noted that they did not find such indication useful, the vast majority of participants, deaf and hard of hearing alike, responded that they would always like subtitles to describe intonation. A further 27% stated that they would like this kind of subtitle to be shown sometimes.

In France, accents are occasionally signalled in SDH. Opinions on whether or not it would be useful to provide this information were divided enough to merit further investigation, with a majority of respondents opting for “always”.

Table 23: Indication of intonation and accents in subtitles.

<i>Would you like to see an indication of intonation and accents in subtitles?</i>	<i>Always</i>		<i>Almost always</i>		<i>Sometimes</i>		<i>Never</i>	
	No.	%	No.	%	No.	%	No.	%
Intonation	62	50%	20	16%	33	27%	9	7%
Accent	54	44%	8	6%	38	31%	23	19%

6.3.10 Other parameters

The majority of participants prefer subtitles to appear at the bottom of the screen, a preference that is consistent with current placement practices in France. It seems likely that participants may disregard other suggestions because they have been conditioned by existing norms. Nevertheless, 16% did say that they would like subtitles to be placed above any other comments, referring to the information that appears at the bottom of the screen in some programmes. This can be the subtitles that indicate the name and occupation of interviewees during live debates or the name and location of journalists during live news reports.

Table 24: Subtitle placement.

<i>Where would you like the subtitles to be placed?</i>	<i>No.</i>	<i>%</i>
At the bottom of the screen	92	74%
Above any comments	20	16%
At the top of the screen	8	7%
At the top and at the bottom	3	2%
No answer	1	1%
Total	124	100%

As far as reading speed is concerned, there is no current set time for live programme subtitles in France. It varies on the basis of aspects such as the speed at which interviewees speak or the content of the programme, but

also according to the channel and the method used for producing live subtitles. As for series or films, and any pre-recorded programmes or subtitles, the reading speed is 144 wpm (CSA 2011). When asked whether current subtitles are too slow, too fast or the right speed, the respondents' answers varied considerably. A large percentage (71%) of the participants think that pre-recorded subtitles are shown at the right speed, while a smaller 25% find them too fast. However, in the case of live subtitles, a larger amount (40%) consider them to be too fast. It is worth noting that 90% of the respondents who thought that pre-recorded subtitles were displayed at the right speed felt the same way about live subtitles.

Table 25: Subtitling reading speed.

<i>Do you think that the subtitles are?</i>	<i>For series/films</i>		<i>For live events</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Just the right speed	88	71%	55	44%
Too fast, I cannot read everything	31	25%	49	40%
Too slow, I can read them several times	5	4%	20	16%

Following these questions relating to reading speed, the controversial matter of the content of subtitles was raised. The vast majority of respondents said that they would prefer subtitles to contain everything that is said, even though, as the survey stated, this would mean that subtitles would appear on screen for a shorter length of time. Some of the respondents added useful comments at the end of the survey regarding this issue (see “further comments” below).

Table 26: Verbatim and Edited subtitles.

<i>Would you like subtitles to</i>	<i>For series/films</i>		<i>For live events</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
contain everything said with a minimum reading time?	86	69%	88	71%
contain important information with longer reading time?	38	31%	36	29%
Total	124	100%	124	100%

The next questions invited the respondents to rank five different aspects of live subtitles that they consider to be the most (1) or least (5) important to them. The data from these answers is somewhat difficult to analyse, as some respondents chose to award all the elements a number one, while others only graded one element. However, a thorough manual data analysis shows that, on average, the participants graded the elements in the following order of importance:

1. A good position on screen;
2. A minimum delay between speech and the display of the subtitles;
3. An acceptable reading speed;
4. Few language mistakes;
5. Subtitles that include everything that is said.

This ranking contradicts some of the answers from the previous question, the verbatim nature of subtitles now being classified as the least important element. More importantly, the ranking calls into question an important element of the current live subtitling practice in France. At present, live subtitling works mainly using speech recognition or velotype keyboards. French is a particularly difficult language to write due to a complex spelling system, a high amount of homophones and countless grammatical rules. Perfect spelling is mandatory at all levels of society, including on TV. It is for this reason that, unlike in any other country, on some French channels it is common to have as many as four people working on the production of live subtitles in order to eliminate errors. This generates a great deal of delay. However, the above results suggest that language correctness might not be the main priority for the readers of such subtitles, who may consider the reduction of delay a more important issue.

In France, there are two different display methods for these live subtitles: word for word and in blocks. The method used depends on the channel. Participants were almost evenly divided in terms of which approach they prefer.

Table 27: Live subtitling.

<i>For live events, how do you prefer subtitles to be shown?</i>	<i>No.</i>	<i>%</i>
Word for word	61	49%
Blocks of words	63	51%
Total	124	100%

6.3.11 Further comments

At the end of the questionnaire, participants were invited to leave further observations, some of which are summarised here.

The “unacceptable” and “disastrous” quality of live subtitles is the most recurrent comment. Many examples are given, mainly focusing on language and grammar errors (*Il chante* instead of *Ils chantent*), unfinished or detached sentences and mistakes due to homophones (*chair* instead of *chère*). A few people criticise France 2 and M6 specifically for the poor quality of subtitling on their news programmes. Conversely, some respondents praise TF1 and France 3.

30 participants note that there are still not enough subtitled programmes. The specific areas that they highlight for improvement include late night programming, live events, local and regional channels and programmes broadcast over the Internet and on channels other than the national general-interest ones (cable or satellite).

Other comments reveal:

- a desire for the black box typical of Teletext to also be used for digital subtitles;
- frustration that the word-for-word display mode of live subtitles makes it very difficult to concentrate on the images;
- a desire for more programmes with sign language interpreting;
- irritation about the frequent technical problems with the display of subtitles, especially since the launch of digital TV;
- dissatisfaction with the poor level of quality control of subtitles before their release on TV.

Finally, a few comments were made on the content of subtitles. Eight people expressed a desire for SDH to contain “everything that is said and the way it is said”, without any censorship and without employing synonyms.

6.4 Conclusions

This survey was conducted between the months of June and September 2010. Its goal was to analyse the preferences of deaf and hard-of-hearing

people in France in relation to SDH on TV while suggesting innovative approaches. It has shown that the majority of its participants have a negative opinion about these televised subtitles. However, the scope of these results deserves some attention.

It can be assumed that people who are displeased about a service are more likely to express their opinion about it than those who are satisfied. Since participation in this survey was entirely voluntary, it is possible that some of the respondents saw an opportunity to express their negative opinion about SDH by filling in the questionnaire. Nonetheless, this possibility does not alter the fact that there is room for improvement in French televised SDH. This assumption led to the hypothesis that respondents' opinions may be due to a common unawareness of the multiple facets of SDH, which formed the basis for questioning the respondents' general opinion of it on two occasions: once at the beginning and once at the end of the questionnaire. The results show that a number of respondents did alter their initial opinion and most did so positively, thus confirming the hypothesis. These results support the idea that this field would gain from media exposure, with advertisements on television, in TV guides and/or on the Internet. This would allow for SDH viewers to gain a better understanding of the functioning of these subtitles, for potential viewers to acknowledge their existence and for subtitlers to gain coverage.

Further significant findings to emerge from this study are that:

- just like for hearing viewers, SDH audiences mostly watch films and news on television and they spend between two to four hours weekly doing just that;
- although the majority of respondents know the colour code by heart, 41% of them do not;
- the majority of participants found this code to be 'always' helpful when identifying various SDH features;
- several respondents complained about a lack of legibility with DTTV subtitles;
- the vast majority wanted musical scores, lyrics, singers and songs to be 'always' mentioned;
- they also wanted the same punctuation across subtitle types — an initial capital letter and a full stop;
- many participants would like to see a wider variety of paralinguistic elements in SDH;

- a quarter of the respondents find pre-recorded subtitles to be too fast to read and almost half of them feel the same way about live subtitles; and
- for almost half of the participants it is ‘almost always’ difficult to identify off-screen characters, while for 21% it is ‘sometimes’ difficult when characters are on-screen.

