

# GUIDE FOR ACCESSIBLE AUDIOVISUAL PRODUCTIONS

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Audiovisual Department**

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# S U M M A R Y



**IN  
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TION**

# 1

One of the greatest concerns of the Audiovisual Department of the Ministry of Culture is promoting accessibility to audiovisual productions, as part of the democratization process, and in order to increase its consumption.

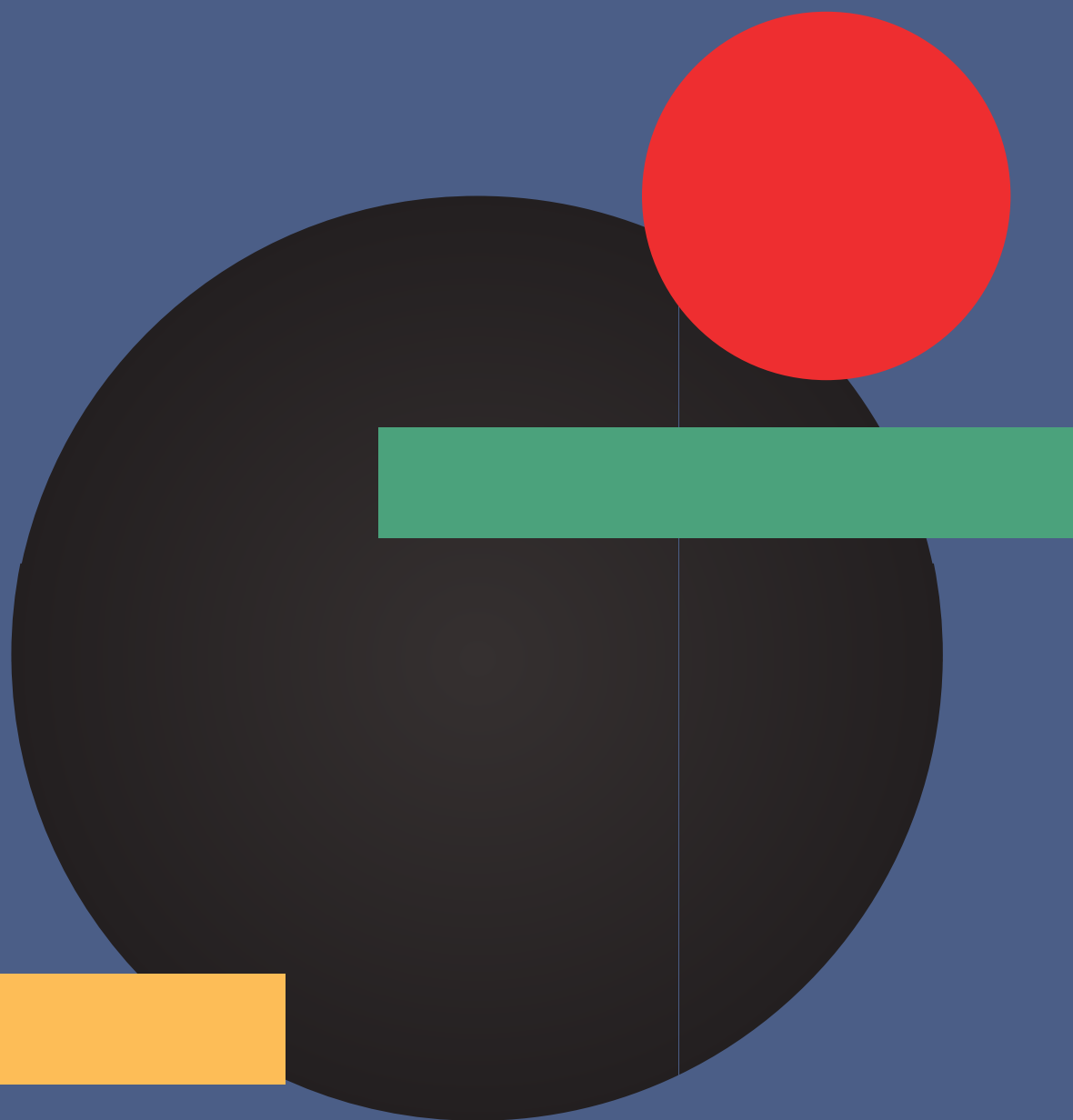
The compliance of the Brazilian Law for the Inclusion of Persons with Disabilities (LBI), which requires accessibility resources such as audio descriptions, subtitles for the deaf and hard-of-hearing and sign language interpreter windows – in every audiovisual production broadcasted – is not the only point that is being considered. The quality of these resources is also a great concern.

