

TRANSÜD – Arbeiten zur Theorie und Praxis  
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# **Translation, Mediation and Accessibility for Linguistic Minorities**

María Pilar Castillo Bernal /  
Marta Estévez Grossi (eds.)

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# Translation, Mediation and Accessibility for Linguistic Minorities

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# Contents

Introduction ..... 9

Introducción ..... 19

## **PART 1: ACCESSIBILITY / ACCESIBILIDAD**

CHRISTIANE MAAß, SILVIA HANSEN-SCHIRRA

**Removing barriers: Accessibility as the primary purpose  
and main goal of translation ..... 33**

SERGIO HERNÁNDEZ GARRIDO

**Comprensibilidad de formatos multicodeales y multimodales  
para contrarrestar la falta de alfabetización en salud en Colombia .. 55**

CLÁUDIA MARTINS, CLÁUDIA FERREIRA

**Accessibility as far as the eye can see: An accessible film festival .... 69**

LUZ BELENGUER CORTÉS

**La subtitulación en vivo y la audiodescripción  
en lenguas minoritarias: El caso de la  
televisión autonómica valenciana À Punt Mèdia ..... 85**

MAHER TYFOUR

**The acoustic restaging of the city of Munich  
in the audio descriptions of *Tatort* ..... 101**

ELEONORA SASSO

**Subtitling the cinema of inuit minorities ..... 111**

## Introduction

In an increasingly globalized world, monolingual societies are becoming extremely rare and modern states both in the Global South and North present a growing linguistic diversity (United Nations 2017: 1), specially in urban areas (Meylaerts/González Núñez 2017: 5–6). In this context, autochthonous linguistic minorities, which shift between the loss of native speakers and language revalorization or revitalization processes, coexist with an increasing number of foreign-speaking minorities, which have their origin in migrations, forced migrations and refugee processes. People with disabilities, be it sensorial or cognitive, also contribute to the increase of linguistic heterogeneity and in our view represent another kind of linguistic minority, being as they are speakers of sign languages or users of texts linguistically or medially adapted. Many people without disabilities also rely on these adapted texts in order to be able to access different types of information on their own.

In this context, linguistic mediation activities (whether translation or interpreting) are key to the social inclusion of any kind of linguistic minority. Given that any language policy implies an explicit or implicit policy of linguistic mediation (Meylaerts 2012: 744; Meylaerts/González Núñez 2017: 3), governments at the regional, state/national and international level can play a decisive role in providing translation and interpreting services for different population groups.

Linguistic mediation services are currently regulated under a number of national and international laws (González Núñez 2013). The Universal Declaration of Human Rights and the European Convention on Human Rights, for example, recognize the right to an interpreter in court settings, although the enforcement of this right and the degree of professionalism required of interpreters vary enormously from one country to another and depend on the language community in need of these services (Ozolins 2010). Likewise, the ratification of the international Convention on the Rights of Persons with Disabilities in 2006 by different countries set the legal grounds for easy-to-read translations of official texts (legal, administrative, medical, etc.) (Bredel/Maaß

2016, 69) and encouraged other private entities to provide easy-to-read texts (literature, news media, etc.).

However, despite the ratification of certain laws acknowledging (or not) such rights, many states do not guarantee the provision of linguistic mediation services (Ozolins 2010). This is the case of Spain, where initiatives such as the simplification of legal language (Ministerio de Justicia 2011) or the right to interpretation in criminal procedures (Directive 2010/64/EU) have been in place for years but not applied in an effective way.

In this changing context, the 2nd International e-Conference on Translation, Mediation and Accessibility for Linguistic Minorities was held jointly by Universidad de Córdoba (Spain) and Leibniz Universität Hannover (Germany) in 2020 to explore new models that challenge the traditional notion of bilingualism and multilingualism and integrate novel approaches in foreign language learning and teaching, translation, interpreting and other related fields. More specifically, we aimed to address linguistic mediation in a broad sense for, of, between and from any kind of language minorities. We agree with Cronin's statement (1998) that the survival of minority languages and the refusal of their ghettoization demand their presence through translation in all areas of life and disciplines – not only in the field of literature.