An implication of these results is the possible need for a revision of the current conventions for SDH on television, which could benefit from the incorporation of some of the findings. More particularly, further work needs to be undertaken in the following areas: character identification, colour codes, reading speed and paralinguistic elements.

However, a number of important limitations need to be considered. First, as more deaf people took part in this study than hard-of-hearing people, its participants are not representative of the French hearing-impaired population, where 94% are considered HoH. Second, although the questionnaire reached respondents at a national level for the first time, the sample size was relatively small. Therefore, caution must be applied, as the findings might not be transferable to the rest of the hearing-impaired population. Third, as this survey was only distributed online, those who do not have access to the Internet were unable to participate. The same goes for respondents who might have trouble reading the French language. Finally, this study could have gained further insights into its respondents’ opinions by including additional open-ended questions. These would have allowed participants to freely express their personal views on several aspects of SDH not mentioned or not developed in this questionnaire. That being said, these questions would have called for a different and somewhat more complex handling of the answers, which could not have been envisaged while aiming to reach a sizable portion of respondents.

Nonetheless, the results of this study have enhanced our understanding of SDH viewers’ opinions on French televised subtitles, and it is hoped that this research will serve as a basis for future studies.

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Bionotes



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NATIONAL FRENCH GUIDELINES IN SUBTITLING FOR THE DEAF AND HARD-OF-HEARING: AN EVALUATION

Tia Muller¹

1. Introduction

In France the *Loi pour l'égalité des droits et des chances, la participation et la citoyenneté des personnes handicapées* (the Equal Rights and Opportunities, Participation and Citizenship of People with Disabilities Act (No. 2005-102)), passed by the government in 2005, required all state-owned and private channels with a minimum annual audience share of 2.5% to use adapted subtitles to make 100% of their programming accessible to the deaf and hard-of-hearing (HoH) by 12 February 2010 (Muller, 2012). Prior to the introduction of this law, French channels were under no obligation to provide subtitling for the deaf and HoH (SDH). However, scholars, professionals and associations (Remael, 2007; Jullien, 2010, personal communication; Caasem, 2010) lamented that regulations of this kind, which came into force across Europe around that time, promoted the rapid increase in the quantity of SDH to the detriment of quality.

The ensuing discussions in France between associations, subtitlers and the *Conseil Supérieur de l'Audiovisuel* (CSA) informed a directive in the 2010 governmental Program, which entailed the creation of a reference document about minimum SDH requirements (Secrétariat d'État

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chargé de la Famille et de la Solidarité, 2010). This document, the *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes (Charte)*,² was signed by major SDH stakeholders and put into practice on 12 December 2011. Written by a consortium of interested parties and published by the CSA, the *Charte* reflects customary French SDH norms or, as is the case with rules seven and 11, homogenizes them. It does not introduce anything new. Although the *Charte* is not legally binding for its signatories the CSA does, however, have the power to send a formal warning and later penalize those signatories who disregard it.

This article describes the *Charte* and studies its 16 constituent rules by evaluating them in relation to SDH addressees' opinions captured in a 2010 survey, other European guidelines, and empirical studies, in order to assess the validity of the components it sets out for all the stakeholders involved. The rules that make up the *Charte* correspond to what Hermans identifies as 'strong, institutionalized norm(s)' that have been 'issued by an identifiable authority armed with the power to impose sanctions for non-compliance' (1999, p. 82). Throughout this article the French *critères* has been translated as 'rule(s)', and 'French set of rules' is used to refer to the document that contains these rules—the *Charte*.

2. Methodology

Bartoll (2008) identified three subtitling parameters—pragmatic, linguistic and technical. Building on Bartoll's classification Arnáiz-

² See Appendix A.

Uzquiza (2012) maintains the pragmatic and linguistic, but subdivides his technical parameter into three—aesthetic, technical and aesthetic-technical—and also creates an additional SDH-specific parameter, the extralinguistic. Each of Arnáiz-Uzquiza’s six parameters is defined by a number of characteristics that are, in turn, shaped by a range of ‘variables’. For example, the linguistic parameter is defined by ‘language’ and ‘density’, and these two characteristics can be further shaped by an ‘intralingual variable’ or by the ‘verbatim’ or ‘condensed’ variables respectively. This paper associates each of the *Charte*’s 16 rules with a SDH characteristic and then groups them using Arnáiz-Uzquiza’s typology.

Once grouped according to these parameters each of the *Charte*’s 16 rules are then evaluated, primarily in relation to three documents: a 2010 survey (French survey) that captured French deaf and HoH people’s opinions on SDH norms on television (Muller, Forthcoming), and the current guidelines used for SDH on television in two European countries, the UK and Spain (OFCOM, 1999; AENOR, 2012).³ The *Union Nationale des Associations de Parents d’Enfants Déficients Auditifs*, a deaf and HoH association, helped design the French survey.⁴ Its objective was to examine the participants’ opinions on SDH, focusing on the various techniques and methods employed by French television while also suggesting innovative approaches. The survey was posted on the

³ Norms or standards that exist in the USA, Canada, South America or Australia are not used in this study as their political, cultural and educational contexts vary greatly from those in Europe.

⁴ See Appendix B.

association's website, and responding to its 58 questions gave French SDH addressees their first opportunity ever to voice their opinion at a national level. Participation was voluntary and there were a total of 124 responses.

This article draws on other fields of knowledge. Indeed, due to its complexity and its 'functional nature', SDH, and by extension its study, draws on many different disciplines and areas of research—including film studies, musicology, Deaf studies,⁵ linguistics, and within translation studies, interlingual subtitling, SDH theory and live subtitling—in order 'to arrive at a better understanding of the whole' (Neves, 2005, p.314).

Finally, this article substantiates certain point by using material gathered by interviewing established SDH professionals in France. As research into SDH is in its infancy in France, insights from authorities in the field were of great value.

3. Pragmatic parameter

Arnáiz-Uzquiza's (2012) pragmatic parameter includes addressees' characteristics, SDH production's aim, the production date, and its authoring. None of these elements are covered by the *Charte's* 16 rules. However, they are discernible in its title, introduction, layout and signatories.

The *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes* can be translated as 'Charter

⁵ Deaf with a capital letter refers socially to the Deaf community, for whom sign language is generally the mother-tongue; deaf written with a lowercase d refers to the medical condition (Sacks, 1990).

relating to the quality of subtitles addressed to the deaf or HoH'. It is rather unusual to use the term 'charter' as it refers to 'constitutional laws established by a sovereign' (Robert, Rey and Rey-Debove, 2002, p.406).⁶ There is a possible semantic link between this title and the issue of human rights as it evokes the *Charter of Fundamental Rights of the European Union* (2000). Additionally, there seems to be a practical link between the two documents as the European document, like the French set of rules, refers to people with disabilities and their right to 'measures designed to ensure their independence, social and occupational integration' (European Parliament; European Commission; European Council, 2000, 14).

The conjunction 'or' in the title is used between the two categories of addressees, yet researchers normally use the conjunction 'and' (the deaf 'and' HoH) thereby bringing the two distinct groups together. The physiological, psychological and social differences between the deaf and HoH have been discussed extensively by Audiovisual Translation scholars, such as de Linde and Kay (1999), Neves (2005), Díaz Cintas (2009), and Bartoll and Martínez Tejerina (2010). Further studies by Báez Montero and Fernández Soneira (2010) and Pereira (2010a, 2010b) have shown that due to the groups' differing needs, separate guidelines that would ultimately lead to varying sets of televised SDH should be envisaged. The title of the French set of rules could lead the reader to believe that different sets of subtitles for the two groups are being put forward; however, this is not the case. Instead, the preposition was chosen

⁶ My translation.

to highlight that a person with hearing loss is either deaf or HoH (Jullien, 2013, personal communication).

