



UNIVERSIDAD DE MÁLAGA

uma.es

Mercedes Enríquez-Aranda (mmenriquez@uma.es)

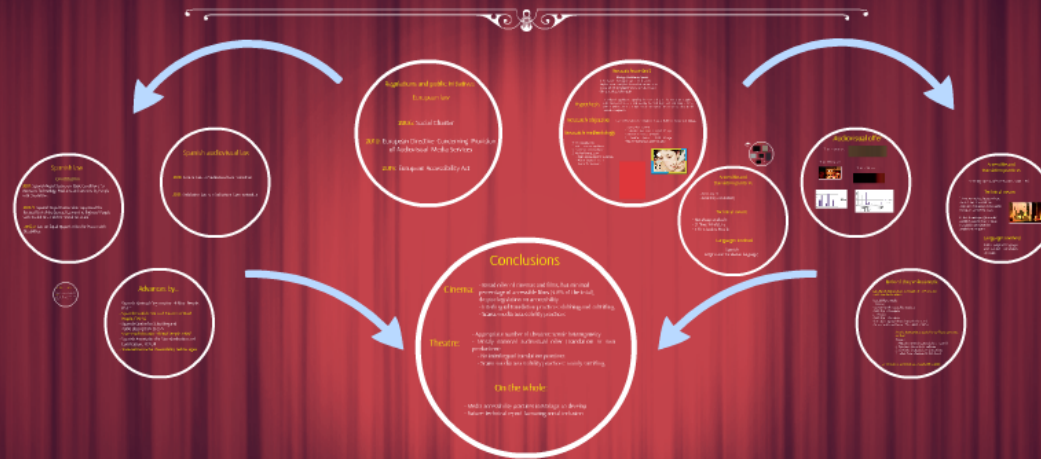
María-José Varela Salinas (mjvs@uma.es)

June 2019

8th Media for All International Conference (Stockholm, Sweden)



AUDIOVISUAL ACCESSIBILITY AND TRANSLATION IN CINEMA AND THEATRE: FROM PAPER TO PRACTICE





Regulations and public initiatives

European law

2006: Social Charter

2010: European Directive Concerning Provision
of Audiovisual Media Services

2019: European Accessibility Act

Spanish law

Constitution

2007: Spanish Royal Decree on Basic Conditions for Access to Technology, Products and Services by People with Disabilities

2013/1: Spanish Royal Decree which approved the Revised Text of the General Law on the Rights of People with Disabilities and their Social Inclusion

2013/2: Law on Equal Opportunities for People with Disabilities

Spanish audiovisual law

2010: General Law on Audiovisual Communication

2018: Andalusian Law on Audiovisual Communication

Advances by...

- Spanish National Organization of Blind People, ONCE
- Spanish Confederation of Families of Deaf People, FIAPAS
- Spanish Centre for Subtitling and Audio description, CESyA
- State Confederation of Deaf People, CNSE
- Spanish Association for Standardization and Certification, AENOR
- National Centre for Accessibility Technologies

Media Accessibility Projects

2007-2016:

"Cine Accesible" (Accessible Cinema). Orange Foundation, Navarra de Cine, in more than 30 different Spanish cities.

2011/2012-:

"Teatro Accesible" (Accessible Theater). Vodafone Foundation España, CRL Nueva Vida and Aptent.

2011: Universal Access System, Universitat Autònoma de Barcelona.

Research context

Malaga (Andalusia, Spain)

- 6th city with the largest population in Spain
- Highest number of (British) residents in Andalusia
- Costa del Sol 3rd place of tourist arrivals in Spain
- 5th cultural capital of Spain

Hypothesis

In spite of regulations regarding the accessibility to the media of receptors with functional diversity and despite the multilingual cultural nature of the city of Malaga, there are not enough audiovisual resources available to all potential recipients

Research objective

State-of-the-art on the situation of accessibility to the media in Malaga

Research methodology

Triple triangulation:

1. Data source triangulation
2. Investigator triangulation
3. Method triangulation:
 - Open-access electronic sources
 - Research questionnaire
 - Research interviews

January-March 2019:

1. Cinema: February + 22nd Malaga Spanish Film Festival (March)
2. Theatre: March + 36th Malaga Theatre Festival (January-February)



Accessib
translation

- SDH, AD, SSL
- Subtitling (and dubbing)

