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INTRODUCTION



Latest advancements in audiovisual translation education

Alejandro Bolaños-García-Escribano ^a, Jorge Díaz-Cintas ^a
and Serenella Massida ^b

^aCentre for Translation Studies (Centras), University College London, London, UK; ^bDepartment of Media, Culture and Language, Roehampton University, London, UK

ABSTRACT

The consumption of audiovisual content, from the more traditional animations, documentaries, movies, and TV shows to the more recent online user-generated content found on social media platforms, including video games, has grown exponentially over the last few decades. The omnipresence of screens in society has led to transformations in audiences' watching habits, now impatient to enjoy their programmes as soon as possible and inclined to binge watch. Recent technological advances in the production of specialist audiovisual translation (AVT) software and web-based applications have paved the way for further changes and enhancements in the ways professionals localise audiovisual content and in the nature of the services provided. This special issue sheds light on the current teaching and learning practices, methodologies and issues encountered by translator trainers specialised in AVT, with particular emphasis on pedagogical innovation, media accessibility, and translation technology.

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1. The didactics of audiovisual translation in the 21st century

Few would refute the fact that AVT is, at present, a consolidated and thriving academic discipline and that, for the last 20 years, it has been 'the fastest growing strand of translation studies, as attested by the burgeoning body of domain-specific research literature' (Pérez-González 2014, 12). At the turn of the past decade, and after having conducted an exploratory survey of various databases and sources, Delgado-Pugés (2011) claimed that, by the end of 2009, 169 books, 33 doctoral theses and 697 articles had been published on AVT research. Less than a decade later, in 2017, and after consulting only one international online bibliography of translation studies, BITRA (dti.ua.es/en/bitra), the numbers had increased quite substantially: more than 4,000 documents and 330 doctoral theses on AVT were registered in the database, the latter figure constituting over 10% of the total number of the theses registered in said database (Pérez-Escudero 2018).

An instantiation of this academic interest on AVT was the launch, in early 2018, of the inaugural issue of the first journal ever to be specialised in the topic, the *Journal of Audiovisual Translation* (jatjournal.org), funded by the European Association for Studies in Screen Translation (ESIST, esist.org). In his contribution, Chaume (2018)

argued that, 'AVT has certainly gained the right to constitute a legitimate and independent field of studies, matching the status of any other area of studies in translation and interpreting'.

From a historical perspective, the first pedagogical developments can be traced back to the late 1980s and early 1990s when novel courses on AVT were designed and developed in Western Europe. Mayoral-Asensio (2001) is one of the early scholars to have offered detailed information on the AVT courses at undergraduate and postgraduate levels available at universities in Spain and, to a lesser extent, in Europe. The postgraduate diploma in film translation offered at Lille 3 University (Bréan and Cornu 2014) and the more professionally oriented screen translation course delivered by the University of Wales (James 1998) are credited to have been two of the pioneering courses in our field, though they are both now discontinued.

Although these initial attempts may have been rather sparse and sporadic, activity has certainly accelerated in recent times and the last two decades have witnessed the rapid proliferation of undergraduate and postgraduate AVT modules being incorporated into both new and existing translator training programmes as well as the development of fully fledged postgraduate courses specialising in AVT and being offered on a face-to-face and distance-learning basis (Bolaños-García-Escribano and Díaz-Cintas 2019).

Spearheaded by the digital revolution, the substantial impact on translation practice and workflows exerted by the advent of the DVD in the mid-1990s (Georgakopoulou 2006) and the new legislative measures passed on many countries to promote media communication access, a raft of higher-education institutions across Europe started offering modules and programmes in AVT at the turn of the new millennium (Gambier 2006). The expansion of AVT tuition in tertiary institutions also coincided with the graduation of the first generation of AVT trainers, whose doctoral theses had been written and defended during the 1990s, along with the creation of associations like the previously mentioned ESIST in 1995, originally set up to facilitate the exchange of information and the promotion of professional standards in the training and practice of screen translation. A body encompassing higher education teachers, practitioners, academics, and students in the field of AVT, ESIST has been instrumental in raising awareness and creating visibility on the topic as well as in stimulating synergies among the many stakeholders.

The design and development of popular AVT-related curricula, both at undergraduate and postgraduate levels, have piqued the interest of the academic community and the would-be translators, thus solidifying the establishment of AVT as an academic discipline and an area of study at university (Gambier and Ramos-Pinto 2016). This surge in academic provision has, in turn, triggered an interest in research focusing on the didactic dimension of AVT, of which this special issue of *The Interpreter and Translator Trainer* is but one example.