The brief introduction to the six-page *Charte* contains an outline of the legal background (see *1. Introduction* above), restricts the rules' scope to the medium of television, and reminds readers that each rule should be respected at all times when producing SDH. The main body of the document is divided into three sections that correspond to different types of programmes: all, pre-recorded and live. Under the 'all programmes' section, five rules outline issues such as subtitle editing and legibility. In the next section, 'pre-recorded programmes not broadcast live', nine rules cover subjects including reading speed and shot changes. There are then two final rules relating to 'all live programmes broadcast live or subtitled in live conditions' that deal with character identification and delays between speech and subtitles. Each of the 16 rules consists of up to two explanatory sentences. However, there are no accompanying examples, with the exception of two footnotes—the first illustrates the sound effect rule and the second the segmentation rule—and a detailed graphic that accompanies the point about required reading speed.

The *Charte* ends with the date it was signed, the names of the representatives from the *Ministère de la Culture et de la Communication*, the *Ministère des solidarités et de la cohésion sociale*,⁷ and the CSA who acted as witnesses, and a list of 32 signatories and their organisational affiliations. The 32 signatories are grouped into three sub-categories: associations, agencies and broadcasting corporations. Distributed under

⁷ The Department of Culture and Communication and the Department of Solidarity and Social Cohesion.

these headings there are eight deaf and HoH national associations and one subtitlers' association (Caasem); 13 subtitling agencies; and nine broadcasting corporations plus one media association. The nine broadcasting corporations represent the 26 state and privately-owned channels, which they own between them and that make up 100% of the digital terrestrial television (DTTV) operators in France, while the media association signed on behalf of an additional 33 cable, satellite or ADSL (via the Internet) television channels.

4. Technical parameter

Referring to the characteristics that are least visible to addressees (Arnáiz-Uzquiza, 2012) the technical parameter is dealt with in the *Charte* solely through the 'broadcasting norms' rule.

Conforming to European regulations the *Charte* stipulates that subtitles broadcast on DTTV must be displayed in accordance with the European Standard, the *Digital Video Broadcasting (DVB); Subtitling systems*. First created in 1997 to homogenise subtitling display norms across European countries, the European Telecommunication Standard ETS 300 743 (European Broadcasting Union, 1997) was updated to encompass new technologies in 2006 becoming the EN 300 743 standard (European Broadcasting Union, 2006). The original standard, along with any future updates, was ratified by the French government as a departmental order on 21 December 2001 (Fabius, 2001).

More flexible than the previous Teletext system DTTV subtitles are bit-map images that make it possible to employ a greater range of colours, symbols, font styles and sizes when creating subtitles. Unlike

with the old system, the viewer does not have to turn off the subtitles in order to change channel.

5. Aesthetic-technical parameter

Arnáiz-Uzquiza (2012, p.118) points out that the aesthetic-technical parameter affects ‘the subtitles’ visual aspect’ and that rather than being ‘directly influenced by the subtitlers’ choices, is a consequence of the production process and of the configuration of the finished product’.⁸ The *Charte* contains two elements that relate to this parameter—reading speed and delay in live subtitling.

5.1. Reading speed

Rule six of the *Charte* stipulates that for all pre-recorded programmes the subtitle reading speed should be 12 characters per second (cps), 20 characters for two seconds, 36 characters for three seconds, and 60 characters for four seconds. It also specifies that there should be a 20% tolerance margin for these speeds.

Reflecting what is currently typical in France, these reading speeds allow for limited subtitle editing while remaining readable for the average reader (Jullien, 2013, personal communication). Although slightly lower than the Spanish 15cps norm (AENOR, 2012), the French recommendation is consistent with the British guidelines (OFCOM, 1999). It is worth noting in relation to this that 70% of the deaf and 74% of the HoH respondents to the French survey stated that they found

⁸ My translation.

subtitles for pre-recorded programmes to be at the right speed for them to have time to read everything.

However, this means that 30% and 26% respectively acknowledged that they have difficulties in reading subtitles. Deaf people are known to find reading skills difficult to master. For example, it is typical for deaf 18-year-olds to have a reading age and writing skills similar to that of a hearing nine to 10-year-old (Lepot-Froment, 2004). Further evidence in a French report notes that 54% of people with severe hearing loss aged between six and 25 state they have trouble reading, writing and counting, while the same is true for only 6% of their hearing counterparts (DREES, 2007). It could, therefore, be argued that a slight reduction in reading speed might benefit all SDH viewers. However, this would require more extensive text editing—something that is not necessarily welcomed by deaf and HoH viewers (see 7.1. *Editing* section below) as it can make subtitles unreadable. This quandary imposes the conclusion that the current reading speed for pre-recorded programmes, although not satisfactory for all SDH viewers, is adequate for the majority of them.

The *Charte* does not set a reading speed for live subtitling in France. Similar to the situation in the UK and Spain this is currently dictated by how fast speakers talk. However, aiming to be exhaustive, the UK and Spain's guidelines dedicate several paragraphs to the matter whereas the subject is not tackled in the French document. In the French survey 39% of deaf and 42% of HoH participants found live subtitles too fast, while 44% and 45% respectively found them to be just the right

speed.⁹ These results indicate that further research on the average reading speed for live programmes is necessary to discern whether a maximum reading speed that maintains a minimum delay (see 5.2. *Delay in live subtitling* section below) should be set to improve accessibility for all.

5.2. Delay in live subtitling

Rule 16 of the *Charte* stipulates that during live events the delay between speech and the corresponding subtitle should be less than 10 seconds.

Live subtitling in France is mainly performed using speech recognition software¹⁰ or velotype keyboards.¹¹ French is a particularly difficult language to write due to its complex spelling system, high number of homophones, and countless grammatical rules. Furthermore, perfect spelling is mandatory at all levels and across all facets of society, including television. Consequently, unlike in any other country, it is common in France for channels to have as many as four people working on the production of live subtitles in order to eliminate errors (Caschelin, 2013). This emphasis on eliminating errors causes a great deal of delay. For example, based on a live subtitle quality control test of the two principal French channels (the privately-owned *TF1* and the state-owned *France 2*) during the debate between the two final candidates for the 2012 presidential elections—the fifth most watched programme of the year (Médiamétrie, 2013)—the CSA found that on average (55% of the time) the subtitles on *France 2* were delayed by between 11 and 20 seconds

⁹ The remaining 17% and 13% respectively found live subtitles too slow.

¹⁰ See Arma's contribution in this volume.

¹¹ A veyboard requires the user to press several keys simultaneously and produces syllables rather than letters.

while on *TF1* there was a five-to-10-second delay 37% of the time and an 11-to-20-second delay 28% of the time (CSA, 2012). These results show that channels experience difficulties in achieving the delay of less than 10 seconds required by the *Charte*, which was already in effect at the time of this debate.

Lambourne et al. (2004) note that when events on screen require synchrony between the image and the sound, subtitle delays of more than five or six seconds can make comprehension problematic for viewers. On this basis the current delay in live subtitling should be reduced in line with the *Charte's* rule (or further) to improve viewers' experience and comprehension of live events. One possible way to achieve this would be to stop prioritising perfect spelling over delay. Another would be to delay the broadcast of live events by a few seconds in order for subtitlers to produce the subtitles and release them simultaneously with the programme—the method used in the Netherlands (Romero-Fresco, 2011). In this respect, it is significant that participants in the French survey rated 'a minimum delay between speech and the display of the subtitle' second, while 'few language mistakes' came fourth out of the five aspects of live subtitling they had to assess as most or least important to them.¹² Arguably this could be seen to support the need to reconsider the current approach to live subtitling in France.

¹² Respondents had to rank the five aspects of live subtitling they considered to be most or least important to them. The results show that a good position on screen came first; a minimum delay between speech and the display of the subtitles, second; an acceptable reading speed, third; few language mistakes, fourth; and subtitles that include everything that is said, fifth.

