COST Lead me Winter School
November 2020

Linguistic Accessibility in Videogame Subtitling from English into Spanish

Óscar P. Frades Villar
ofrades@ucm.es

The diversity of disability

- Diversity is part of the human condition (as well as disability)

  (World Report on disability – WHO, 2011)

- Disability is
  - Complex: cognitive, sensorial (visual, hearing), and motor.

  - Dynamic: interaction between health conditions and environmental-personal factors.

  - Multi-dimensional: employment, public accommodations, entertainment leisure...

    (ICFDH – WHO)

- Universal Accessibility -> Videogame Industry accessibility -> Linguistic Acc.

General purposes of this research

- To reinforce the multidimensional benefits and the necessity for accessibility in videogames

- To promote videogames development with accessibility in mind

- To propose a conceptual Accessibility Model for videogame subtitling based on industry trends and research.

- To foster future research in Entertainment Accessibility standardization.

Specific purposes of this research

- To make the accessibility in videogame subtitling an audiovisual translation approach with open guidelines based on the subtitling international standard ISO/UNE 153010:2012

- To analyze trends or strategies from the current videogame subtitling practice towards the AVT/subtitling theory.

- To reinforce the added value (social, economic, technical, cultural, political) of linguistic accessibility in videogames for subtitlers, developers and publishers.

- To validate linguistic accessibility for the videogame industry to consider its social, cultural and political return of the investment.

Current videogame subtitling status

- Awareness of accessibility in videogame industry is increasing

- Independent Game Developers Association (IGDA) and its Game Accessibility Special Interest Group (GASIG), 2003

- Subtitling is generally used as a means of cost-saving approach instead of dubbing

- Subtitlers are mainly AV translators and localizers, but implementing subtitles is an engineering task: two different stakeholders with own separate interests.

- Lack of specific accessibility regulation in such a regulated industry (PEGI, Ministerio de Asuntos Económicos y Transformación Digital, AEVI, DEV)

One single line example

Title: God of War (8)

Genre: Action-Adventure

Platform: PS4

Year: 2018

Publisher: SCE

On-Screen subtitle: one single tiny line, unattended vertical position.

I need two more things. Fresh red root grows just behind the house. Can you pull a cluster?

Two single lines example

Title: XCOM 2

Genre: tactical role-playing, turn-based tactics

Platform: PS4 / X1

Year: 2016

Publisher: 2K Games

On-Screen subtitle: two extra-long unsegmented lines.