Over the years, little research has focused on the state of the art of AVT training in higher-education settings and elsewhere. Additionally, most of the published works are wanting, to some extent, since they make little or no use of audiovisual content. Ideally, studies about AVT theory, and especially practice, should encompass texts as well as audiovisual materials, which pose great challenges to the production and dissemination of research in traditional forms, such as scholarly journals and printed books. Although online outlets could, in principle, accommodate the option of uploading accompanying videos – as appendices, for instance – to illustrate some of the points discussed in an

article or monograph, the reality is that, apart from some exceptions (Chaume 2012; Díaz-Cintas and Remael 2020), very few publications make use of them. The reasons behind this state of affairs are multifarious, as not only do editing and printing costs become more onerous when images or videos are to be included but also the difficulty in obtaining the necessary permissions to reproduce copyrighted material can hamper and prevent the inclusion of these audiovisual materials in any given publication.

One of the first authors to offer a kaleidoscopic vision of the challenges encountered in the teaching and learning of the various AVT practices was Díaz-Cintas (2008), who, in his edited volume on *The Didactics of Audiovisual Translation*, contributes a wealth of teaching and learning ideas in areas such as subtitling, dubbing, and voiceover, including the, at that time, nascent fields of subtitling for the deaf and the hard-of-hearing (SDH) and audio description (AD) for the blind and the partially sighted. At the time, one of the strong points of the edited volume was the fact that it featured a CD-ROM containing didactic materials in various formats.

Practical manuals and textbooks, with a large component devoted to the didactics of specific AVT modes, have also been published as part of the Routledge book series *Translation Practices Explained*, formerly owned by St Jerome. Some of these useful teaching resources for translator trainers are accompanied by a DVD containing sample film materials, dialogue lists, numerous exercises and even specialist software, and have focused on topics such as subtitling (Díaz-Cintas and Remael 2007), respaking (Romero-Fresco 2011), dubbing (Chaume 2012), and AD (Fryer 2016). As technology has changed quite dramatically in the last few decades, and devices such as DVD players have lost their technical prominence and have practically disappeared from computer hardware, it is expected that publications in the field will also evolve and embrace new distribution opportunities. In cases where illustrations are essential to prove certain points and audiovisual material is necessary to carry out pedagogical tasks, books would better transform from being print copies only to become multimedia projects associated with companion websites (Díaz-Cintas and Remael 2020).

When it comes to research on AVT teaching, further studies are needed to ascertain what good practices of AVT training look like in order to inform current teaching practices and introduce any potential improvements. Of special interest in this respect are the role of technologies and the acquisition of the appropriate competences and skills in the various AVT practices. Regarding the latter, the taxonomy of AVT competences developed by Cerezo-Merchán (2018) is perhaps the most exhaustive of its kind, in which she highlights the pre-eminent role played by technology (instrumental competence) and professional knowledge (occupational competence) in AVT training. Yet, as posited by Bolaños-García-Escribano and Díaz-Cintas (2019, 211), ‘scholars seem to have overlooked the pivotal role that technology- and profession-related issues play in the teaching and learning of AVT’.

Instrumental competence entails the mastery of AVT-specific software and the ability to work with a variety of multimedia files and software packages. Occupational competence, on the other hand, refers to the skills necessary to operate successfully in the translation labour market. In teaching scenarios where technology is relegated to a second-tier status and trainers are not able to keep up with the industry demands, AVT training risks becoming outdated quickly, unfit for purpose, and ill-informed. If they are to be resilient in an evolving industry and an increasingly competitive market,

future professionals need to acquire the necessary skills, including a good command of cutting-edge technologies, to enhance their employability.

Traditionally, online tuition offered in AVT, and in other translation areas for that matter, has been decidedly low when compared with the face-to-face options available in the educational market, though some attempts at describing how AVT distance learning programmes work have been documented (Dorado and Orero 2008). Nonetheless, the chaos provoked by the COVID-19 pandemic outbreak of 2020 had a significant impact on university agendas as they were rushed to introduce new, flexible learning environments in a very short period of time. As most higher-education institutions around the world decided to close their doors to respect social distancing and protect the population, the demand for e-learning alternatives grew exponentially, exposing some of the constraints associated with unpreparedness and technological deficiencies on the part of some trainers as well as with the lack of flexibility of some desktop-based software packages to operate remotely. More than ever, the potential of the cloud has been brought to the fore and it is therefore expected that, in the short run, further explorations will be conducted in the uses and applications of cloud-based platforms in AVT training environments.