6. Aesthetic parameter

This parameter refers to the visual aspects of subtitles (Arnáiz-Uzquiza, 2012). The *Charte* covers four of these characteristics: number of lines, subtitle placement, box usage and shot changes. However, it fails to provide information on other aesthetic elements, such as font style and size, number of characters per line, subtitle justification, line spacing or synchrony with the image.

6.1. Number of lines

The third rule of the *Charte* stipulates that there should be up to two lines of subtitles for pre-recorded programmes and three for live ones.

The physical limitations of the size of the screen, the image itself and the subtitle reading time restrict the number of lines available for subtitles. For these reasons, most studies indicate that the maximum amount should be two full lines of text (Luyken, Herbst, Langham-Brown, Reid, and Spinhof 1991; Becquemont 1996; Ivarsson and Carroll, 1998; Díaz Cintas and Remael, 2007). However, depending on the type of programme, these researchers agree that three lines could occasionally be used. Like the *Charte*, the Spanish and British guidelines both recommend that three lines should only be used in exceptional circumstances and mostly for live programmes. As such, current research and European guidelines would seem to support the *Charte*'s stance on the optimal number of lines.

6.2. Subtitle placement

In France subtitles are usually placed at the bottom of the screen, but the *Charte* fails to endorse this norm as it does not specifically mention on-screen subtitle placement. However, part of the third rule of the *Charte* does suggest that, whenever possible, subtitles should not hide any on-screen information (names and titles of interviewees, definitions, opening or closing credits) or other important visual elements such as maps, graphs or speakers' mouths—which allows for lip reading.

Indeed, subtitles should not obstruct important on-screen elements because information is lost and it may render the subtitle illegible. Not only do the British and Spanish guidelines support this approach but, when rating five different facets of live subtitles, participants in the French survey also deemed a good position on screen that would not hide any information to be most important. These factors suggest that, as indicated by the *Charte*, subtitles should not obstruct important on-screen elements.

6.3. Box

Rule five of the *Charte* stipulates that across all television networks DTTV subtitles should be displayed in a dark translucent box and that the letters should be outlined in black.

Associated more with the Teletext system and rarely used with DTTV subtitles, this box creates a better contrast between the image and subtitles making the latter easier to read. The issue raised comments from a number of the French survey participants, who noted that they would like it to be included at all times as they had experienced a decrease in

legibility when digital subtitles were introduced. This has been corroborated by a later online survey conducted by the association *Médias Sous-Titrés* (Drouvroy-Simonnet, 2011) in which 74% of participants voted in favour of the automatic inclusion of a box. A measure recommended in the British and Spanish guidelines, the *Charte* supports the improvement of on-screen legibility by including this rule.

6.4. Shot changes

The *Charte*'s rule 14 specifies that subtitles should remain discreet by respecting shot changes (i.e. they should not be displayed across these changes) and by following the rhythm of the programme as much as possible.

Indeed, subtitles that are shown across shot changes are confusing as they 'cause the viewers to return to the beginning of a partially read subtitle and start re-reading' (de Linde and Kay, 1999, p.16). In practice, though, it is not always feasible to follow this rule. It is currently popular for films to feature rapid editing and a large number of shorter shots. Bordwell and Thompson (2008, p.246) recently gave the example of *The Bourne Supremacy* in which the average shot length is 'less than two seconds'. This fast pace makes it difficult for subtitlers to systematically respect shot changes while also respecting the rhythm of the film.

Moreover, usually added at the post-production stage, subtitles have the potential to disfigure images, which form the essence of audiovisual texts (Becquemont, 1996). Although some degree of visual disruption is inevitable for deaf and HoH viewers, the *Charte* rightly suggests that subtitles should be as unobtrusive as possible, which as Neves (2005, p.130) has previously pointed out facilitates the viewer's

processing load between images and subtitles therefore easing interpretation and comprehension.

7. Linguistic parameter

SDH consists, in part, of re-constructing the audio channel into written messages. The *Charte* covers two important elements of this process—editing and segmentation.

7.1. Editing

The first and second rules of the *Charte* state that subtitles should not only respect the oral message but also French spelling, grammar and conjugations, thus pointing towards a preference for edited rather than verbatim SDH, which convey everything that is said.

Although there is a perception amongst some deaf and HoH people that verbatim subtitles are the best means of receiving the same amount of information as hearing viewers (Kyle, 1992; Neves, 2005), they can be extremely difficult to follow due to high speech rates. Analysing speech rates in live programmes on BBC channels Romero-Fresco (2009) notes that sports coverage averages 160wpm and interviews 230wpm. These figures confirm that if subtitles were displayed verbatim they would be too quick for most readers, and SDH readers in particular. The French survey results also support this, with respondents classifying verbatim subtitles as the least important element and placing greater value on acceptable reading speeds and fewer language mistakes. This preference indicates that, as suggested by the *Charte*, there is a need for some degree of editing in SDH.

However, editing is a complex exercise in SDH as subtitlers are forced to make ‘selective judgements’ (de Linde and Kay, 1999, p. 17). They must be cautious when altering words or sentence structure because the text’s intended meaning has to be maintained. Editing methods such as omission, condensation and reformulation need to be used carefully in order to preserve visual cohesion and narrative coherence (Neves, 2005). For example, omitting easily lipread words could be extremely disconcerting for Deaf viewers, those with residual hearing or their hearing family members. Another example is markers of speech. Although not usually applicable to interlingual subtitles, including them in SDH could be beneficial as they often give an indication of a character’s personality. However, while the Spanish and British guidelines dedicate four and three pages to the editing of subtitles respectively, including various examples, no editing methods are discussed in the *Charte*. The failure of the French set of rules to address the issue could lead to disorientating divergences for SDH readers across channels or programmes as SDH subtitlers might choose differing editing techniques for similar situations.

7.2. Segmentation

In subtitling, segmentation is the division of the written text into sections or segments of syntactic units (Díaz Cintas and Remael, 2007). The *Charte* specifies in its 13th rule that, to facilitate overall understanding, segmentation within a subtitle (line breaks) and over several subtitles needs to respect these units. This is illustrated in a footnote by an incorrect (*Il déteste les jeunes/filles.*) and a correct example (*Il déteste/les*

jeunes filles.). This characteristic is discussed in a similar manner in the Spanish and British guidelines.

For readers to comprehend a written text, they need to decode it ‘by accessing, identifying and holistically combining letters into words, words into phrases and phrases into sentences’ (Perego, 2008, p. 213). This process, known as parsing, is usually done at the level of the syntactic unit. In other words, readers do not read word by word but rather search for groups of words. Deaf readers seem to act similarly and ‘seek the nucleus of syntactic units to create visual representations derived from the mental translation of the semiotic shape in sign language’ (Virole and Martenot, 2006, p.467).¹³ As both hearing and Deaf viewers read texts at the syntactic unit level, it seems important that in relation to subtitles—another kind of text—the *Charte* should address optimal segmentation in an unambiguous manner.

A recent experiment used a subtitled video excerpt to test cognitive processing and recognition in relation to subtitle segmentation. Although only hearing participants took part in the test, the researchers involved concluded that ‘subtitle segmentation quality did not have a significant impact’ on subtitle processing (Perego, Del Missier, Porta, & Mosconi, 2010, p. 263). Further empirical research is needed to ascertain whether or not a similar conclusion would be reached for Deaf and HoH participants.

¹³ My translation.

8. Extralinguistic parameter

The extralinguistic parameter encompasses aspects that represent non-verbal information present in the audiovisual text (Arnáiz-Uzquiza, 2012), this includes sound effects, music, paralinguistic elements and character identification.

