

BOOK OF ABSTRACTS

7th IATIS Conference

THE CULTURAL ECOLOGY OF TRANSLATION

Barcelona, 14 - 17 September 2021

Organized by:





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PLAÇA
GUTENBERG

WELCOME

Dear IATIS7 International Conference Attendees:

On behalf of the IATIS Board and the 2021 Conference Organizing Committee, we are excited for you to join us for the [7th International IATIS Conference, 2021](#), in Barcelona. As you know, the conference is scheduled to run in a hybrid format from September 13-17, workshops included.

Our conference theme is “The Cultural Ecology of Translation”. The theme will be addressed through many unique and innovative approaches, and our presenters have stepped up to share their knowledge, experiences, and expertise virtually some, and on campus, others.

Here is a brief overview of the conference:

- **Monday, September 13:** (Pre-Conference): Four Pre-Conference Workshops.
- **Tuesday, September 14:** Opening Keynote speech, by Michael Cronin, 5 Panel sessions, Roundtable session 1 and 16 papers from the General Theme.
- **Wednesday, September 15:** Keynote speech by Esperança Bielsa, 5 Panel Sessions, 26 Papers from the General Theme, and an Artistic Initiative at the end of the day.
- **Thursday, September 16:** Keynote speech by Liudmila Kushnina, the IATIS General Meeting, 5 Panel Sessions, Roundtable session 2, 9 Papers from the General Theme.
- **Friday, September 17:** 5 Panel Sessions, 23 Papers from the General Theme, Closing Keynote Speech by Emily Apter.

Throughout the conference, we are excited to use Zoom rooms to host our Virtual speakers and participants. IATIS Board Members and Conference Organizing Committee members will be around to welcome and help you, including at the conference registration table when you arrive. We want you to leave the conference feeling like you are a part of this wonderful community!

More than a welcome note, this is a most sincere thank you to all Conference participants and volunteers, whose enthusiasm and commitment to the Conference is the main reason that has made it possible, along with the unfailing support of the UPF, and the sponsorship of the [Planetary Wellbeing Programme](#). So, a heartfelt thank you to all.

We look forward to greeting you remotely and in person!

Sincerely,

Julie Boéri
Chair of IATIS Conference Committee

Patrick Zabalbeascoa
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314. Are audiodescribed visits for all? – Notes on an accessibility project for contemporary art

Cláudia Martins (Polytechnic Institute of Bragança)

Translators have been given many names, from a “mere” intermediary between a source language/ culture and a target language/ culture to a universal access mediator (Neves, 2020). Mediation “between humans and the cultural heritage environment” (Deane-Cox, 2020) has grown exponentially in the last decades. Within Heritage Studies we speak of interpretation, which ultimate goal is to educate and engage, whereas, in Audiovisual Translation, we endorse the overthrow of obstacles that impede understanding, by enhancing access at various levels – from physical to communicational, from emotional to sensory (cf. Dodd & Sandell, 1998 & Sasaki, 2005). Therefore, this enhanced access aims also to inform in a customised manner, by means of a museum guide for the general public, for children, for the blind and visually-impaired, for the D/deaf and hard-of-hearing, among other audiences. Access in heritage seeks to enable visitors’ engagement and the use of their various senses, in order to create a meaningful and holistic experience that will remain in their memory. Regardless of the type of guide on offer, research has shown that access for all does not necessarily equal one different product/ equipment for each different group, but rather one that amasses the most diversified options in order to cater for as many people as possible. Thus, we aim to report on the project carried out at the Contemporary Art Centre Graça Morais, in Bragança, Portugal, where audiodescribed visits were created for the biannual temporary exhibitions with a view to heeding the needs of blind and visually-impaired patrons.

Keywords:

Cultural heritage, contemporary art centre, accessibility, audiodescribed visit, blind and visually-impaired audiences.

Resumé:

Cláudia Martins holds a bachelor’s degree in Modern Languages and Literatures, branch of Portuguese and English Studies, and a master in Terminology and Translation, both at the Faculty of Arts and Humanities of the University of Porto, Portugal. In 2015, she was awarded her PhD in Audiovisual Translation by the University of Aveiro, with a thesis on museum accessibility for the blind and visually-impaired. She has been teaching English as a foreign language, English Linguistics, Terminology and Audiovisual Translation at the School of Education in the Polytechnic Institute of Bragança, Portugal, since 2001. Academic interests: Linguistics, Terminology, Translation Studies and Phraseology and Paremiology.

337. Plain language in history museums: a project with wall information

Cláudia Susana Martins (Instituto Politécnico de Bragança), Ingrid Freitas (Universidad de Vigo), Sarah Almeida (Polytechnic Institute of Bragança) and Maria Teresa Roberto (Universidade de Aveiro)

The UN Convention on the Rights of Persons with Disabilities has become a watershed for human rights. It enshrines “full and equal enjoyment” for all people with disabilities, namely participation in cultural life (cf. art. 30) which requires the development of accessibility services that may cater for the needs and requirements of specific groups. Among these services, we highlight easy/ plain language as a means to include people with cognitive impairments, or anyone “with communication impairments” (Hansen-Schirra & Maaß, 2020), by both improving “readability and comprehensibility” (ibidem). This is particularly important in cultural venues, e.g. museums, since it can be used by a myriad of visitors, such as children, the elderly, people with lower literacy or simply with less experience going to museums, and people with hearing impairment. However, such strategies may be regarded with suspicion for challenging long-held suppositions that need to be deconstructed by these institutions. Bearing this in mind, we wish to report on a project conducted in a Portuguese museum in Bragança (northeast of Portugal), which goes by the name of Abbott of Baçal Museum. For this history museum, we were asked to adapt 16 texts that would stand as wall information in each of the museum rooms, i.e. adapt them into easy/ plain language. Therefore, our paper aims not only at conducting a contrastive analysis between the original text handed in by the institution and the outcome of the “simplification” process, but also at reflecting on the intralingual translation strategies used to reach quality texts.

Keywords:

Persons with disabilities, accessibility, museums, easy/ plain language, intralingual strategies.

Resumé:

Cláudia Martins holds a bachelor’s degree in Modern Languages and Literatures, branch of Portuguese and English Studies, and a master in Terminology and Translation, both at the Faculty of Arts and Humanities of the University of Porto, Portugal. In 2015, she was awarded her PhD in Translation by the University of Aveiro, with a thesis on museum accessibility for the blind and visually-impaired. She has been teaching English as a foreign language, English Linguistics, Terminology and Audiovisual Translation at the School of Education in the Polytechnic Institute of Bragança, Portugal, since 2001. Academic interests: Linguistics, Terminology, Translation Studies, and Phraseology and Paremiology.