2. The audiovisual translation industry and the academe

Being inherently agile and versatile, the AVT industry has progressively adapted to the many changes in consumption patterns and professional practices that have taken place since the early noughties (Georgakopoulou 2012). The production and distribution of multimedia content has grown exponentially, while the trend these days is for contemporary audiences to watch online videos on demand on streaming platforms rather than on more traditional outlets like TV stations. This boom in production has been reflected in a commercial upsurge of translation activity, primarily led by so-called over-the-top (OTT) players like Netflix, Amazon Prime Video, HBO Max, Apple TV+, and Disney Plus that sell their titles to numerous new markets. As a case in point, in 2019, 106.1 million (63%) out of 167.1 million Netflix subscribers were registered outside of the US (Iqbal 2020), demonstrating that AVT and media localisation services are true catalysts of growth for the entertainment industry.

Indeed, in their efforts to attract a larger number of subscribers, most of their audiovisual productions are subtitled and/or dubbed in various languages, with many also including SDH and AD for the people that are hearing and visually impaired, respectively. To give an idea of how the turnover has incremented in the industry, back in 2007, the subtitling and dubbing market in the European Union had an estimated turnover of €372 to €465 million, with an approximate volume of 408,320 hours of localised audiovisual content per year (Media Consulting Group 2008). A decade later, research conducted on behalf of the Media & Entertainment Services Alliance Europe (MESA), corroborated that audiovisual media content localisation across Europe, the Middle East, and Africa was expected to increase from 2 USD billion in 2017 to over 2.5 USD billion before 2020 (MESA 2017). This healthy evolution has also been projected into the near future as the five previously mentioned streaming platforms, which now have an overall total of some 357 million paying subscribers, are expected to reach 553 million by 2025, adding 196 million new subscribers over a five-year period from 2020 onwards (Digital TV Research 2020).

An immediate result from this fast-growing global demand for content that needs to be translated is the perceived critical talent crunch observed in the industry when it comes to professionals that are fully trained to work in the fields of dubbing and subtitling (Estopace 2017). Generally speaking, this lack of specific training affects certain language combinations more acutely than others and is particularly noticeable in the case of languages from countries where access to higher education continues to be hampered or where educational curricula tend to be less versatile and continue to focus on more traditional topics. What is certain, however, as foregrounded by Bolaños-García-Escribano and Díaz-Cintas (2019, 210):

is that the demand for AVT is here to stay, as companies and organisations around the world continue to recognise the immense value of adapting their content into multiple languages if they are to extend their global reach, which in turn triggers the need for teaching AVT in a dedicated and specialist manner.

As a way to reach global audiences, Netflix and other video-on-demand (VoD) operators have also started producing local content in languages other than English, some of which have known extraordinary success across the world, such as *La casa de papel* (*Money Heist*, Álex Pina, 2017–) in Spanish, *Dark* (Baran bo Odar and Jantje Friese, 2017–) in German, *L'amica geniale* (*My Brilliant Friend*, Saverio Costanzo, 2018–) in Italian, and *Karppi* (*Deadwind*, Rike Jokela, 2018–2020) in Finnish. Translating from languages other than English into a myriad of other languages can be problematic not only for the industry, because the pool of professionals whose linguistic combinations may be limited and therefore expensive, but also for educational centres, whose translation programmes tend to focus on major-language combinations.

In the industry, language service providers (LSPs) have typically parried this situation by resorting to the creation of templates in which subtitles, timed and already translated into English, are then used to subtitle (e.g. into Turkish) an audiovisual production originally shot in a third language (e.g. in Korean). Given that, under these circumstances, templates are translated by subtitlers who do not require any knowledge of the source language, a potential consequence is that any errors or misunderstandings in the English translation will most likely be replicated in the other languages too, and ambiguities, nuances and interpretations of particular lines in the original will also be filtered through English. Despite these shortcomings, working with pivot templates is reasonably common in the industry as it gives LSPs a means to localise content in numerous languages. Bearing this in mind, educational centres would best see to it that their trainees are also exposed to these professional routines in the classroom. Having to cope with the presence of unknown languages in the subtitling process is becoming increasingly common as scriptwriters embed several languages into their original dialogues in an attempt to embrace diversity and reflect multicultural realities.