The present volume includes selected papers on linguistic minorities and the different translation and interpreting processes in which they are involved. This line of research bears witness to the processes of globalization, migration and integration of minorities which are taking place in most societies around the world, as well as to recent developments in the fields of Translation Studies and Linguistics. These new avenues of research reflect on the need for inclusion and adaptation of contents in order to achieve more plural, comprehensive and rich societies – culturally and linguistically, as well as professionally and personally.

The volume is structured in three parts: Part I focusses on accessibility of content, especially audiovisual translation. Part II comprises papers on intra-lingual translation, initiatives regarding plain language, easy-to-read and easy language. Part III is devoted to mediation for minorities in the broader sense.

## **Accessibility as far as the eye can see: An accessible film festival**

### **1 Introduction**

Multilingualism and linguistic diversity are two defining concepts of the 21<sup>st</sup> century and they stem from the previous century's struggles for equality, accessibility and inclusion. For cinema, the fight was to make films as inclusive as possible, by means of different mediation strategies, such as audiodescription (AD) for the visually-impaired, subtitling for the deaf and hard-of-hearing (SDH), as well as sign language interpreting (SLI).

In view of this, the present paper has a two-fold aim: we wish to identify and describe the film festivals that are concerned with accessibility to persons with disabilities, either as a topic or as an approach to mediation, while, at the same time, we intend to report on the Portuguese Accessible Film Festival<sup>1</sup>, whose first edition was held in 2019.

In terms of structure, our paper is divided into three parts: the first where we discuss the notion of linguistic diversity and, particularly, the role of Audio-visual Translation (AVT) in cinema and the concept of minority groups, specifically those with impairments; the second focusing on the presence of accessibility and disability in film festivals around the world, which resulted from a documental research; and the last reporting and describing the two editions of our Accessible Film Festival (AFF), so far a unique experience in Portugal. At the end of the paper, we intend to reach some tentative conclusions.

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1 Cf. <http://festivalcinemaccessivel.ipb.pt/>

## 2 Linguistic Diversity

In OECD's global competence framework from 2018, it is said that schools should allow youngsters to “engage in experiences that foster an appreciation for diverse peoples, languages and cultures” (4), promoting cultural awareness and respect for increasingly diverse communities. This will ultimately lead to a sustainable and inclusive world for which the concepts of linguistic diversity and multilingualism are of the utmost importance. Based on these assumptions, it has long been accepted that speaking one foreign language (FL) is simply not enough. For instance, we could mention the EU's action plan for 2004–2006 aimed at promoting language learning and linguistic diversity, or its thematic report entitled “Rethinking language education and linguistic diversity at schools” for 2016–2017.

As a result, it makes little sense to speak of monolingual societies, as there are none, even those that, as Portugal, have advertised themselves as millennium-old monolingual countries. In our case, Portugal swore to “[p]roteger e valorizar a língua gestual portuguesa, enquanto expressão cultural e instrumento de acesso à educação e da igualdade de oportunidades” [protect and value the Portuguese sign language as a cultural expression and access tool to education and equality of opportunities] in 1997 (Constitutional Law no. 1/97), as well as in 1999 acknowledged the linguistic rights of the Mirandese people (cf. Law no. 7/99). This linguistic heterogeneity is not only ubiquitous, but also transversal to every sector of society.

In fact, today's societies include so many different cultural groups and their respective languages that one country alone can envisage numerous languages as their official ones, despite often privileging one or two over the others. This is the case in South Africa, whose Constitution recognises 11 official languages (cf. South Africa Gateway 2018: online), or India that, despite having Hindi and English in its constitution, lists 22 official languages (cf. Career Power no date: online).