Audiovisual offer



Yelmo Vialia



Cine Albéniz



Yelmo Plaza Mayor



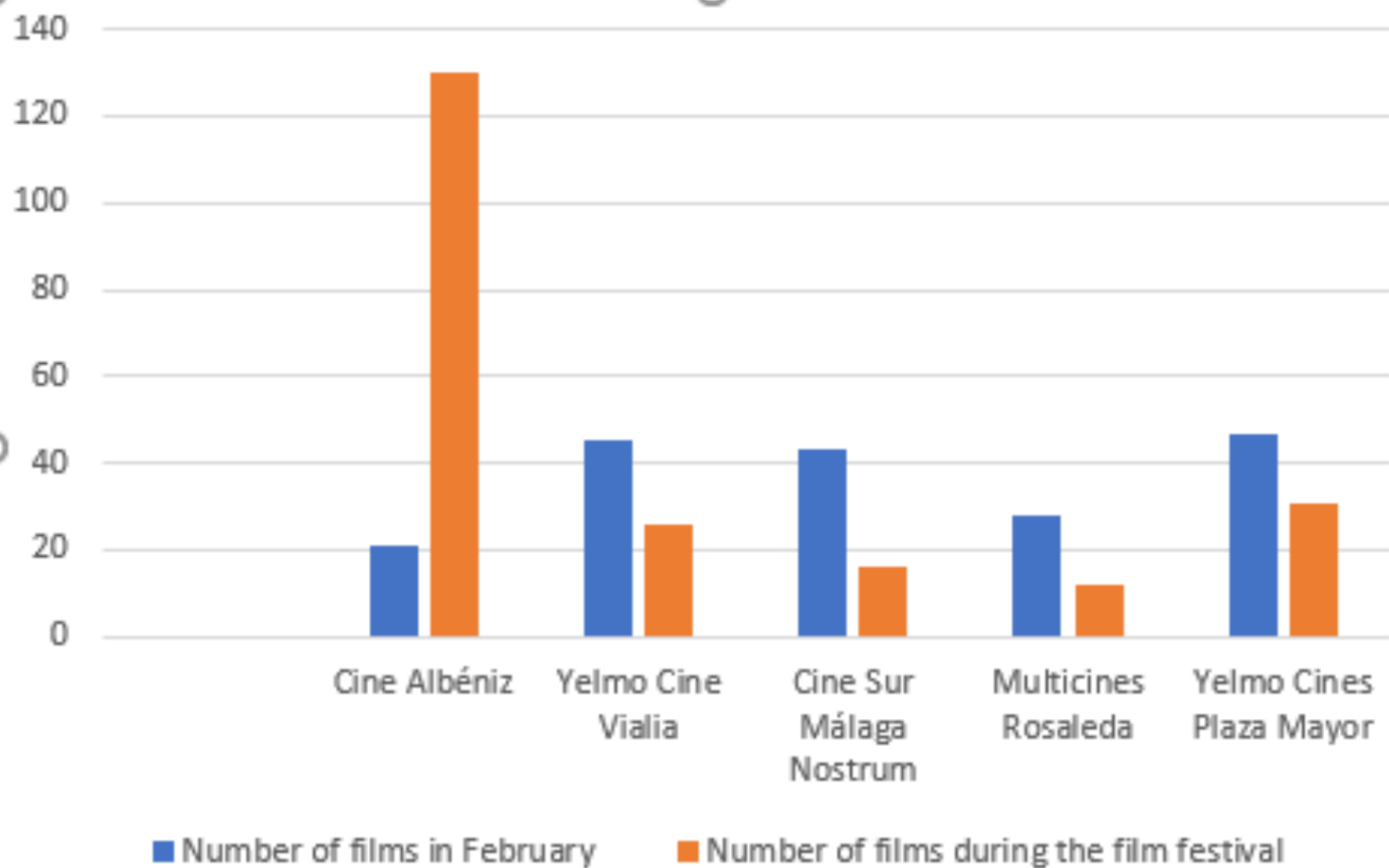
Málaga Nostrum



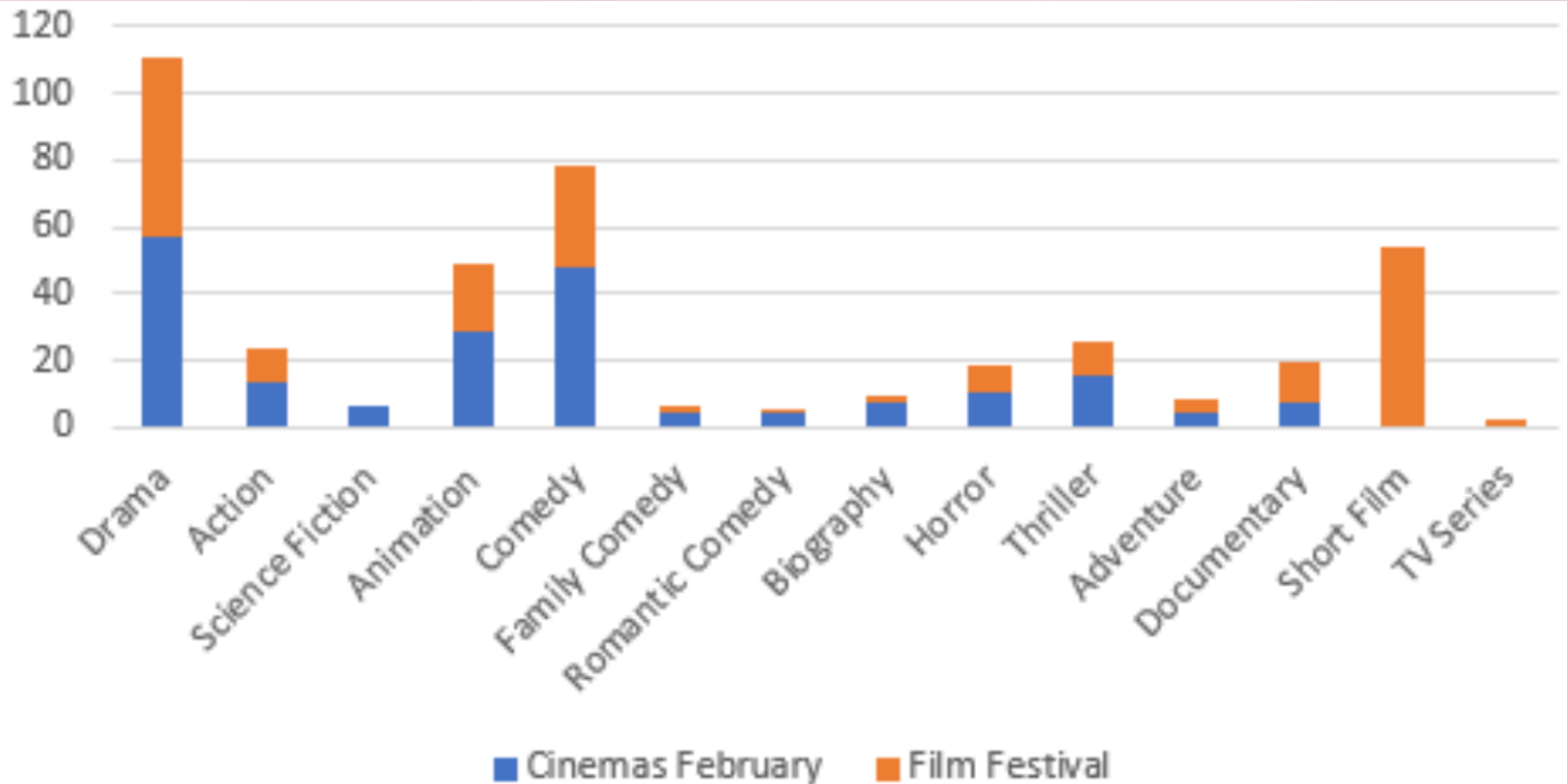
Malaga Film Festival



Multicines Rosaleda



Numbers and genres of films displayed in the cinemas (February & March 2019)