Another evolution observed in the industry is that, in order to increase the viewership of productions in languages other than English, companies like Netflix have started to promote a comprehensive dubbing operation to revoice their original series into, for instance, English: a language which, to date, has had very little dubbing tradition (Chaume 2018). Yet again, changes of this nature need to be acknowledged in academic curricula so that future professionals are trained in the skills and practices that are required in the market.

As discussed by Bolaños-García-Escribano and Díaz-Cintas (2019, 212), the onus should be on the trainers to ensure that students are ‘exposed to the latest advances in the industry, including up-to-date technologies and translation workflows’. A relatively easy way to achieve this objective is by establishing links and partnerships with companies; however, whereas many institutions seem to have been successful in arranging visits by practitioners to inform their students of industry practices, they still seem to struggle to offer situated learning experiences to their trainees in the form of internships, workshops, and real-life professional translation projects (González-Davies and Enríquez-Raído 2016).

Another area that could benefit from cooperation between academia and universities is events to train the trainers themselves, such as the organisation of in-house internships aimed at trainers, as multipliers, rather than students, so that they can become acquainted with the professional environment and the latest trends. The fruits of such collaboration are not limited to the classroom, where positive impact is immediately apparent, but can also lead to closer partnerships with the industry in the form of research projects and user-experience testing.

At the time of writing, when the whole world has been brought to an abrupt halt due to the COVID-19 global pandemic, and the resilience of LSPs and training centres has been put to the test, many claim that closer collaboration between stakeholders, providers of novel technological solutions, and trainers will be the key to success in a post-pandemic world.

3. The role of technology in training audiovisual translators

AVT in general, and subtitling in particular, has always been linked to technical advances since its early years, with notable milestones being the invention of cinema at the turn of the 20th century, the addition of sound in the late 1920s, the development of the first dedicated subtitling systems in the 1970s and the digitisation of the image in the 1990s. More recently, the field has seen a flurry of activity centred on the exploration of the role that new cloud and language technologies can play in enhancing productivity and making workflows leaner and more agile.

In the 21st century, the pervasiveness of technology has enabled and accelerated the flow of cultural information, taking shape mainly in audiovisual form(at). In the words of Díaz-Cintas and Massidda (2019, 255):

The easy availability of technology, the seduction of multimodal productions and the affordances of AVT have all acted as triggers in the rapid spread of audiovisual materials through television, computers, tablets, smart phones and silver screens. Technology has come to be an omnipresent reality that infiltrates not only the social life of the individual but also the way in which the external environment is being moulded.

As far as the AVT industry is concerned, this epochal shift is reflected in the creation of specific tools to navigate the digital era: neural machine translation (NMT) engines, translation memories (TM), automatic speech recognition (ASR), text-to-speech (TTS), speech-to-text (STT), and speech-to-speech (STS) technologies are making inroads into the field. Although these systems may assist and speed up the work of professionals, they can also be perceived by some as a threat.

In the past few years, NMT, founded on deep learning in neural networks, has been explored in conjunction with interlingual subtitling. The key points emerging from the

studies carried out are the emphasis on the quality of the raw output, the role of post-editing, and the potential gains in productivity for subtitlers using MT as opposed to human translation (Popowich et al. 2000; Melero, Oliver, and Badia 2006; Armstrong et al. 2006; Sawaf 2012). Despite increasing industry interest in the potential MT (Bywood, Georgakopoulou, and Etchegoyhen 2017) and the growing presence of post-editing in subtitling workflows (Georgakopoulou and Bywood 2014), few universities in the world have taken the challenge upon themselves to teach post-editing in the field of AVT.

As for the incorporation of TMs into interlingual subtitling, various developers, such as memoQ and SDL, have integrated a video plugin in their translation tools in an attempt to boost the localisation of video material by dint of subtitle templates.

ASR systems have proved crucial in the AVT industry and are currently used by intralingual and interlingual respeakers to dictate the text to be converted into live subtitles, a practice embraced by some universities which have developed specialist courses in these subjects. STT technology is also exploited to transcribe the dialogue of pre-recorded audiovisual material, thus enabling faster workflows for the production of timecoded templates. For its part, TTS technology has been employed by companies, e.g. Netflix, to produce synthesised voices for AD.