As a whole, communication may also embrace a great variety of groups whose means of expression need to be adapted at a social or professional level. As a case in point, minority groups, such as people with disabilities, will require

different means of communicating, so that they can reach an equitable access in their lives.

## 2.1 The role of Audiovisual Translation

In this context of increasing multilingualism, AVT appears as one of the approaches that can be beneficial to broaden the ability of minority groups to gain access to knowledge, understanding of social issues or enjoyment of cultural events, e.g. cinema or performing arts.

In 1959 [2000], Jakobson identified intersemiotic translation as one of the three types of translation, which meant that it could also occur not only from one language to another (translation *per se*), or within the same (rewording), but also from one sign system to another or others – e.g. a novel turned into a film or a dance show, or a poem into a painting. All in all, intersemiotic translation carries a source text across sign systems and typically creates connections between different cultures and media. This process is facilitated by perceiving and experiencing media through verbal as well as non-verbal visual and auditory channels (Gottlieb 1998, 2005), among other senses. Currently, this type of translation has been given other names, such as multimodal translation (Taylor 2016) or intersensory translation (Neves 2012, 2013).

Cinema is typically a system conveyed by intersemiotic communication and thus needs to be translated following different criteria to ensure a good perception of the film (Di Giovanni 2016). Despite initial attempts to mediate cinema, through intertitles and masters of ceremonies, from the 1930s on, the mainstream modes of translating cinema have been subtitling or revoicing – either dubbing or voice-over. Besides these, others have cropped up, regarded as challenging by Gambier in 2003, as is the case of AD, SDH or SLI.

These other modes are what authors such as Romero-Fresco (2018) call ‘Media accessibility’ (MA), a term that was coined to emphasise the particularities of the developing modes focusing on making cultural venues accessible to people with sensory impairments, i.e. AD, SDH, respoken and SLI. MA comes forward as a necessary stage and cinema is not in any way exempt of this development.

As such, it is worth describing these AVT modes in brief. According to Benecke (2007), audiodescription:

makes theatre, movies and TV programmes accessible to blind and visually impaired people: It provides a narration of what is seen and describes the action, body language, facial expressions, scenery and costumes of the players. The description must fit in between the dialogues and must not interfere with important sound and music effects (1)

On the other hand, Assis and Araújo (2016) define subtitling for the deaf and hard-of-hearing as follows:

uma modalidade (...) destinada ao público surdo, permitindo o acesso, via LSE, à informação veiculada pela fala, devendo também ser contemplada na legenda todas as características paralinguísticas, tais como os sons ficcionais. A LSE pode ser tanto intralinguística, ou seja, texto alvo e texto fonte na mesma língua, quanto interlinguística, texto alvo e texto fonte em línguas diferentes.<sup>2</sup> (371)

As for SLI, the European Union of the Deaf defines sign languages as “natural languages that have the same linguistic properties as spoken languages” (cf. official website, online). As a result, the sign language interpreter consists of:

the professional who is fluent in two or more (sign) languages and interprets between a source language and a target language and mediate across cultures. The interpreter’s task is to facilitate communication in a neutral manner, ensuring equal access to information and participation. (cf. EUD’s official website, online)

Romero-Fresco (2018) states that “[t]he prevailing narrow consideration of media accessibility (MA) as concerning only persons with sensory disabilities

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2 Authors’ translation: a mode (...) directed to the deaf audiences, allowing access, through SDH, to the information conveyed by speaking, also including in the subtitles all the paralinguistic characteristics, such as fictional sounds. SDH can be both intralinguistic, that is source and target texts in the same language, and interlinguistic, where the texts are in different languages.

poses a series of epistemological and terminological issues, and limits the potential of MA to instigate social change”. Because these accessibility services have been considered “costly and catering to the needs of a very reduced and specific population” (Romero-Fresco, 2019), they have often been dismissed. Therefore, a pending question has been drawn: should we provide only access to content or access to creation?