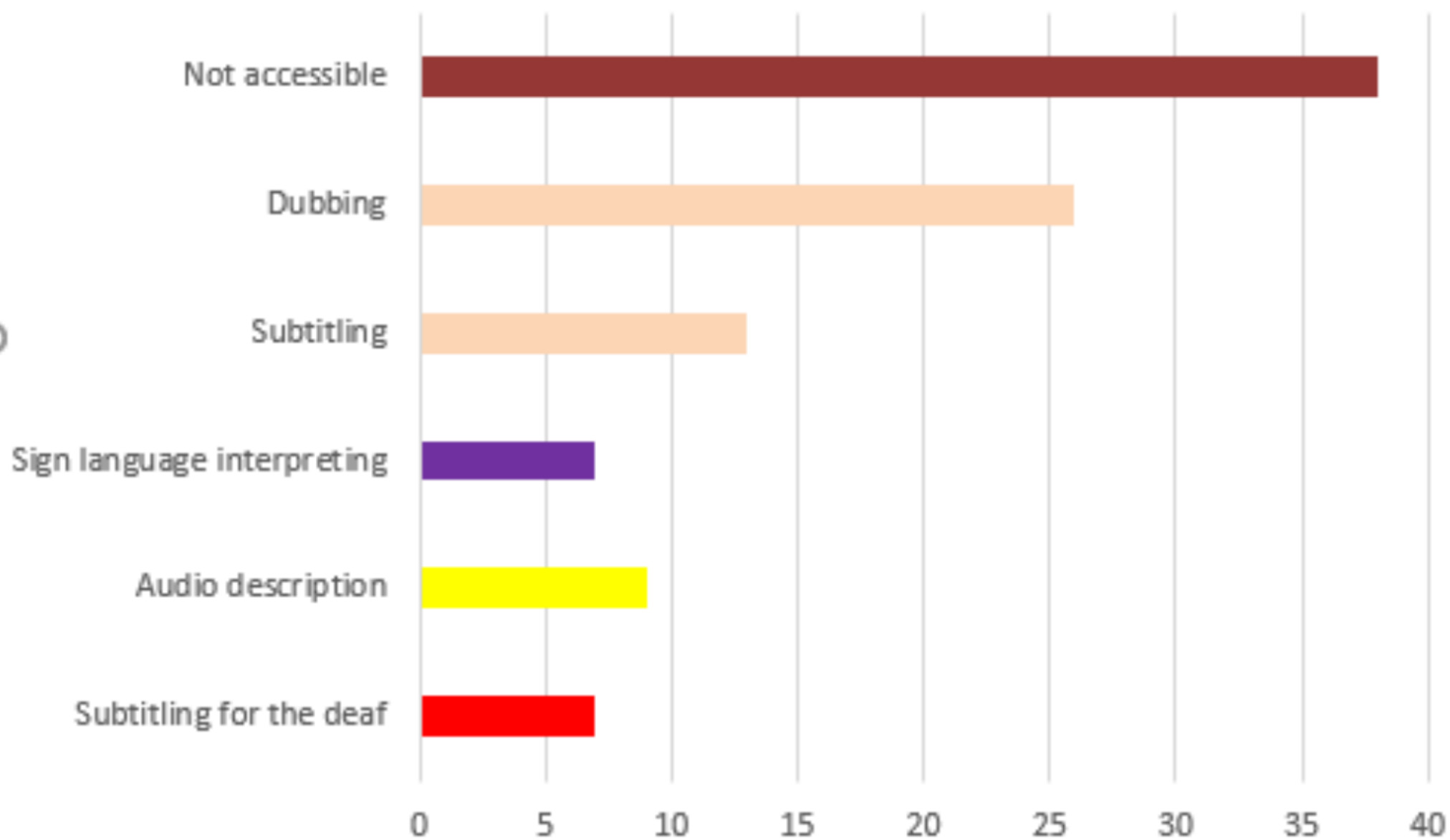


practices

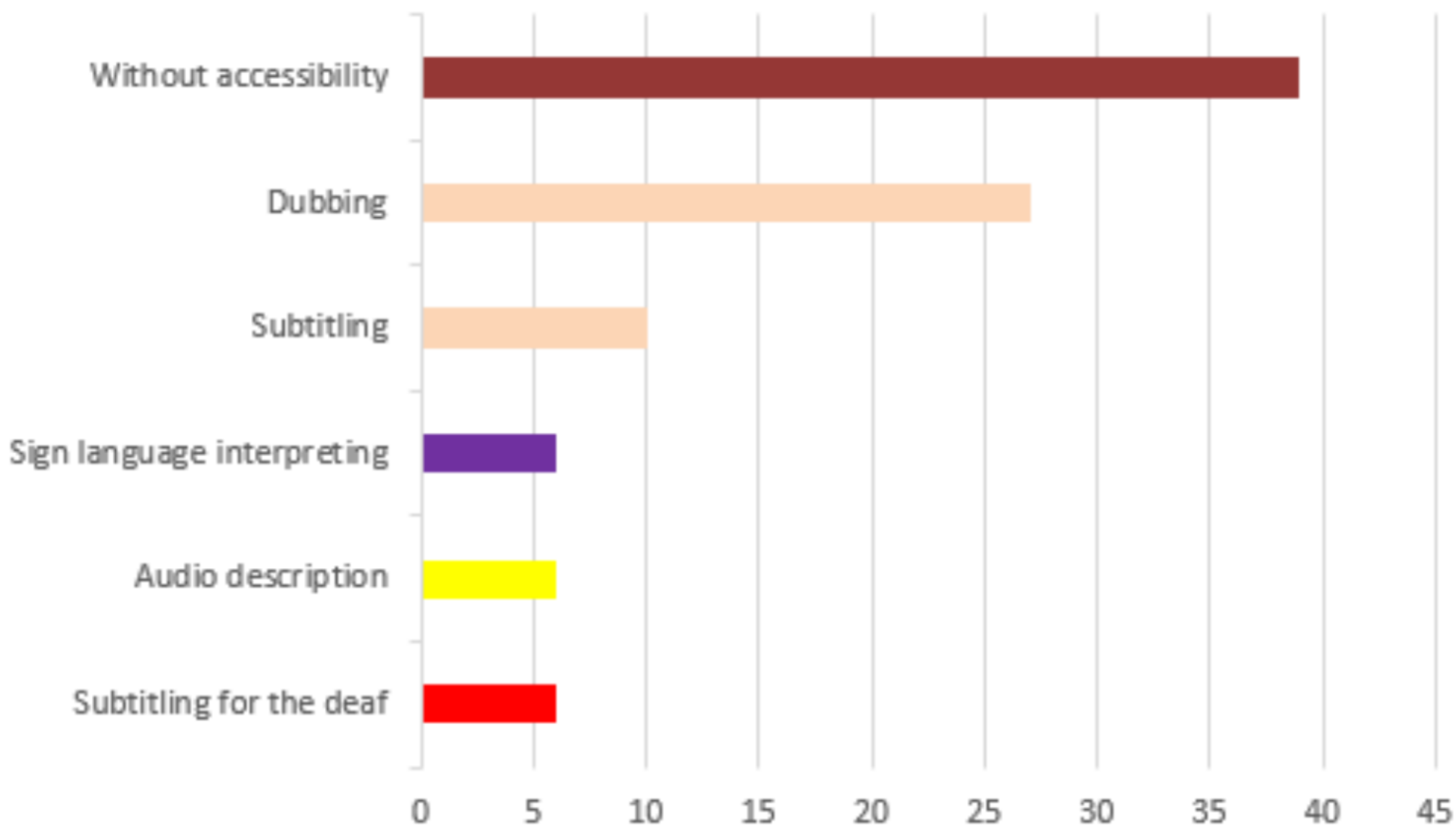
Technical Means

Role of professionals