The main goal of this Guide for Accessible Audiovisual Productions, already published in Portuguese and Spanish and now released in English, is to reach a great number of professionals, who will be able to use and disseminate these guidelines. It will also be an opportunity for them to compare these standards to the ones used in other countries.

This Guide is a great progress on the long pathway searching for inclusion and accessibility, which will lead to a more accurate aesthetic experience of what is being produced in the audiovisual field.

**FREDERICO MAIA MASCARENHAS**

Secretário do Audiovisual  
Ministério da Cultura



# PRE SEN TA TION

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My generation is the one that not only witnessed the drastic transformations our country has gone through, but one that greatly contributed for the concretization of those transformations.

We spoke, we fought, we ranted, we were beaten, and we died, so that everyone would have their time and voice; so that the access to information and free speech would be indisputable rights.

Throughout my 30 years at Cinemateca Brasileira [Brazilian Film Archive], some of which as its director, I saw our cinema reappear after a period of a violent and spurious censorship that prevented the right of expression through art. An art that consumed a great part of my life, an art I'm in love with.

But now, at the Audiovisual Department of the Ministry of Culture, I am confronted with a strange reality that, despite freedom of speech, subsidies, sponsorships, independent productions, our cinema is, to a great extent, still denied to part of the Brazilian population: those people with sensory impairment, that is, sight and hearing.

How many of us have realized that the deaf community in our country has access to the domestic films only through DVDs, for they do not have the option of subtitles or the LIBRAS [Brazilian Sign Language] window in movie theaters? Has anyone already wondered how a blind person may have access to the contents of a film but through the dialogues and sound effects? Who has already closed their eyes to try and understand a whole sequence with no dialogues?

If, on one hand, I am proud to see our country free of censorship, on the other hand, it hurts me to see that the access continues to be denied to some people just because they have an impairment.

Today, my struggle at the department is to

advocate that all (not some) audiovisual productions have a guaranteed accessibility and may be appreciated (or not) by whoever it may be. Hence the initiative of this Guide, that brings parameters for the modes of audio description accessibility, subtitles for the deaf and hard-of-hearing (SDH) and the LIBRAS window. The goal is that producers, directors, critics and all interested parties be able to apply or assess the resources in audiovisual productions following a quality standard that may satisfy the community of people with visual and hearing impairment in our country. It is important to have in mind that a well-applied AVT mode allows the audiovisual production to reach people with disabilities with quality, and to be experienced with delight, entertainment, critic. A well-applied mode causes the appreciation and discussion of the work, not the mode itself. The AVT modes – audio description, SDH and the LIBRAS window –, demand qualified professionals, sensible to the art, since they are responsible for assuring an aesthetic experience to the users. I finish this presentation emphasizing that this Guide was prepared by a voluntary team of professors, scholars and professionals in the accessibility area, also highlighting that the parameters suggested here were tested and revised by people with visual and hearing impairment, according to the motto: "Nothing about us without us!"

## **Sylvia Bahiense Naves**

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## **2.1. ACCESSIBILITY AND THE LEGAL LANDMARK: PROGRESS AND CHALLENGES**

In accordance with data from the IBGE [Brazilian Institute of Geography and Statistics] census (2010), 45, 6 million people had some deficiency (hearing, intellectual, physical, visual and multiple) in the country, which represented 23.9% of the Brazilian population.

Throughout the last years, several laws passed for the effective regulation of the rights of the people with disabilities in the Brazilian society, in various fields.

As to **accessibility**, one can highlight Laws 10.048/00 and 10.098/00, and Decree 5.296/04, which regulates those laws. In its article 8, the Decree defines accessibility as the condition for the utilization – safe and autonomous, total or aided – of **spaces, urban assets and equipment, buildings, transports** and the devices, systems and means of communication and information, by people with a deficiency or reduced mobility. The same article categorizes as a **barrier** any **hindrance or obstacle** that limits the access, the freedom of movement, the safe circulation and **the possibility of people to communicate or have access to information**.