## 2.2 Minority languages

The needs of minority groups to access information or the arts, such as a film, are overwhelming and will vary according to their specific traits.

A minority group may be one who speaks a minority language in a country, or also that who shares a myriad of other features, ranging from cultural background or displacement to language, gender, LGBTIQ+ and even impairment. As such, they all require linguistic mediation, be it by translating from the dominant/national language into the minority language in question, or, in our particular case, for people with sensory impairments.

For people with visual impairment, mediation encompasses Braille, large print, AD, tactile materials, relief pieces or maquettes. As for people with hearing impairment, SDH, SLI or respelling may be some of the solutions. For many other minority groups, namely children, people with low literacy, the elderly, immigrants, plain language information may also be provided.

International and national law attempts to cater for the rights of these groups: internationally speaking, we can mention the United Nations Convention of the Rights of Persons with Disabilities (from 2006, but ratified by Portugal only in 2009), whereas, at a European level, we have the European Audiovisual Media Services Directive (2018) and nationally, the “Lei anti-discriminatória em razão da deficiência” [Anti-discrimination law for reasons of disability] in 2006, and the Portuguese Constitution (1976[1997]).

According to this wide legal framework, everyone, including people with impairments, have the right to see their needs complied with, including access to cultural enjoyment and leisure.

### 3 Accessibility in film festivals

In this section, we aim at identifying the film festivals around the world that integrate(d) accessibility strategies in their organisation, by showcasing one or several of the following: the films they screen were produced, directed and/or acted by people with impairments; their main topic is disability; or they present their films with AD, SDH and/or SLI.

Methodologically speaking, we conducted a documental research on Google Chrome by means of the use of the following descriptors – film festivals, disability, accessibility, audiodescription, subtitling for the deaf and hard-of-hearing, interpreting in sign language and translation. Based on this survey, we identified twelve festivals that corresponded to our query and will be presented in chronological order (by date of their inception) and described in more detail. All the data were retrieved from the festivals' official websites (presented in the bibliography).

The *Superfest International Disability Film Festival* is held in San Francisco, USA, since 1970. It is the oldest festival on disability and its main purpose is to portray disability, as well as to provide access to impaired filmgoers of all kinds, namely through access for wheelchairs but also by means of AD or American Sign Language.

*Picture this...* is a Canadian film festival held in Calgary, Alberta, since 2001. Canada's first international disability film festival states that it celebrates films by and/or about people with impairments. This seems to refer to the fact that the topic is disability, since there is no reference to any sort of translation or mediation.

The Brazilian International Film Festival on Disability *Assim Vivemos* is a biennial event that happens since 2003. The aim of the festival is to screen films on disability but also to ensure different language access, such as AD, a catalogue in Braille, closed captioning (that is SDH) or Brazilian Sign Language for the debates occurring during the festival.

*Cinema Touching Disability Film Festival* also began in 2003 and is held in Austin, Texas. It aims to change the approach to disability through film and considers itself an event that “provides a unique and entertaining way to

positively and accurately view disability” (official page, online). However, we found no mention to translation or mediation.

The *Oska Bright Film Festival* is held in Brighton, since 2004. It comes forward as the world’s biggest learning disability film festival and exhibits films made by or featuring people with learning disabilities, autism or Asperger. Once again, there is no information about translation or mediation.

The *Other Film Festival* occurs in Melbourne from 2004 on, and the topic of disability is at the heart of this Australian festival. It is also concerned with accessibility from a physical point of view (i.e. wheelchair accessible and guide dogs’ provision) and a linguistic perspective, namely AD, captioning, AUSLAN – Australian sign language –, and interpreters for all spoken events.

The *Reelabilities Film Festival* has been around since 2007 and happens in New York, Toronto, Los Angeles and Cleveland. It aims at the “promotion of awareness and appreciation of the lives, stories, and artistic expressions of people with disabilities” (official page, online). As far as translation is concerned, open captions are used for most films, closed captions for the remaining ones and AD for people with visual impairment.