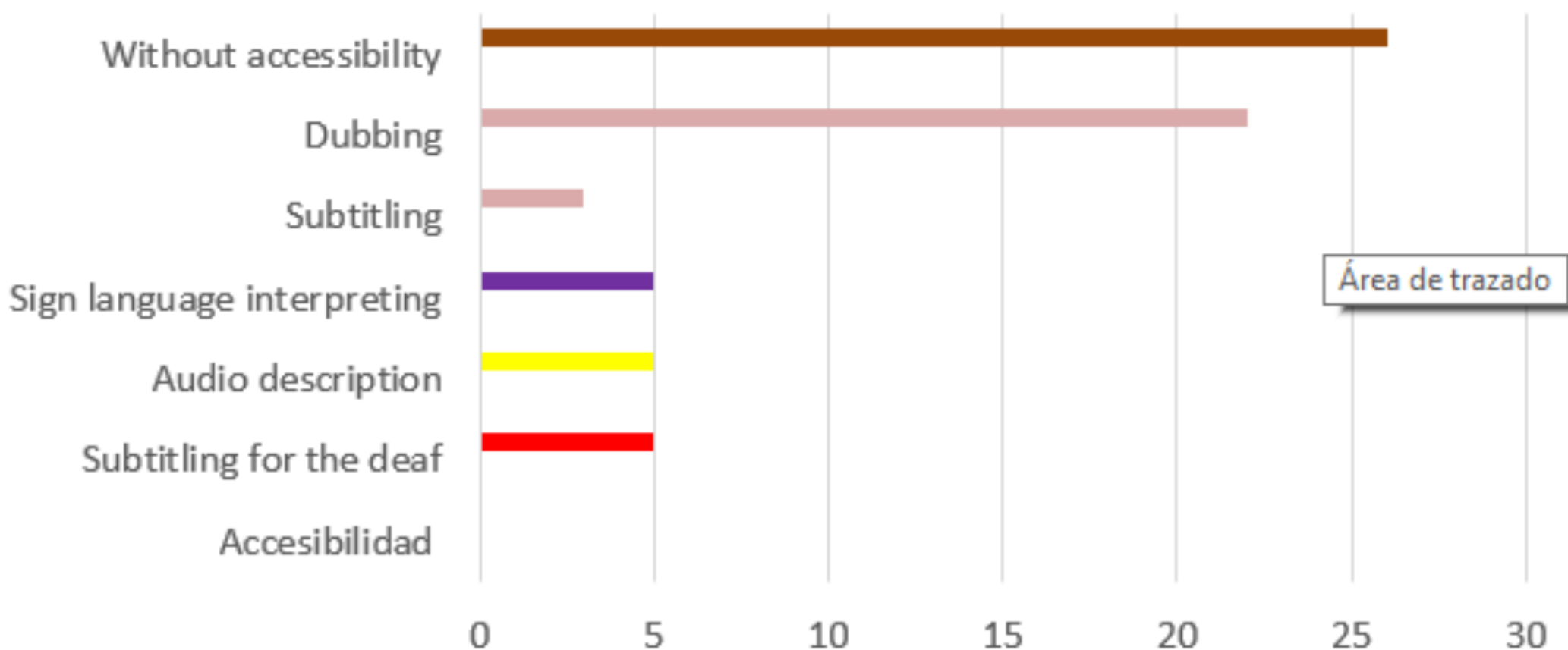
Number of accessible films and accessible practices at Yelmo Plaza (February 2019)