8.1. Sound effects

Focused on the matter of sound effects, the tenth rule of the *Charte* stipulates that they must always be displayed in red. Although it has been shown that this colour is difficult to read on screen (Baker et al., 1984), using a separate colour for sound effect subtitles could help to make them easily recognisable. The British and Spanish guidelines also recommend using a distinct colour for such effects, albeit not red but other colours or combination of colours (background and/or letters).

The *Charte* further clarifies in a footnote that only those sound effects that are meaningful to the plot or cannot be deduced from the image should be described. This is supported by an explanation that in the case of an on-screen explosion it would be unnecessary to describe it with the word *Explosion* as this is already evident to the viewer. This approach, which reduces the decoding load for SDH readers, is recommended in various studies and guidelines (de Linde and Kay, 1999; OFCOM 1999; Neves, 2005; AENOR, 2012).

8.2. Music and songs

The *Charte*'s tenth rule also states that music should be rendered in magenta. As with the colour red, research suggests that magenta should

be avoided as it is considered difficult to read on screen (Baker et al., 1984). Although the British guidelines specify avoiding magenta, the colour did score well in the French survey, with 74% opting to describe it as ‘satisfactory’. However, as magenta has commonly been used in France for three decades this choice might have more to do with SDH addressees’ familiarity with the colour and how familiarity helps them to understand certain types of subtitle, rather than how legible it is on screen.

The *Charte* stipulates that for songs there should be a transcription of French and foreign lyrics, or by default, that there should be an indication of the singer’s name and the song’s title. However, it fails to give further guidance with regards to music. Bordwell and Thompson (2008, p. 273) stress the important role musical scores (music) play, explaining that ‘by reordering and varying musical motifs’ filmmakers ‘subtly compare scenes, trace patterns of development, and suggest implicit meanings’. This indicates that a lack of subtitles that interpret music would deprive viewers of aural cues that enrich narratives and aid comprehension. The fact that 81% of respondents to the French survey declared that they would like a description of musical scores suggests that this is an aspect that the *Charte* should have addressed. Explained in greater detail in the British and Spanish guidelines, the exercise of adapting acoustic messages into written language can be very difficult in practice. It requires SDH subtitlers to have an understanding of music’s various functions within the narrative and therefore, as Neves (2008) points out, demands musical interpretation skills that they may not currently possess. Specific training might be required for them to be able to interpret and translate musical scores into written text. Moreover,

because these subtitles may require different actions and skills it would be helpful if documents like the *Charte* outlined the distinction between songs and music more clearly.

8.3. Paralinguistic information

Paralanguage refers to the non-verbal signs contained within speech that modify meaning and which may convey emotion. These elements include timbre, resonance, loudness, tempo, pitch, intonation range, syllabic duration and rhythm (Poyatos, 1993). Although the inclusion of ‘paralinguistic information [in subtitles] may be considered redundant for hearers, it is fundamental for the deaf’ (Neves, 2005, p. 149), as these signs often accompany the communicative act but are usually not visually interpretable. The *Charte* (rules 11 and 12) requires that words be put in brackets when they are whispered or are uttered as an aside, and that when several people speak at once the text should appear in capital letters.

However, the French set of rules does not mention how other paralinguistic elements should be rendered. This could lead to subtitlers in France using differing techniques, thus creating confusing dissimilarities for SDH viewers across channels, or could result in the failure to render these elements at all. The BBC guidelines dedicate three pages to the matter and give detailed explanations for sarcasm, irony, accents, stuttering, and silences (BBC, 2009). Given that punctuation cannot fully translate all paralinguistic signs (Neves, 2005, p.148), it can be postulated that what Neves (2009, p.161) calls ‘an explicitation’ of the elements is necessary. This technique, recommended by the BBC guidelines, consists of ‘making explicit in the target text information that is implicit in the source text’ (Klaudy, 2008, p. 80), e.g. where relevant, explanatory

adjectives such as *Slurred* or *Ironic* should be placed at the beginning of subtitles. The majority of the French survey participants stated that they would like paralinguistic signs to ‘always’ be included in the subtitles, supporting the argument that the *Charte* should have addressed a wider variety of these elements.

8.4. Character identification and location

When viewers do not have access to aural information, the easy identification and location of characters who are speaking is essential. As outlined in rules seven, eight, nine and 15, the *Charte* recommends that subtitlers should adhere to a combination of methods.

Firstly, it states that the colour code defined for SDH should be respected for all pre-recorded programmes. Recent research has revealed that this code, which is unique to France, was created between 1982 and 1984 by the National Institute of the Young Deaf of Paris in collaboration with a group of Deaf people (Constantinidis, 2012, personal communication). Defined for the purpose of character identification in pre-recorded subtitles, this code stipulates the use of white for all on-screen dialogues, whether or not the character’s mouth is visible, and yellow for all off-screen dialogues. Cyan is used for characters’ interior monologues, narrators, and voice-overs in news reporting and documentaries. Green is used to indicate that a character is speaking a foreign language. In these cases, the specific foreign language is either spelt out (*He speaks English*) or, provided that this information is given to the hearing audience, translated into French. By contrast, in the UK and Spain one colour is normally assigned to a character throughout a programme (OFCOM, 1999; AENOR, 2012).

Secondly, the *Charte* stipulates that an en dash should be used to indicate every change of speaker and that the subtitle should be placed under the speaker. Although it has been in use for nearly thirty years and was created for and by the Deaf, it can be argued that this French colour code, along with the use of a dash and subtitle placement, is not always adequate for the identification and location of characters. For the colour code to be effective one first needs to know the meaning of each colour, yet 41% of the French survey participants answered that they did not know the colour code by heart. This is likely to make decoding the subtitles more difficult and to increase the overall reading time required.

Furthermore, although the use of white, a dash and subtitle placement might help to locate speaking characters on screen, the task immediately becomes problematic if the camera position changes. Since free-ranging camera movements (orienting shots, crane shots, prolonged following shots, etc.) have come to constitute ‘a default menu for shooting any scene’ (Bordwell, 2006, p. 136), a subtitle may make the character on the right look as if s/he is on the left, thus complicating their identification. Moreover, using the colour yellow for characters located off screen might become insufficient when there is a group of people talking off screen or when there are voices of unknown characters off screen. It is worth noting here that 45% of the French survey participants stated experiencing difficulties when identify off-screen characters.

Using the colour green should also perhaps be questioned in the context of multiple colours adding to the viewers’ decoding effort (Neves, 2005). Multilingualism is a recent growing trend as films ‘increasingly star foreign actors, and take place in foreign locations’ (Mingant, 2010, p. 713). The most straightforward approach may be to use words such as *He*

speaks English to preface the subtitle for each utterance in a foreign language prior to the translation into French. It could be posited that a decrease in the amount of colours from six to the three that are easiest to read on screen—white for character identification, yellow for sound effects and green for music—would improve legibility and therefore render unnecessary the dark translucent box currently used to make subtitles easier to read. The removal of this box would also minimise the impact on the original image.

Thirdly, the *Charte* in rule 15 states that for all live programmes, a name tag should be placed at the beginning of the subtitle and the appropriate colour code should be used particularly when several people speaking might become confusing. As they spell out characters' names, these tags can be deemed the most efficient way to identify characters in both live and pre-recorded programmes. A similar approach can be seen in the Spanish and British guidelines, which stipulate that name tags should be used whenever confusion around character identification is possible (OFCOM, 1999, p. 14; AENOR, 2012, p.11). When asked which method they liked the most for pre-recorded programmes, an overwhelming 81% of the French survey participants found name tags satisfactory. This marked preference would seem to indicate that name tags, which are already the most accessible way to identify characters who are on or off screen in live programming (where the speech rate is faster and denser), should be also considered for pre-recorded programmes. Consequently, adding a colour to avoid confusion, as is currently requested for live subtitling, may be superfluous and add unnecessary complexity rather than clarification. Furthermore, it might slow down the subtitler's work and add to the deciphering effort for SDH viewers.