The *UN Enable Film Festival* had a short lifespan, from 2009 to 2016. It was initially created to celebrate the International Day of Persons with Disabilities, on the 3<sup>rd</sup> December. The short disability-related films were selected on the basis of their content and message to help raise awareness about disability issues and effective participation of persons with disabilities in society. However, nothing on its website is mentioned about translation or mediation.

The *Cannes Festival entr’2 Marches* had its beginning in 2010 and is another film festival that focuses on all kinds of disability – physical, cognitive/intellectual, sensorial – or simply on the difference. Language concerns and translation are integrated in the event, through the use of French Sign Language, subtitling and simultaneous broadcast of the presentations on a screen for the deaf and hard-of-hearing.

The *International Film Festival on Disability* happens in Lyon, since 2016. It intends to showcase the work carried out by people with impairments, about disability and, above all, with the collaboration of people with impairments as directors, actors, festival workers, audience, among others. Nonetheless, translation or mediation are not referred.

Finally, for the two last festivals – the *Berlin International Film Festival* (since 1951) and the *Film Fest Gent* (since 1974) – the only reference we could find about accessibility was the adaptation of the space to wheelchairs, thus, no mention of any kind of accessible language or translation.

Based on the abovementioned, we can pinpoint some trends in these festivals. To begin with, they all convey values related to disability and reflect the current reality in societies around the world – the concern about various dimensions of accessibility (Dodd/Sandell 1998; Sasaki 2005). Secondly, disability is more common as the film topic (7 in 12 festivals) than represented through their directors and/or actors (5 in 12 festivals). At last, despite a quantitative and qualitative increase of AD, SDH and SLI, only 6 festivals (i.e. Berlin, Brazil, Cannes, Melbourne, New York and San Francisco) offer these modes that can enhance both mediation and access to cinema for both audiences with impairments and those without.

As far as Portugal is concerned, there is no evidence of media accessibility ever being used consistently and continuously in a film festival, despite more recent initiatives. In May 2020, the 24<sup>th</sup> Avanca Film Festival held a mini drive-in in Avanca, where they screened four films that had been shown in the First AFF at the IPB. In November 2020, another five short films were shown at the 7<sup>th</sup> edition of the Women's Film Festival "Olhares do Mediterrâneo" [Mediterranean Gazes] with AD and SDH.

## 4 Our accessible film festival

The First AFF was created in 2019 as a joint initiative of the Polytechnic Institute of Bragança and the Avanca Film Club, in Estarreja in the district of Aveiro (central Portugal). It aimed to showcase the work in media accessibility developed by the students from the master in Translation of the IPB, since the academic year of 2013/2014 and thus enhance the accessible cultural offer of the city, as well as any other interested parties.

The 1<sup>st</sup> edition was held in one and a half days: in the afternoon of the first day, there was a plenary session with the Avanca Film Club and the screening of one of its productions – the Portuguese short film "1111" (M. F. Costa e

Silva, 2005 – 10:00) with AD (script and voice by Filipe Ala) and SDH (by Madalina Stamate).

On the second day, we organised a double programme: while the films with AD or SDH were being shown at the auditorium of the School of Education, there was a social programme being developed, i.e. visits to the Graça Morais Contemporary Art Centre and the Museum of the Abbot of Baçal, with AD and interpreting in Portuguese Sign Language.

The short films screened were as follows: “The Kinematograph” (Tomek Baginski, 2009 – 12:04); “Table 7” (Marko Slavnic, 2010 – 04:22); “Zero” (Christopher Kezelos, 2010 – 12:32); “We’ve all been there” (Nicholas Clifford, 2013 – 06:46)<sup>3</sup>. The first and the third films are animations, whereas the others fictional films with real actors, all of which were originally in English. This brought on an extra difficulty for our students, which was the fact that they had to engage in audio subtitling (AS) the dialogues, that is providing the spoken rendering of the written subtitles within a film (Remael 2012). At that moment, we agreed on using two different voices for the English-speaking films: one for the AD and the other for AS.