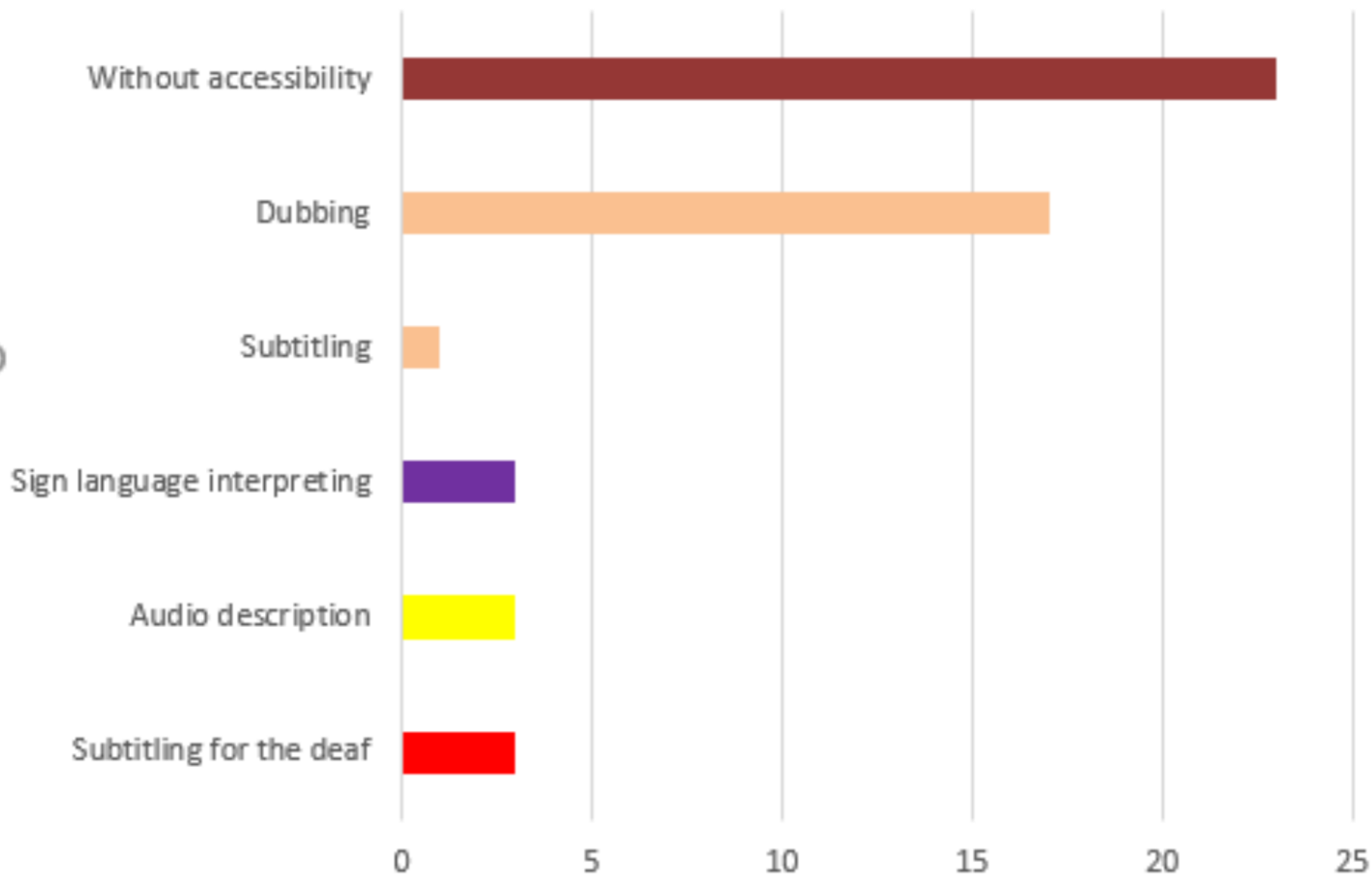
Number of accessible films and accessible practices at Yelmo Vialia (February 2019)