9. Conclusion

Although SDH has existed for over 30 years in France, the *Charte* represents a first attempt at creating a national quality standard. It indicates a willingness to address concerns about the declining quality of SDH. However, the *Charte* remains more of a stepping stone than a set of definitive guidelines as it fails to address a range of elements. Aspects such as font, characters per line, synchrony with the image, and subtitle justification are missing, as are detailed descriptions of linguistic issues such as editing. Also absent are signatures from scholars working in the field, the other principal French subtitlers' association (Ataa) as well as relevant references and a bibliography.

While aimed at experienced subtitlers and subtitling agencies, who are already familiar with industry jargon, and at broadcasters, who could then check that the pertinent rules have been applied, the *Charte* falls short of providing exhaustive guidance about how to resolve the issues that subtitlers face on a daily basis. The Spanish and British guidelines are more comprehensive; both explain most of the issues tackled in their French counterpart in greater detail and give explanatory examples. Pereira and Lorenzo (2005) argue that guidelines should not only outline generalities but should also explain specific issues in detail and suggest clear strategies that can be used to solve them, thereby enabling those who are less experienced to use the same tactics when faced with similar problems. Based on this definition the *Charte* falls short of being an exhaustive guide. The inconsistent use of norms hinders deaf and HoH viewers, as adaptation time is then required each time they switch between channels, thereby hampering comprehension (Remael, 2007).

Had it been more precise and inclusive, the *Charte* may have gone some way to encouraging different subtitlers, subtitling agencies and broadcasters to use the same rules and to make similar linguistic choices, thereby improving consistency and aiding understanding.

The findings of this study have a number of important implications for future practice in France. Firstly, live subtitling could benefit from a set maximum reading speed. Secondly, as channels may experience difficulties in keeping within the required maximum delay between speech and subtitle in live SDH, the prioritisation of perfect spelling could be reviewed. Thirdly, failing to distinguish between or explain songs and musical scores might hinder subtitlers and hamper comprehension. Fourthly, a wider variety of paralinguistic elements could be addressed along with how they should be displayed. Fifthly, the current six-colour code could be replaced by a simpler three-colour code: white (with name tags for character identification), yellow for sound effects and green for music subtitles. In turn, this would mean that the dark translucent box surrounding subtitles could be removed as legibility would be improved. Finally, this study also constitutes a call for further empirical research on several SDH variables as there are a number of generally applied rules of thumb that should be tested. The results of this research support the idea that the *Charte* could be expanded, and that some existing practices should be questioned based on further research at a national level.

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Appendix A

CHARTRE RELATIVE À LA QUALITE DU SOUS-TITRAGE Á DESTINATION DES PERSONNES SOURDES OU MALENTENDANTES

Après l'application par les éditeurs de services de télévision des dispositions quantitatives découlant de la loi du 30 septembre 1986 relative à la liberté de communication, visant à rendre accessibles, à partir du 12 février 2010, les programmes aux personnes souffrant d'un handicap auditif, le Conseil supérieur de l'audiovisuel s'est attaché à mettre en œuvre la mesure 37 du plan handicap 2010.2012, relative à l'amélioration de la qualité du sous-titrage à la télévision.

À cette fin, après concertation de l'ensemble des partenaires, a été élaborée la présente chartre relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes.

Le sous-titrage doit être réalisé spécifiquement pour l'usage des personnes sourdes ou malentendantes en respectant les 16 critères suivants.

POUR TOUS LES PROGRAMMES

1 – Respect du sens du discours.

2 – Respect des règles d'orthographe, de grammaire et de conjugaison de la langue française.

3 – Respect de l'image. Le sous-titre, limité à deux lignes pour les programmes en différé et à trois lignes pour le direct, ne doit pas cacher, dans la mesure du possible, les informations textuelles incrustées¹ ni les éléments importants de l'image².

4 – Diffusion des sous-titres sur la TNT selon la norme *DVB_Subtitling* (EN 300 743), conformément à l'arrêté dit « signal » du 24 décembre 2001.

5 – Parfaite lisibilité. Il est recommandé que les sous-titres se présentent sur un bandeau noir translucide et si possible avec des lettres ayant un contour noir, quel que soit le réseau et notamment en TNT.

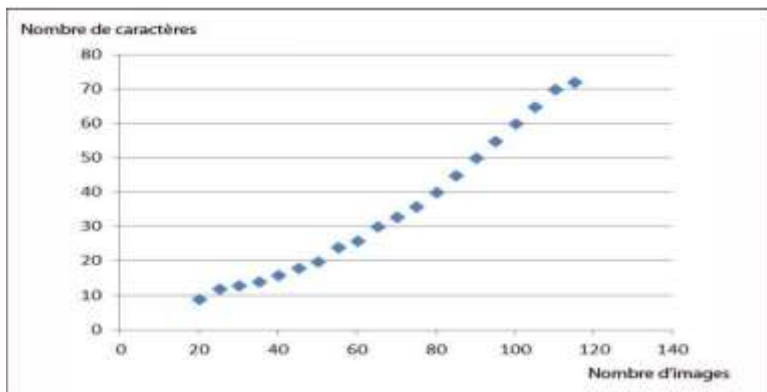
POUR LES PROGRAMMES DE STOCK DIFFUSÉS EN DIFFÉRÉ

6 – Temps de lecture approprié : 12 caractères pour une seconde, 20 caractères pour deux secondes, 36 caractères pour trois secondes, 60 caractères pour quatre secondes.³ Les laboratoires seront incités à respecter ces critères avec une tolérance de 20 %.

¹ Présentations des intervenants, titres, définitions, génériques...

² Les lèvres des locuteurs qui permettent la lecture labiale, les informations imagées comme les cartes géographiques ou schémas explicatifs, etc.

³ Une seconde étant composée de 25 images.



Images	Caractères
20	9
25	12
30	13
35	14
40	16
45	18
50	20
55	24
60	26
65	30
70	33
75	36
80	40
85	45
90	50
95	55
100	60
105	65
110	70
115	72

- 7 – Utilisation systématique du tiret pour indiquer le changement de locuteur.
- 8 – Placement du sous-titre au plus proche de la source sonore.
- 9 – Respect du code couleurs défini pour le sous-titrage :
 - Blanc : locuteur visible à l'écran (même partiellement) ;
 - **Jaune** : locuteur non visible à l'écran (hors champ) ;
 - **Rouge** : indications sonores ;
 - **Magenta** : indications musicales et paroles des chansons ;
 - **Cyan** : pensées d'un personnage ou d'un narrateur dans une fiction, commentaires en voix hors champ dans les reportages ou les documentaires ;
 - **Vert** : pour indiquer l'emploi d'une langue étrangère⁴.
 - Particularité : les émissions (hors documentaires) intégralement doublées⁵ en français doivent être sous-titrées selon le code couleur approprié.
- 10 – Indication des informations sonores⁶ et musicales⁷.
- 11 – Utilisation des parenthèses pour indiquer les chuchotements et les propos tenus en aparté.
- 12 – Utilisation de majuscules lorsque le texte est dit par plusieurs personnes (un usage des majuscules pour toute autre raison est à proscrire sauf pour certains sigles et acronymes).
- 13 – Découpage phrastique sensé. Lorsqu'une phrase est retranscrite sur plusieurs sous-titres, son découpage doit respecter les unités de sens afin d'en faciliter sa compréhension globale⁸.
- 14 – Respect des changements de plans. Le sous-titrage doit se faire discret et respecter au mieux le rythme de montage du programme.

⁴ Si la transcription dans la langue concernée n'est pas possible, on place trois petits points verts à gauche de l'écran après avoir indiqué si possible de quelle langue il s'agit.

⁵ Les voix des comédiens lisant la traduction des propos des intervenants se superposent aux voix d'origine.