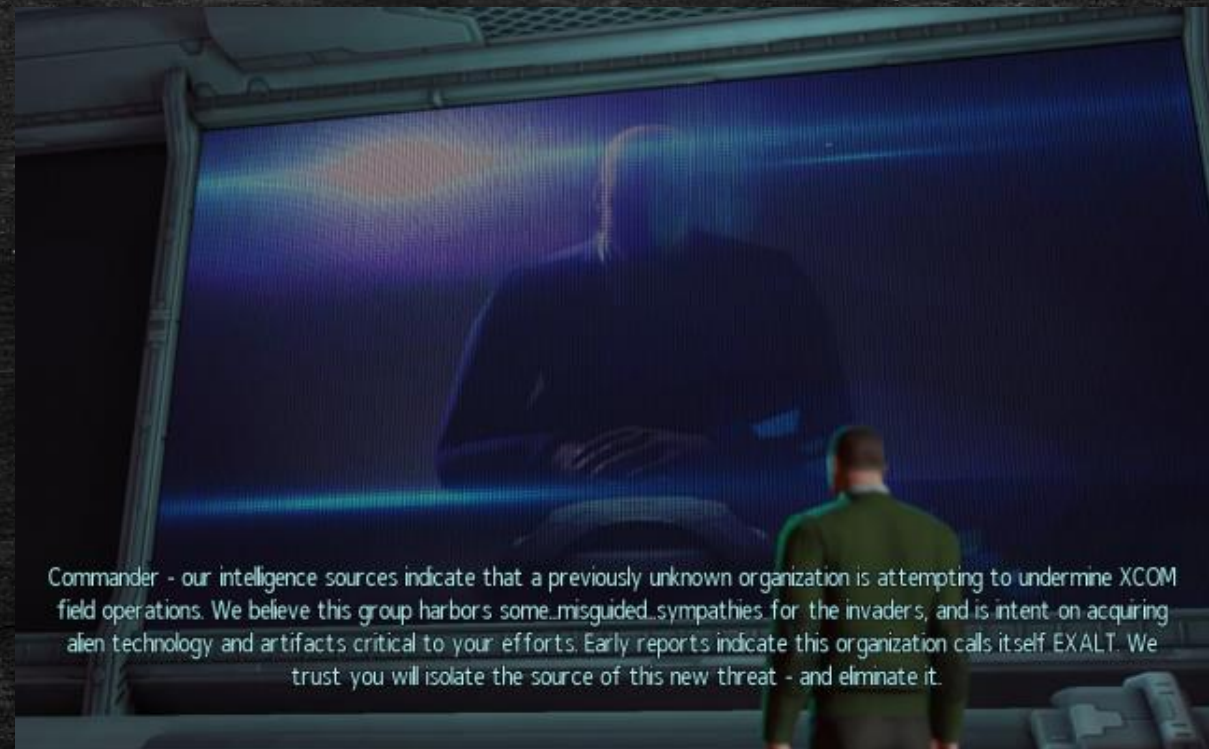# Multiple lines example

Title: XCOM: Enemy Unknown

Genre: tactical role-playing,
turn-based tactics

Platform: PS3 / X360 / PSV

Year: 2012

Publisher: 2K Games

On-Screen subtitle: multiple
unreadable lines.

Subtitling customizing menu

Title: Tom Clancy's The Division 2

Genre: Role Action-Shooter

Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Font size for the chat: toggle between small and large.

Subtitling customizing menu

Title: Tom Clancy's The Division 2

Genre: Role Action-Shooter

Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Subtitles options: Dialogue / Dialogue + Combat sounds / SDH.