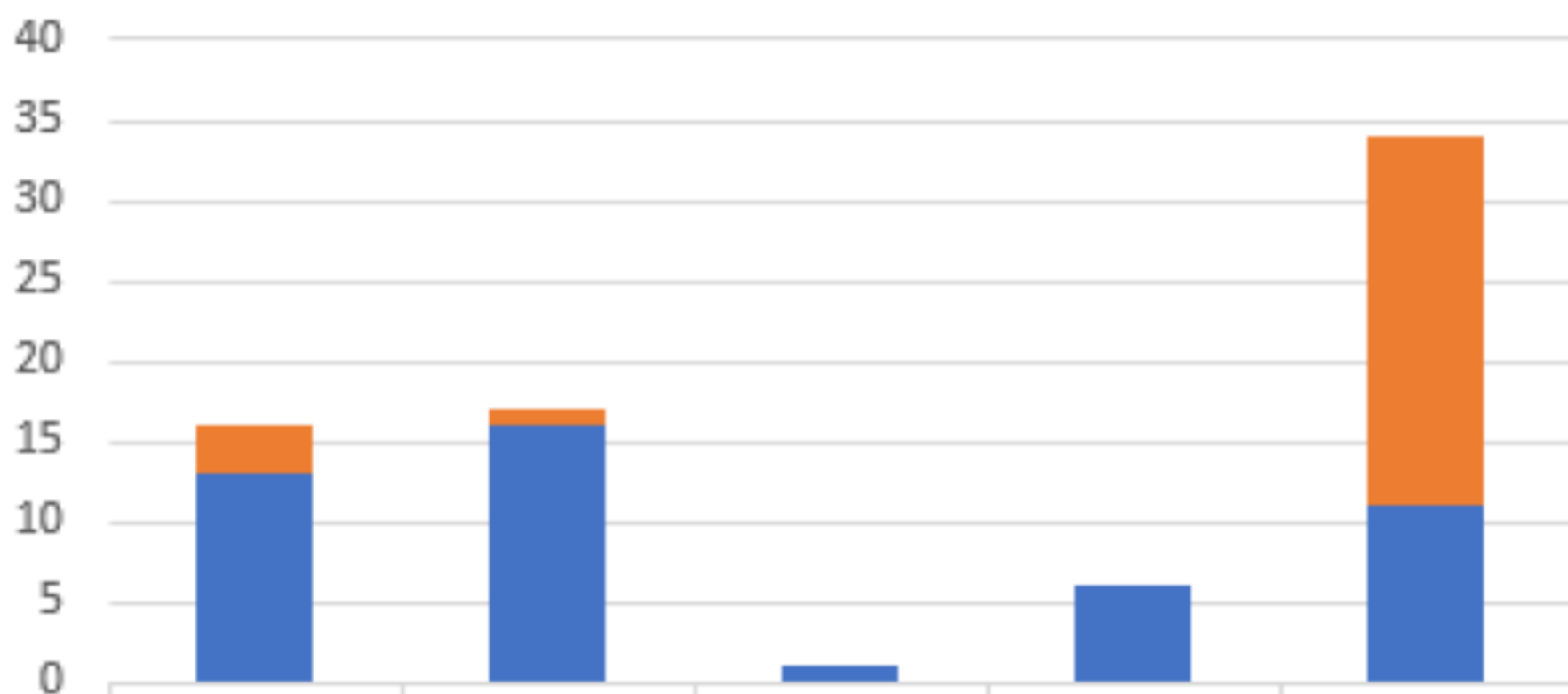
Number of accessible films and accessible practices at Yelmo Plaza (March 2019, Film Festival)



Number of accessible films and accessible practices at Yelmo Vialia (March 2019, Film Festival)



Subtitled Films



Film Festival	3	1	0	0	23
February	13	16	1	6	11

dubbing

- WhatsCine (21)

- Audesc Mobile (2)