⁶ Description des bruits significatifs qui ne sont pas induits par l'image (il est inutile d'indiquer « explosion » si l'explosion se voit à l'écran).

⁷ Transcription des chansons françaises ou étrangères. Par défaut, indiquer le nom du chanteur et le titre.

⁸ Un découpage excessif ou inapproprié peut gravement compromettre la bonne compréhension du discours. À la place de « Il déteste les jeunes / filles. », on préférera « Il déteste / les jeunes filles ».

POUR LES PROGRAMMES DIFFUSÉS EN DIRECT OU SOUS-TITRÉS DANS LES CONDITIONS DU DIRECT

15 – Distinction des intervenants par l'indication de leur nom en début de prise de parole et l'usage de couleurs appropriées, notamment lorsque le programme fait intervenir plusieurs personnes dans un échange qui peut être confus.

16 – Réduction du temps de décalage entre le discours et le sous-titrage visant à ramener ce décalage en dessous de 10 secondes. Ne pas omettre une partie significative du discours sous prétexte de supprimer le décalage pris par rapport au direct, mais l'adapter éventuellement. Tous les propos porteurs de sens doivent être rapportés.

Fait à Paris

Le 12 décembre 2011

En présence de :

Le ministre de la culture et de la communication
Monsieur Frédéric MITTERRAND

La secrétaire d'État aux solidarités et à la cohésion sociale
Madame Marie-Anne MONTCHAMP

Le président du Conseil supérieur de l'audiovisuel
Michel BOYON

Les signataires :

Les associations :

Pour l'Union Nationale pour l'Insertion Sociale du Déficiant Auditif (UNISDA)
Monsieur Cédric LORANT, Président

Pour la Fédération Nationale des Sourds de France (FNSF)
Monsieur Philippe BOYER, Président

Pour le Mouvement des Sourds de France (MDSF)
Monsieur René BRUNEAU, Président

Pour le Bureau de Coordination des associations des devenus sourds et malentendants
(BUCODES)

Monsieur Richard DARBERA, Président

Pour Médias-soustitres

Madame Sophie DROUVROY, Responsable éditoriale

Pour l'Union Nationale des Associations de Parents d'Enfants Déficiant Auditifs (UNAPEDA)

Madame Nicole GARGAM, Présidente

Pour le Collectif des Adaptateurs de l'Audiovisuel pour les Sourds et Malentendants
(CAASEM)

Monsieur Denis POUDOU, Président

Pour l'Association Française pour l'Information et la Défense des sourds s'Exprimant
Oralement (AFIDEO)

Madame Clémentine VIE, Présidente

Pour l'Association Nationale de Parents d'Enfants Déficiants Auditifs (ANPEDA)

Monsieur Didier VOÏTA, Président

Les laboratoires :

Pour le laboratoire Red bee media

Monsieur Andrea GENTILI, Directeur

Pour les laboratoires Echo Live et Vectracom

Monsieur Gérard LETIENE, Directeur

Pour le laboratoire Teletota

Monsieur Thierry FORSANS, Directeur

Pour le laboratoire Dubbing Brothers

Monsieur Mathieu TAIEB, Directeur commercial

Pour les laboratoires Titra Film Paris et TVS

Madame Isabelle FRILLEY, Président – Directeur général

Pour le laboratoire Cinekita
Madame Madeleine KOUADIO – TIMMERMAN, Gérante

Pour le laboratoire Nice Fellow
Monsieur Stéphane BUHOT, Gérant

Pour le groupe LVT
Monsieur Claude DUPUY, Directeur

Pour le laboratoire Cinecim
Madame Catherine MERIC, Directrice

Pour le laboratoire Imagine
Monsieur Pierre-Yves COLLIGNON, Président

Pour le laboratoire Blue Elements :
Monsieur Christophe LARTILLEUX, Président

Pour le laboratoire ST'501
Monsieur Dominique POUZET, Gérant

Pour Multimédia France Productions (MFP)
Monsieur Martin AJDARI, Président – Directeur général

Les chaînes

Pour TF1, Eurosport et LCI
Monsieur Nonce PAOLINI, Président -Directeur général

Pour TMC et NT1,
Madame Caroline GOT, Directrice générale

Pour France Télévisions,
Monsieur Rémy PFLIMLIN, Président – Directeur général

Pour le groupe Canal +,
Monsieur Frédéric MION, Secrétaire général

Pour le groupe M6,
Monsieur Nicolas de TAVERNOST, Président du Directoire

Pour NRJ 12,
Monsieur Gérard BRICE-VIRET, Directeur délégué au pôle télévision

Pour Direct 8 et Direct Star,
Monsieur Yannick BOLLORE, Directeur général de Bolloré Média

Pour BFM TV
Monsieur Alain WEILL, Président

Pour le groupe Lagardère Active,
Monsieur Antoine VILLENEUVE, Directeur général des chaînes de télévision France et International

Pour l'ACCeS,
Monsieur Xavier SPENDER, Président

Appendix B

French Survey to the Deaf and HoH

I. Vos habitudes télévisuelles

1.1. Combien d'heures par jour regardez-vous la télévision ?

0h	
1-2h	
2-3h	

3-4h	
4-5h	
5-6+h	

1.2. Quelle(s) type (s) d'émission(s) regardez-vous le plus souvent ?

Série	
Film	
Jeu	
Documentaire	

Actualités	
Sport	
Magazine	
Divertissement	

1.3. Quels sont les noms de vos 3 émissions préférées ?

1
2
3

1.4. Utilisez-vous les sous-titres lorsque vous regardez la télévision ?

Toujours	
Plus de 75% du temps	
50-75% du temps	
25-50% du temps	

10-25% du temps	
Moins de 10% du temps	
Jamais	

1.5. Comment savez-vous si une émission sera sous-titrée ou pas ?

Teletexte	
Annonces télévision	
Sites internet	

Guides télé	
Amis/Relations	

1.6. Que pensez-vous des sous-titres télévisuels en général ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

II. Le code couleurs des sous-titres

2.1. Connaissez-vous le code couleurs des sous-titres par cœur ?

Oui	
-----	--

Non	
-----	--

2.2. Pensez-vous que l'usage des couleurs dans les sous-titres rend une émission facile à suivre ?

Toujours	
Parfois	

Presque toujours	
Jamais	

2.3. Que pensez-vous des couleurs utilisées ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.4. Pourquoi ?

--

2.5. Que pensez-vous de la couleur blanche pour les dialogues de personnes à l'écran ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.6. Savez-vous reconnaître qui parle lorsqu'un groupe de gens est à l'écran ?

Toujours	
Presque toujours	

Parfois	
Jamais	

2.7. Que pensez-vous de la couleur jaune pour les dialogues de personnes hors écran ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.8. Savez-vous reconnaître qui parle dans un groupe de gens hors écran ?

Toujours	
Presque toujours	

Parfois	
Jamais	

2.9. Que pensez-vous des tirets (-) en début de phrase pour identifier un personnage ? Par ex. - Je ne sais pas.

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.10. Que pensez-vous de l'utilisation de plusieurs points de ponctuation (!!) (!?) lorsqu'une personne parle fort ou est fâchée ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.11. Que pensez-vous de l'utilisation de majuscules lorsque plusieurs personnes disent la même chose en même temps, par ex. - AU REVOIR. ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.12. Pensez-vous que des sous-titres qui indiquent l'intonation seraient utiles, par ex. (Ironique) ?

Toujours	
Presque toujours	

Parfois	
Jamais	

2.13. Pensez-vous que des sous-titres précisant l'accent seraient utiles, par ex. (Accent américain) ?

Toujours	
Presque toujours	

Parfois	
Jamais	

2.14. Que pensez-vous de la couleur cyan (bleue) pour un narrateur ou les pensées d'un personnage?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.15. Que pensez-vous de la couleur verte pour signaler une langue étrangère ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.16. Que pensez-vous de la couleur rouge pour les effets sonores ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.17. Pour les effets sonores, que préférez-vous ?