Subtitling customizing menu

Title: Tom Clancy's The Division 2

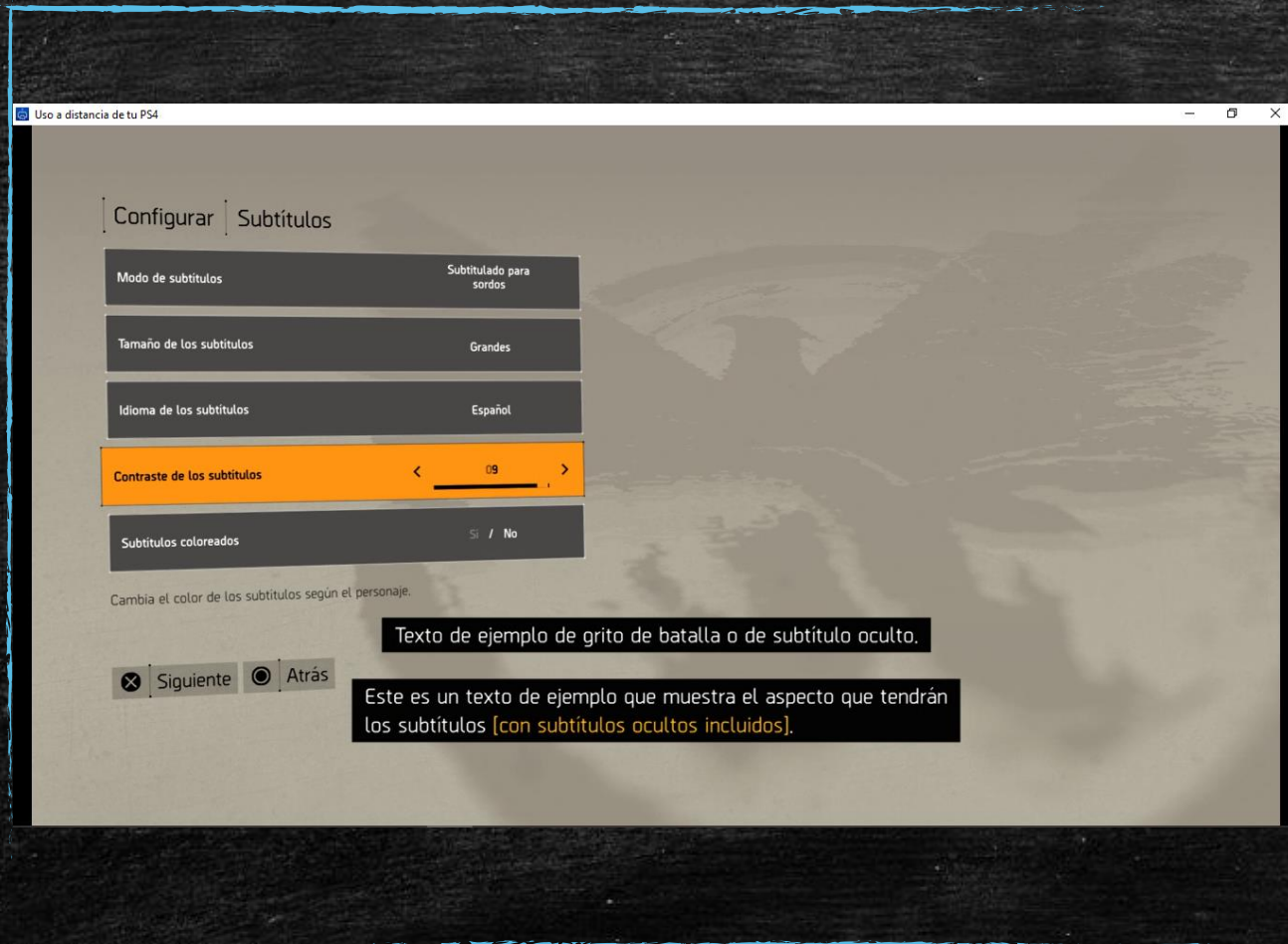Genre: Role Action-Shooter

Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Subtitles font size: toggle between small (by default), medium and large.

Subtitling customizing menu

Title: Tom Clancy's The Division 2

Genre: Role Action-Shooter

Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Bright and Contrast options: From Zero to Nine

Subtitling customizing menu

Title: Tom Clancy's The Division 2

Genre: Role Action-Shooter
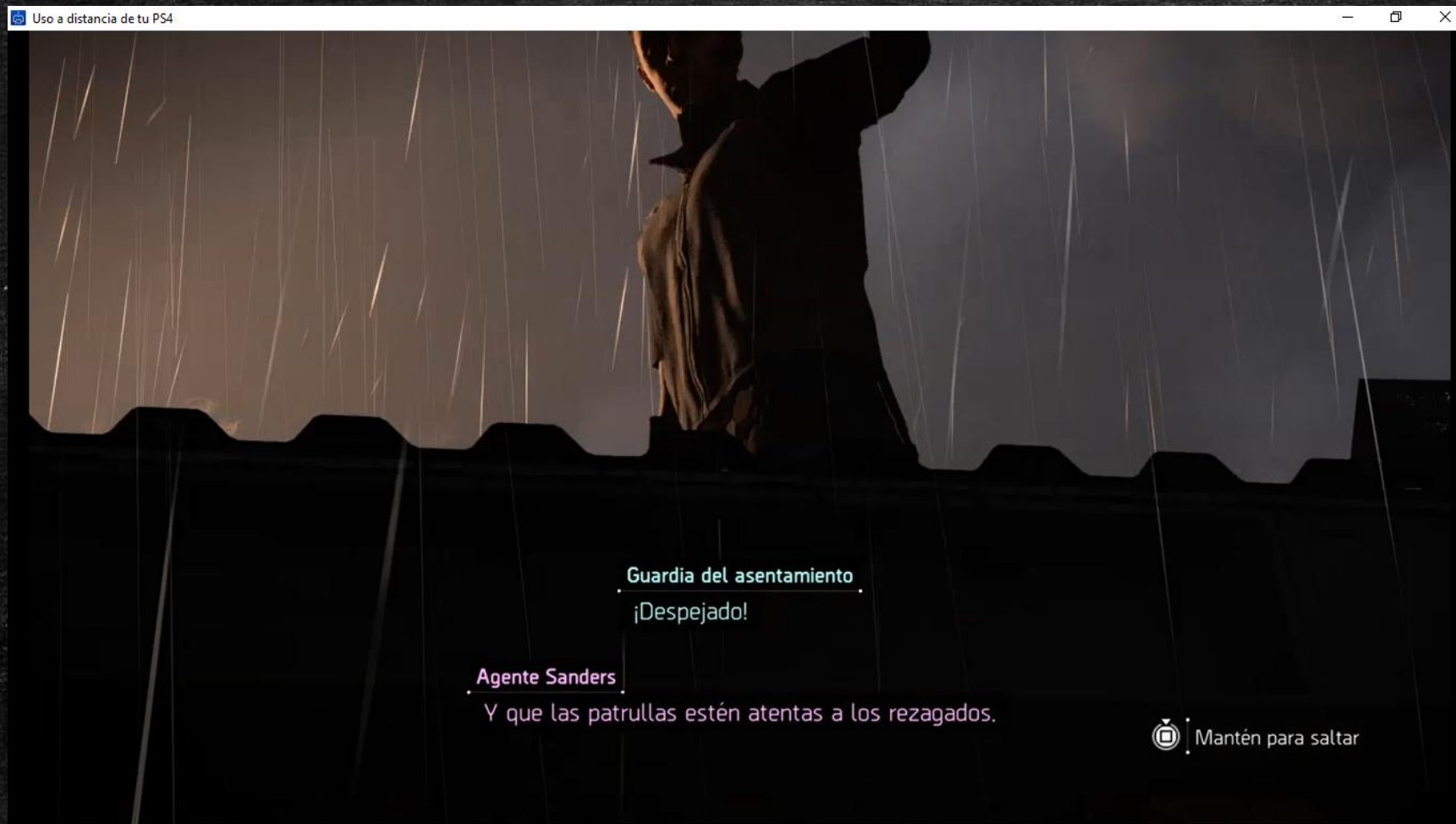
Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Subtitles color: to identify characters.