Languages involved

- In February 32 out of 184 films were national productions
- In March 140 out of 215 films were national productions
- Most accessible films (13 out of 15) were foreign productions
- Subtitled languages: English, French, German, Polish, Swedish, Japanese, Italian, Portuguese, Catalan, Bosnian, Arabic

Audiovisual offer

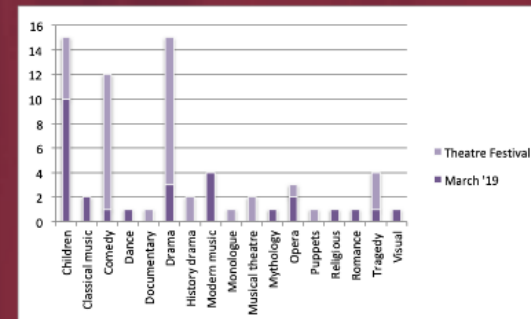
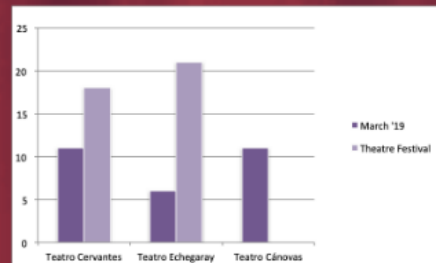
Teatro Cervantes