Tous les sons doivent être dans les sous-titres	
---	--

Seulement les sons nécessaires à la compréhension de l'émission	
---	--

2.18. Comment préférez-vous que les sons soient décrits ?

Utilisation de mots qui reproduisent les sons (atchoum!)	
--	--

Description de ce qu'est le son (Il étérnue)	
--	--

2.19. Souhaitez-vous de la ponctuation dans les sous-titres de sons et de musique ?

Une majuscule au début	
Un point final	

Des parenthèses entourant les sous-titres	
Aucune ponctuation n'est nécessaire	

2.20. Que pensez-vous de la couleur magenta pour les effets de musique ?

Satisfaisant	
Mauvais	

Très mauvais	
Bien	

2.21. Les sous-titres d'effets de musique vous semblent-ils ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.22. Souhaitez-vous que les titres, l'interprète et les paroles des chansons soient indiqués dans les sous-titres ?

Toujours	
Jamais	

Presque toujours	
Parfois	

2.23. Que pensez-vous des ellipses (...) qui indiquent qu'il n'y a aucun son pendant plus de 20 secondes ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

2.24. Lorsqu'il y a de la musique instrumentale ou de fond dans un film ou une série, que préférez-vous ?

Une indication du genre de musique, par ex. (Musique angoissante)	
Un symbol indiquant qu'il y a de la musique, par ex. (...)	

Une indication que c'est une musique de fond, par ex. (Musique de fond)	
Aucune indication, c'est inutile	

III. Les sous-titres des séries/films et des journaux

3.1. Que pensez-vous de la taille des lettres ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

3.2. Pourquoi ?

--

3.3. Que pensez-vous du type d'écriture utilisée (Police) ou (Police) ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

3.4. Pourquoi ?

--

3.5. Pour vous, les sous-titres de films/séries sont

Trop rapide, je ne peux pas les lire	
J'ai le temps de tout lire	

Trop lent, je peux les relire plusieurs fois	
--	--

3.6. Selon vous, les sous-titres de films/séries doivent

Contenir tout ce qui est dit même si cela veut dire que les sous-titres resteront moins longtemps à l'écran	
---	--

Contenir seulement les éléments essentiels à la compréhension du programme avec des sous-titres plus longtemps à l'écran	
--	--

3.7. Pour vous, les sous-titres des journaux ou des évènements sportifs sont

Trop rapide, je ne peux pas les lire	
J'ai le temps de tout lire	

Trop lent, je peux les relire plusieurs fois	
--	--

3.8. Où préférez-vous que les sous-titres soient positionnés à l'écran ?

En-bas de l'écran	
En-haut de l'écran	

En-haut et en-bas de l'écran	
Au-dessus de tout commentaire	

3.9. Selon vous, les sous-titres des informations doivent

Contenir tout ce qui est dit même si cela veut dire que les sous-titres resteront	
---	--

Contenir seulement les éléments essentiels à la compréhension du programme avec des sous-	
---	--

moins longtemps à l'écran	
---------------------------	--

titres plus longtemps à l'écran	
---------------------------------	--

3.10. Que pensez-vous des vignettes noms pour l'identification de personnes, par ex. Bruce Toussaint:

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

3.11. Que pensez-vous d'un changement de couleur pour chaque nouvel interlocuteur ?

Satisfaisant	
Bien	

Insuffisant	
Pas efficace du tout	

3.12. Pour les sous-titres sportifs ou des journaux, classez par ordre de préférence (1 à 5) les éléments suivants :

Un décalage minimum entre la parole et l'affichage des sous-titres	
Une vitesse de lecture acceptable	
Peu de fautes de Français	

Les sous-titres comportent tout ce qui est dit	
Un bon positionnement à l'écran	

3.13. Comment préférez-vous l'affichage des sous-titres des journaux réalisés en direct ?

Mot à mot (les mots s'affichent les uns après les autres)	
---	--

En bloc (plusieurs mots s'affichent d'un coup)	
--	--

3.14. Que pensez-vous des sous-titres télévisuels en général ?

Satisfaisant	
--------------	--

Insuffisant	
-------------	--

Bien	
------	--

Pas efficace du tout	
----------------------	--

IV. Vous-même

4.1. Êtes-vous :

Homme	
-------	--

Femme	
-------	--

4.2. Vous avez :

Moins de 20 ans	
-----------------	--

De 20 à 30 ans	
----------------	--

De 30 à 40 ans	
----------------	--

De 40 à 50 ans	
----------------	--

De 50 à 60 ans	
----------------	--

Plus de 60 ans	
----------------	--

4.3. Votre niveau d'études :

CAP/BEP	
---------	--

DEUG/Licence	
--------------	--

BAC/BAC PRO/BT/BP	
-------------------	--

Doctorat	
----------	--

4.4. Êtes-vous :

Sourd	
-------	--

Devenu Sourd	
--------------	--

Malentendant	
--------------	--

Entendant vivant avec des personnes sourdes et/ou malentendantes	
--	--

Professionnel s'occupant de personnes sourdes et malentendantes	
---	--

4.5. À quel âge a-t-on découvert votre surdité ou à quel âge êtes-vous devenu(e) sourd(e) ?

Naissance	
-----------	--

20-29 ans	
-----------	--

Avant 2 ans	
-------------	--

30-49 ans	
-----------	--

2-4 ans	
---------	--

> 50 ans	
----------	--

5-19 ans	
----------	--

4.6. Avez-vous un handicap associé à votre surdité ? Si oui, lequel ?

Oui	<input type="checkbox"/>	Non	<input type="checkbox"/>
-----	--------------------------	-----	--------------------------

4.7. Souffrez-vous de daltonisme ?

Oui	<input type="checkbox"/>	Non	<input type="checkbox"/>
-----	--------------------------	-----	--------------------------

4.8. Pour compenser votre surdité, utilisez-vous un dispositif de correction auditive ?

Contours d'oreille	<input type="checkbox"/>	Implant cochléaire	<input type="checkbox"/>
Intra-auriculaires	<input type="checkbox"/>	Aucun dispositif	<input type="checkbox"/>

4.9. Quel est votre mode de communication ?

Langue des Signes Française (LSF)	<input type="checkbox"/>	Français oral avec LPC	<input type="checkbox"/>
Français signé	<input type="checkbox"/>	Bilingue - LSF + Français oral	<input type="checkbox"/>
Français oral	<input type="checkbox"/>		

4.10. Combien d'heures lisez-vous journaux, livres, ... par semaine ?

0h	<input type="checkbox"/>	3-4h	<input type="checkbox"/>
1-2h	<input type="checkbox"/>	4-5h	<input type="checkbox"/>
2-3h	<input type="checkbox"/>	5-6+h	<input type="checkbox"/>

4.11. Éprouvez-vous quelques difficultés à lire le Français ?

Oui	<input type="checkbox"/>	Non	<input type="checkbox"/>
-----	--------------------------	-----	--------------------------

4.12. Éprouvez-vous quelques difficultés à lire les sous-titres ?

Toujours	<input type="checkbox"/>	Souvent	<input type="checkbox"/>
Parfois	<input type="checkbox"/>	Jamais	<input type="checkbox"/>

4.13. Utilisez-vous une aide auditive pour regarder la télé ?

Boucle magnétique	<input type="checkbox"/>	Je n'utilise rien	<input type="checkbox"/>
Casques (ex. Sensheiser)	<input type="checkbox"/>	Je n'utilise rien ; je n'en ai pas	<input type="checkbox"/>

--	--

besoin	
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4.14. Utilisez-vous une aide visuelle pour regarder la télé ?

Lentilles de contact	
Lunettes	

Je n'utilise rien	
Je n'utilise rien ; je n'en ai pas besoin	

V. Suggestions

Souhaitez-vous ajouter un commentaire, faire une remarque supplémentaire ?