As far as technical issues are concerned, for lack of professional software, we used Windows Movie Maker 2012 to record the AD. Among its limitations, this programme does not allow the voice talents to hear the original film while recording their AD or AS, nor does it provide thorough functionalities for harmonising the original soundtrack and the AD or AS. For these reasons, the outcome was not as technically appropriate as we would have expected.

In terms of attendance, the festival received about 50 people with different impairments, throughout the two days, with an emphasis on the second, especially the AD film session and the visit to the museums for people with visual impairment. Generally speaking, our patrons were very much pleased with the outcome, which can be due to the lack of events of this kind, even on Portuguese TV channels. However, one of the criticisms related to the voices

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3 Apart from the mentioned, the students involved in producing the AD and SDH for the I Festival were the following: André Pinho, Cristina Bluemel, Dinka Markulin, Joana Casca, Leila Lacerda Baia, Madalina Stamate, Nayara Silva, Sara Guimarães, Silvia Monteiro, Tânia Moutinho, Valentina Alina Constantin.

used: a considerable number of visual-impaired attendees mentioned the fact that too many voices on a film could lead to disorientation, especially because they were spoken in different languages – English in the original, European Portuguese and Brazilian Portuguese, the latter which they identified as a different language. For the hearing-impaired attendees, we have no comments worthy of reference.

In 2020, due to the national lockdown, the second edition of the festival was postponed to September and held online with live streaming through the IPB's Youtube Channel<sup>4</sup>. Despite the pandemic constraints, we managed to enhance our offer, not only increasing the festival to two full days, but also diversifying the offer of film genres. Moreover, we also included the first National Competition of Accessible Cinema where higher education institutions could present their students' work in media accessibility. We counted with the participation of ISCAP (Polytechnic of Porto) and the University of Aveiro, with a total of three films.

On the first day, in the morning, we had the usual plenary session with the Avanca Film Club representative, António Costa Valente, and one of the directors of the Portuguese animation short film "Conto do Vento", Cláudio Jordão. At the end, another co-production of the Avanca Film Club was screened "Conto do Vento" (Cláudio Jordão & Nelson Martins, 2012) with AD (script by Joana Casca and voice by Teresa Leão) and SDH (by André Pinho). The film is all in Portuguese and lasts approximately 12 minutes.

In the afternoon of the first day, the films for the National Competition were shown: two submissions for the SDH competition – "Sometimes, I think about dying" (Stefanie Abel Horowitz, 2019 – 12:00) and "Às vezes sou pessoa, às vezes sou dinossauro" (Rosana Soares, 2018 – 15:00); and only one submission for AD – "Às vezes sou pessoa, às vezes sou dinossauro" (Rosana Soares, 2018 – 15:00).

Concerning the second day, we screened: three institutional films – from the IPB (Instituto Politécnico de Bragança, 2020 – 04:00; in Portuguese), the Bragança City Council (Marco Neiva, 2020 – 04:00; in Portuguese) and the University of Aveiro (already accessible – 03:00; in Portuguese) –; three doc-

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4 Cf. <https://www.youtube.com/channel/UcKByRtBPcArMkQkJAZ9MyQQ> (still available).

umentary films – “Os enigmas do Cabeço da Mina” (Rui Pedro Lamy, 2019 – 30:00; in Portuguese); “Na Cabeça de uma Mulher está a História de uma Aldeia” (Joana Morais, 1999 – 25:00; in Portuguese); “Joining the dots” (Pablo Romero-Fresco, 2012 – 12:00; in English) –; and one animation short film by a Portuguese director, “Pip” (Bruno Simões, 2018 – 03:00)<sup>5</sup>.

Attendance-wise, we had approximately 30 live attendees on each day and, according to the last count (November 2020), over 280 visualisations.