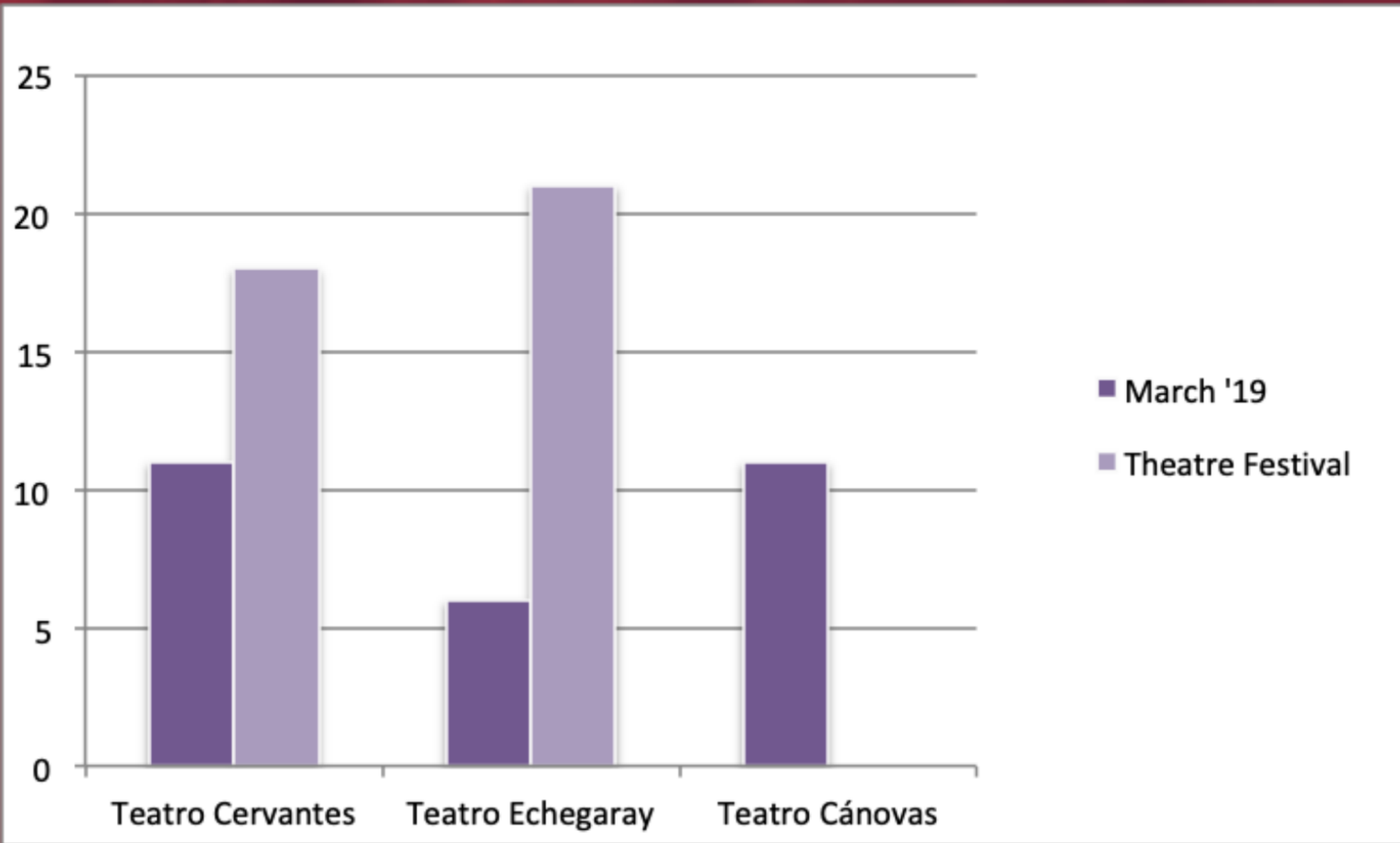


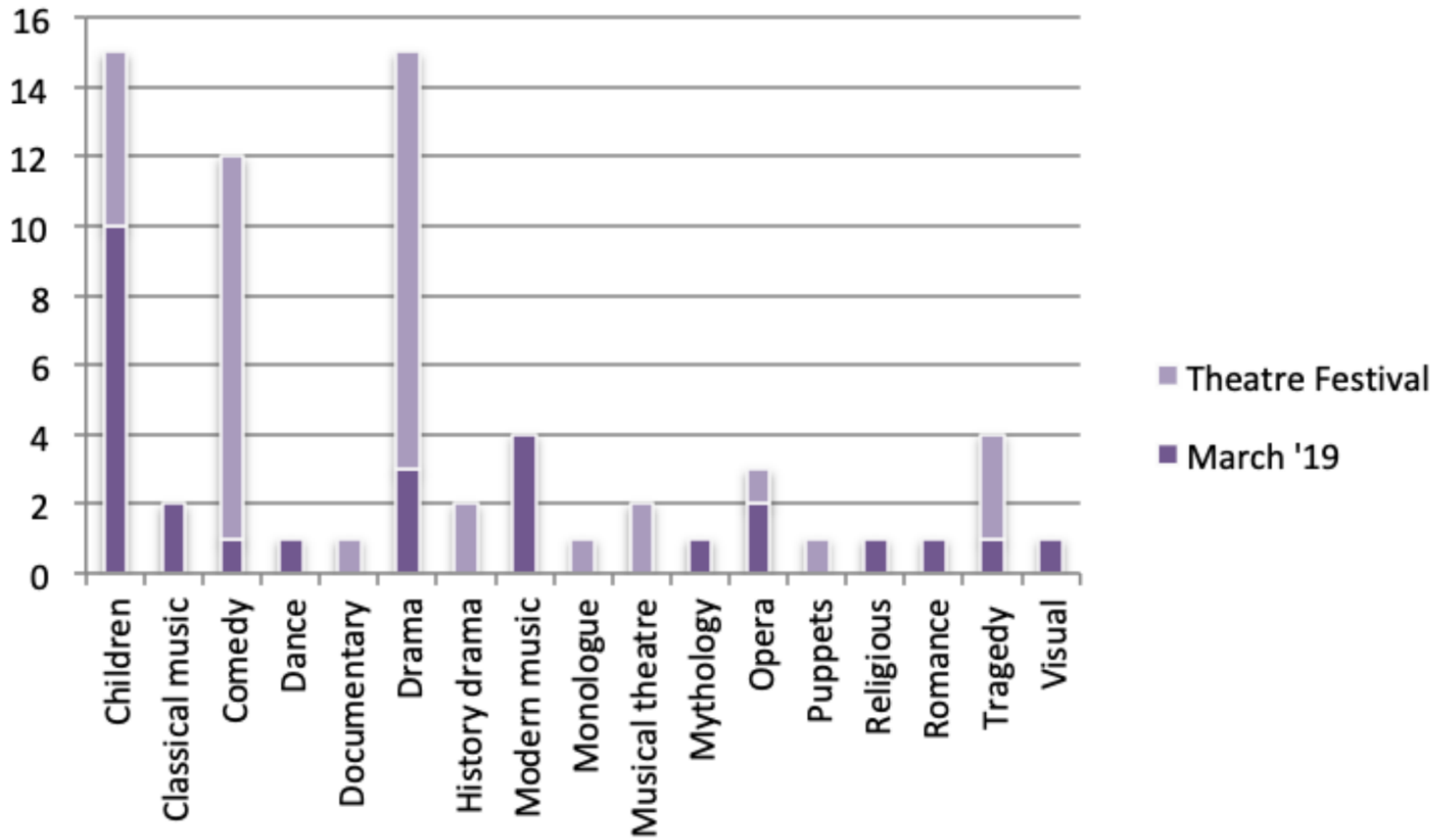
Teatro Echegaray



Teatro Cánovas







Accessible and translation practices

Surtitling: Opera *Aida* (Cervantes, March '19)

Technical means

1. A narrow vertical screen where the surtitles in Spanish are projected (this screen is located in the upper part of the stage)
2. An unknown programme for surtitling used by the in-house translation service of the production company



Languages involved

Italian (original language)
and Spanish (translation language)

Role of the professionals

Candela Gil (Teatro Cervantes, Department of Promotion and Citizen Participation):

Accessibility to media:

1. External:

- Companies with accessible products
- Surtitling for the opera

2. In-house:

- Surtitling for the opera
- Live sign language interpreting (2 theatre plays)
- Accessible musical theatre (*The Addams Family*)

Antonio José García de Castro Ramos (Teatro Cervantes, Surtitler):

Process:

1. Adaptation of existing translations in Spanish
2. Powerpoint presentation software
3. 2-3 weeks for adaptation + Live surtitles
4. Italian, French, German, English, Czech

Surtitling is not considered as an accessible practice

Conclusions

Cinema:

- Broad offer of cinemas and films, but minimal percentage of accessible films (5.8% of the total), despite legislation on accessibility
- Interlingual translation practices: dubbing and subtitling
- Scarce media accessibility practices

Theatre:

- Appropriate number of theatres: scenic heterogeneity
- Mostly national audiovisual offer (translation or own production):
 - No interlingual translation practices
 - Scarce media accessibility practices: mainly surtitling

On the whole:

- Media accessibility practices in Malaga: to develop
- Future: technical report favouring social inclusion