Subtitling display example

Title: Tom Clancy's The Division 2

Genre: Role Action-Shooter

Platform: PS4 / X1

Year: 2019

Publisher: Ubisoft

Onscreen content: character identification by colour/name, subts staggered in vertical position and system message.

Which subtitling approach in a videogame environment is more suitable for d/Deaf players or players with hearing impairment?

Subtitling modes to be considered:

Intralingual subtitling

- d/Deaf
- Hard of hearing

Interlingual subtitling

- Non-native players w/o disabilities

Foreign language learning

- Non-native players w/o disabilities

Subtitling creation considerations:

- Residual hearing and/or with hearing memory (Pre-locutive and Post-locutive loss of hearing)

- Different reading speeds

- Verbatim or edited subtitles?

- Soundtrack as an immersive in-game experience

- Balance among creativity, entertainment, interaction and readability

How immerse experience is affected by traditional SHoH practice and theory/Standards?

Interactive environment challenges to take:

- Response (Inputs / Outputs) by the gamer

- Dynamics and Stimuli

- Cognitive load

- Gameplay and user experience

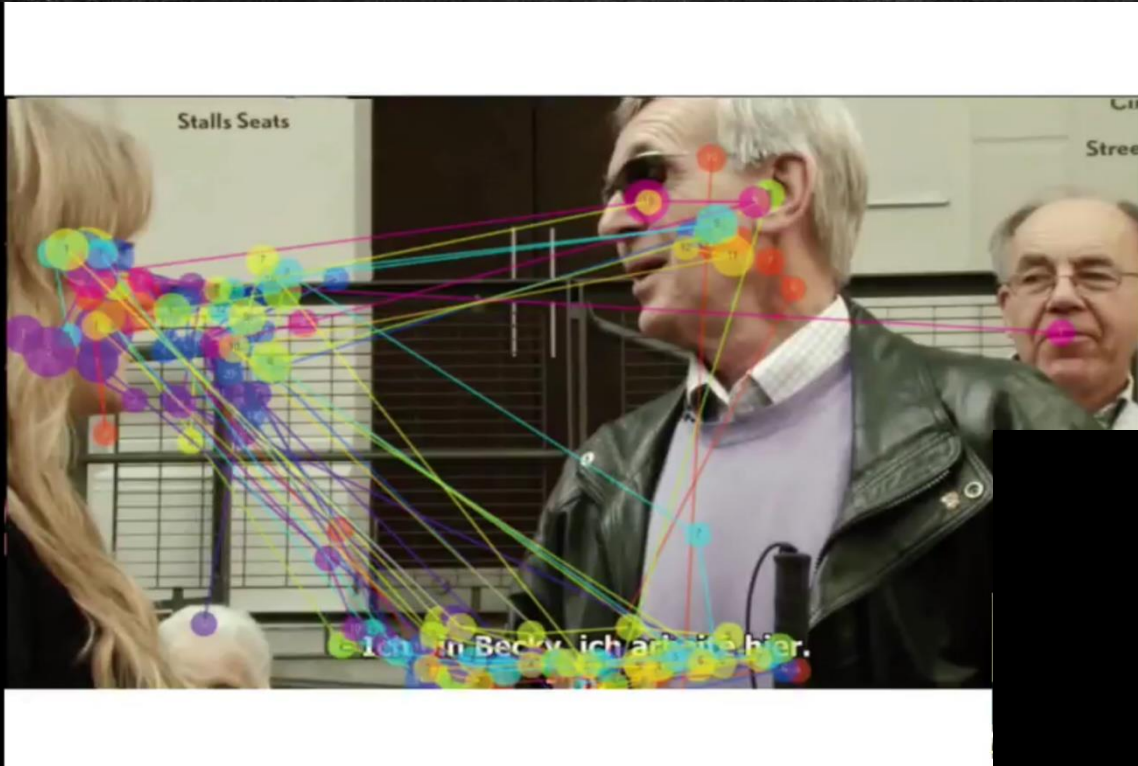- Visual information processing

- Areas of Interest onscreen

Theoretical framework

- **AVT Studies - Videogame is an Audiovisual <u>Interactive</u> Product**

  - Audiovisual translation theories (Patrick Zabalbeascoa, Frederic Chaume)
  - AVT: Subtitling (Jorge Díaz Cintas)
  - Constrained translation (Titford)
  - Game Accessibility (Carme Mangiron)
  - Immersive Accessibility (Belén Agulló)
  - Media Accessibility (Pilar Orero)
  - Videogame localization (Miguel Ángel Bernal-Merino)
  - Linguistic Accessibility in AVT (Juan Pedro Rica)
  - Inclusion and Accessibility (Josélia Neves)
  - Eye-tracking in media accessibility (Jan Louis Kruger, Agnieszka Szarkowska)
  - Accessible Filmmaking (Pablo Romero-Fresco)
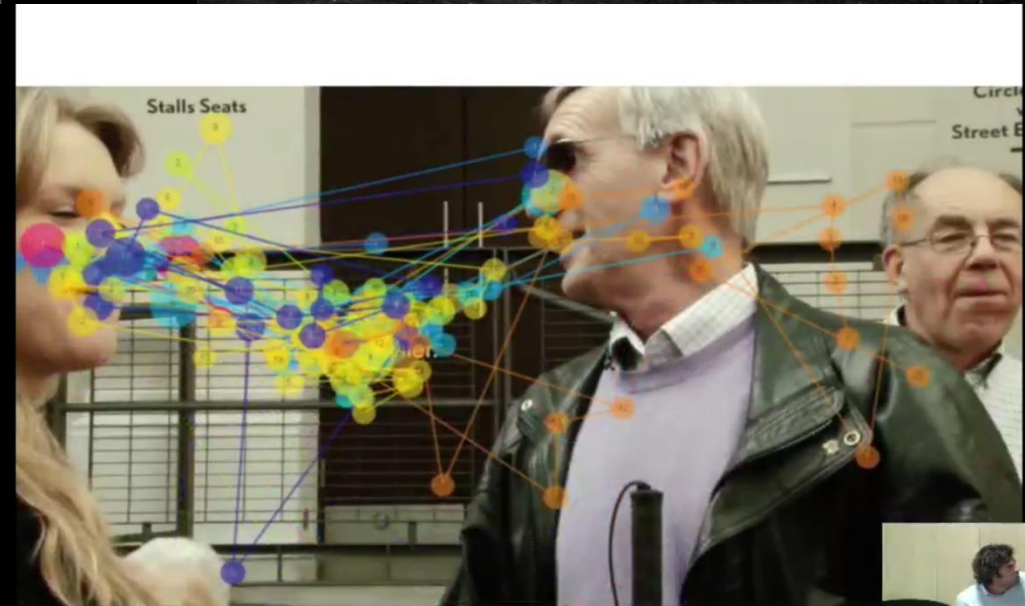
Methodology

- To establish a theoretical framework based on AVT/subtitling studies

- To focus on gamers with hearing impairments and their contextual and environmental factors

- To analyze in/appropriate videogame subtitling practices

- To set up a qualitative and quantitative data analysis supported by the eye-tracking technology

- To prepare quality data and discard missing and outlying data

- To validate the analyzed data as trends to establish subtitling models

- To present and report the research results

Eye-tracking technology and the creative subtitling production: the near future

Voluntary / Involuntary eye movements

Accessible Filmmaking

Pablo Romero-Fresco, 2019

Thank you all
for your attention!

email: ofrades@ucm.es