All in all, the second edition of AFF witnessed a considerable growth: from 5 films in the first edition, with a total of 45:00, we screened eight films, which amounted to 01:20:00, not to mention the three films shown in the I National Competition. As for 2021, we intend to maintain or even increase the number of films screened, diversify the activities, with the inclusion of pre-festival workshops, and advertise the AFF, particularly the National Competition to include more higher education institutions, as thoroughly as possible, namely through social networks<sup>6</sup>.

## 5 Final remarks

In this paper, we intended to focus on the notion of linguistic diversity and multilingualism from the perspective of the access provided to people with sensory impairments. As stated in numerous international legal texts, everyone has the right to enjoy cultural events on an equal footing.

Our approach focused on cinema and how AVT can enhance the access to films by people with visual or hearing impairments, by means of AD, SDH or SLI. To obtain a broader overview of what is on offer, we carried out a survey to ascertain the film festivals around the world that either showcase the work done by people with impairments, used disability as a topic or provide appropriate mediation for these minority groups.

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5 Apart from the abovementioned, the students involved in producing the AD and SDH for the II Festival were the following: André Pinho, Filipe Ala, Ingrid Freitas, Joana Casca, Laura Acevedo, Leila Lacerda Baia, Sarah Almeida, Sílvia Monteiro.

6 Facebook, Instagram and Twitter: @fcaipb.

Henceforth, we have witnessed a slow but steady progress to reach the stage where disability has become the focus of some film festivals. The trends show us that these festivals convey values and reflect the reality in society, as well as its evolution, i.e. that disability is more common as the film topic than represented through the director and/or the actors, and that there is a clear increase in the offer in terms of number of films, audiences and professionals. The adaptation to world diversity is thus taking place through this quantitative and qualitative increase of AD, SDH and SLI offer.

After this analysis, we reported on the Portuguese Accessible Film Festival which started in 2019, as a joint project of the Avanca Film Club and the Polytechnic Institute of Bragança. We described the structure of the festival, the number of films and their genres and briefly reflected on the two events.

Technically speaking, the 1<sup>st</sup> festival was all face-to-face and there are few noteworthy issues, apart from the occasional difficulty in screening the films, whereas in the 2<sup>nd</sup>, which was all live-streamed, there were several problems, namely in the quality of the sound and video for the broadcast of the event, dead moments, as well as the fact that the films should have been in a reproduction list and the subtitles burned on the films to make the screening easier.

As far as attendances are concerned, the 2<sup>nd</sup> festival did not attract as many attendees with disabilities as the 1<sup>st</sup>, but rather people who were interested in the event for personal, professional or research purposes. As such, their feedback was somewhat limited in this 2<sup>nd</sup> event and focused on aspects connected with options made on the SDH and the AD, while in the 1<sup>st</sup> the comments were centred on AD, specifically on the quality of the sound (often too low and not clear enough), either the original sound or the AD and AS, suggesting the use of dubbing for audiodescribed films.

In terms of the students' experiences, the 1<sup>st</sup> festival raised many difficulties, such as lack of technical support and conditions, particularly for the recording and mixing of the AD, since the SDH was carried out with ease. Moreover, not all students had a reasonable voice for the AD and the AS and they were organised in pairs according to the fact that they had previously worked on the film. On the other hand, in the 2<sup>nd</sup> festival, the students were chosen in accordance with their affinity towards the selected film and the quality of their voices, and with the fact that two were trainees at the Avanca Film Festival.

The recordings of the AD were thus conducted in a studio using Audacity® (a free, open source, cross-platform audio software) and the sound mixing carried out by the Avanca's technical team. Therefore, there was a considerable quality enhancement in the films screened, which also enabled us to offer a larger number of films of different genres.

All in all, despite the notorious advances, even in Portugal, there is an obvious need for more AVT offer as an integrated part of a disability-related (or any) festival, for that matter.

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