It would not be contentious to suggest that cloud computing has become the trademark technology of the new millennium. Indeed, cloud-based ecosystems and platforms have not only revolutionised the subtitling and dubbing industry but they are also starting to have an impact on the educational sphere, with web-based platforms such as OONA Edu (oona.net/oona-edu) being specifically designed for training in subtitling and SDH. Though the first and most numerous web-based platforms were designed with subtitling in mind, revoicing is also finding its place in the cloud, thanks to major advances in speech technologies, with initiatives like the ones spearheaded by VoiceQ (voiceq.com) and ZOO Dubs (zoodigital.com).

As well as being an exciting field full of promise and potential from a technological perspective, this umbilical connection between most AVT practices and technology is not without its challenges. The pace of development is arguably very frenetic for some of the stakeholders, thereby trying their ability to keep abreast of advances, including small LSPs and freelance translators, who may be used to old routines or may not have the financial means to upgrade to new systems, as well as educational centres. In the case of universities, the reasons behind this technical hold-up usually owes to the fact that the price of proprietary software programs exceeds their budgets, despite some companies offering educational packages. Trainers' lack of awareness of current professional requirements and technological developments may also play a negative role. Ultimately, the use of cutting-edge technology in the translation classroom is, more often than not, restricted to those institutions with healthy budgets.

To guarantee the wellbeing of AVT into the future, it is imperative that new technological advances go hand in hand with AVT teaching content so that programmes of study are relevant and appropriate to meet the needs of the industry's current and prospective demands. The direct implications of such cross-fertilisation for translator training are manifest inasmuch as enhancing trainees' instrumental skills is a crucial factor in securing their employability.

4. The contributions to this special issue

This special issue takes stock of current training practices and pedagogical methodologies in the field of AVT, with a view to reassessing some of the issues commonly encountered by instructors and students. The selected cover a wide range of AVT modes, from subtitling and dubbing to media accessibility, including AD, respeaking and SDH, as well as video game localisation.

The opening article of this issue by Baños, *Creating credible and natural-sounding dialogues in dubbing: can it be taught?*, provides valuable insight into the activities and resources available in the dubbing classroom for training students to achieve credible and natural-sounding dialogue, which is considered by many to be one of the key skills in this area. Following a competence and task-based approach, the author draws on other disciplines, such as creative writing, and on the links that can be established with other subjects (e.g. translation technology) in order to improve future audiovisual translators' instrumental competences and understanding of the specific features that characterise original and dubbed audiovisual dialogue. Teaching plans accompany the various activities, thus providing a fruitful and tangible resource for AVT trainers, and some tasks illustrate how the latest technologies, including translation memory and corpus management tools, can be exploited when designing dubbing activities.

The global success of the game industry has fostered the development of the game localisation industry, as developers and publishers strive to sell their games in different languages and territories to maximise the return on their investment. In turn, there has been an increasing demand for trained game localisers who can negotiate the different challenges posed by this emerging type of translation and meet the industry's needs. In this respect, Mangiron's contribution, entitled *Training game localisers online: teaching methods, translation competence and curricular design*, is a timely overview of the pedagogical issues encountered when training game translators online. Following a brief description of the many assets that need to be localised, the author goes on to analyse a set of translation challenges peculiar to video game localisation, such as the treatment of tags, control codes and variables, space restrictions, and blind localisation. Special emphasis is placed on the teaching resources and tools used to provide a collaborative learning experience to distance-education students and, to this effect, the scholar proposes a detailed module overview together with a vast array of tasks, sequenced in terms of complexity, which can be exploited in an online course in video game localisation.

Another area that has grown in recent decades is that of audio description, which has resulted in numerous AD courses being designed, both in the form of university modules and professional in-house training courses. In *Audio description training: a snapshot of the current practices*, Mazur and Chmiel present an overview of the AD training practices that were reviewed as part of ADLAB PRO, a three-year Erasmus+ project aimed at defining the profile of the professional audio describer and developing a comprehensive AD course. The authors report on the results of a questionnaire surveying 86 AD trainers, involved in the delivery of a total of 192 courses on the topic. They first present some general information about the courses and the trainers, and then compare academic and non-academic courses vis-à-vis taught skills, and discuss activities conducted as well as competences and transferrable skills that they deem important. According to their data, both course types currently on offer, academic and non-

academic, are very practice-oriented and do not differ much. The only two statistically significant differences encountered were the group size, with bigger cohorts of students at universities, and the greater importance given to vocal skills in non-academic courses, insofar as AD voicing and recording were concerned. IT-related skills, such as using special software, were not prioritised in either of the two types of courses.

Respeaking, an access service that consists of making live and pre-recorded television, as well as live events, accessible to a wide audience, is the core topic of Dawson and Romero-Fresco's contribution, whose title is *Towards research-informed training in interlingual speaking: an empirical approach*. Until recently, most speaking has been carried out within a single language (intralingual speaking), though these days interlingual speaking is also making its way into the profession. As part of the EU-funded project Interlingual Live Subtitling for Access (ILSA), whose goal is to develop a training course for interlingual live subtitlers, this paper presents the quantitative and qualitative results of a large-scale experiment centred on the learning and teaching of interlingual speaking. The authors' main aim is to identify the skills required to produce high quality interlingual speaking and determine the best-suited professional profile for an interlingual live subtitler. The results show a varied and complex landscape where students with previous subtitling and interpreting experience must learn different skills to perform effectively as interlingual speakers.

Zhong, Xie and Zhang deal with a different topic in their co-authored paper, *Crowd creation and learning of multimedia content: an action research project to create Curriculum 2.0 translation and interpreting courses*. The scholars discuss the outcome of a long-term action research project designed to develop a new pedagogical approach based on the potential offered by the Web 2.0. Motivated by recent developments in translation and interpreting teaching methods and by a vision to promote a genuine student-centred pedagogy, their initiative capitalises on crowd creation, cloud-based storage, and the use of students' material, especially multimedia content. These are used for learning and teaching purposes in subsequent academic years. Along with the design of the project, the authors highlight some of the issues encountered during the action research cycles and describe the actions implemented to overcome these. They then explain the impact and outcomes of the project.

Beseghi begins her article, *Bridging the gap between non-professional subtitling and translator training: a collaborative approach*, by foregrounding how the development of new digital technologies has led to the emergence of internet communities of non-professional translators who subtitle popular TV series and films using freeware and share their collective intelligence. She then describes a teaching project which investigates the potential benefits of integrating activities inspired by non-professional subtitling into a formal educational environment. Making the most of their knowledge as fans as well as of their linguistic skills and sociocultural awareness, students were asked to work in teams to produce interlingual subtitles for different episodes from a variety of TV series. The students' perception was gauged through pre- and post-experiment questionnaires, which proved useful to better understand the pedagogical benefits, or otherwise, ensuing from the activity. The results show that this collaborative approach, founded on a social constructivist view of translator training, has important pedagogical implications for areas such as translator competence, student motivation, and learner autonomy.

The last article in this special issue, *Creating collaborative subtitling communities to increase access to audiovisual materials in academia*, is written by Talaván and Ávila-Cabrera. Elaborating on previous studies exploring voluntary subtitling networks, their contribution concentrates on the SONAR project, whose ultimate objective is to better understand the role that social subtitling, as a non-professional translation activity, can play in increasing the viewership of audiovisual material produced by universities through the use of subtitles in other languages. Following a task-based approach, 55 students from a translation module worked online for two months and subtitled 82 videos, which had been selected from the audiovisual repository of their university, from Spanish into English. The impact of this practice on the students' general translation and foreign language competences as well as on their degree of motivation for future related practices was quantitatively and qualitatively analysed. The results obtained from the experiment are an encouraging starting point for the creation of similar collaborative subtitling experiences in higher education environments and confirm the positive influence that such a novel teaching approach has on students.

Drawing on the work of some of the most prominent scholars in AVT, the articles in this special issue cover a vast array of areas of concern in this dynamic field of research. They explore novel teaching methods, offer empirical evidence, glean information from some of the key AVT stakeholders and contribute to the dissemination of specific knowledge in an attempt to enrich, advance and update research in the teaching and learning of audiovisual translation. The different views and perspectives put forward by the various contributors portray the dynamism that characterises the many ways in which the most popular AVT practices are taught around the world and are a testimony to the accrued presence and stature that AVT has gained in the educational curricula of many universities. They also constitute written proof that AVT training is constantly undergoing transformation to better meet the demands of the market.

Disclosure statement

No potential conflict of interest was reported by the authors.

ORCID

Alejandro Bolaños-García-Escribano  <http://orcid.org/0000-0003-3005-2998>

Jorge Díaz-Cintas  <http://orcid.org/0000-0002-1058-5757>

Serenella Massidda  <http://orcid.org/0000-0002-4418-6279>

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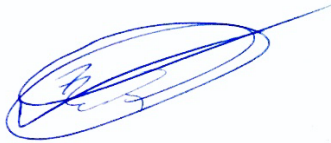
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Serenella Massidda



Alejandro Bolaños-García-Escribano



Jorge Díaz Cintas