In this context, it is crucial to highlight the importance of the construction and ratification by Brazil, of the UN Convention on the Rights of Persons with Disabilities and its Optional Protocol, from 2007. This Convention may be considered as a summary of the historical process experienced in relation to the inclusion of people with disabilities and a landmark for the next decades. This is the first treaty on Human Rights of the 21st century and

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it involved various spheres from the government and the organized civil society in its construction, writing, discussion and approval process. The Convention was ratified by the Brazilian National Congress, with a qualified quorum, and was incorporated to the constitutional text through Legislative Decree 186/2008 and Executive Order 6.949/2009.

One of the points of the Convention to be emphasized is that it assumes that the impairment is not only about the individual, but it relates barriers and the interaction of people with disabilities with the environment. According to the text – “(...) disability is an evolving concept and it **results from the interaction between persons with impairments and attitudinal and environmental barriers that hinders their full and effective participation in society on an equal basis with others**”. The text also points out that “persons with disabilities include those with long-term physical, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on equal basis with others”.

This new view on impairment justifies a series of developments and new concepts, such as the **Universal Design**, that according with the UN Convention on the Rights of Persons with Disabilities, foresees the design of products, environments, programs and services for all people, with no discrimination whatsoever. The Universal Design concept must be a structuring principle for the formulation of policies that have as a principle the democratization of the access to culture. In the case of the audiovisual, the accessibility must be incorporated from the project design

and be present in all stages of production and distribution. Therefore, it is not admissible any more to treat accessibility as a subsequent accessory, complement or adaptation.

Among the definitions presented at the Convention that influence the accessible audiovisual production, we also highlight **Communication** and **Language**. Communication comprises languages, display of text, Braille, tactile communication, large print, accessible multimedia as well as plain-language, written and spoken, hearing systems, digitized voice media, and augmentative and alternative modes, means and formats of communication, including accessible information and communication technology. **Language** comprehends spoken and sign languages and other forms of non-spoken communication.

Such concepts were already regulated in Brazil by means of the above mentioned Laws 10.048/00 and 10.098/00, and Decree 5.296/04, that deal with accessibility, and Law 10.436/02 and Decree 5.626/05, that determines LIBRAS as the second official language in the country and organize the offer of assets and services geared to deaf and hard-of-hearing people.

Furthermore, the Convention devotes Article 30 to culture and recognizes the right of persons with disabilities to take part in cultural life, with access to cultural assets, performances and cultural activities in accessible formats.

Considering the legal landmarks specific to the culture field, the National Plan of Culture (NPC) envisions in its **Objective 29**, that 100% of public libraries, museums, **movie theaters**, theaters, public archives and cultural centers must comply with legal accessibility requirements and create actions

for the promotion of cultural fruition on the part of people with disabilities.

For **Objective 29** to be accomplished, it is important that it is linked to other goals in the Plan. It cannot be operated in isolation. Specifically, in what concerns the audiovisual, various NPC objectives are complementary, such as:

**Objective 21:** 150 Brazilian feature films screened annually by movie theaters.

**Objective 27:** 27% participation of Brazilian films in the amount of tickets sold at movie theaters.

**Objective 28:** A 60% increase in the number of people that visit museums, cultural centers, **movie theaters**, theater performances, circus, dance and music.

In relation especially with the number of people that go to movie theaters, the forecast is an increase from 18.4% to 29.44%.

**Objective 30:** 37% of Brazilian municipalities with film clubs.

**Objective 40:** Providing the internet with the following contents, whether of public domain or licensed, in the following proportion: 100% of the audiovisual productions from Technical Audiovisual Center (CTAv) and Cinemateca Brasileira; 100% of the iconography, sound and audiovisual collection from the Documentation Center of the National Foundation of Arts (Cedoc/Funarte).

**Objective 43:** 100% of the Units of the Federation (UF) with a digital audiovisual production center and a technological art and innovation center.

**Objective 44:** Participation in the Brazilian independent audiovisual production in the grid of television channels, in the following proportion: 25% of free TV channels; 20% of cable TV channels.

All the above objectives contribute to the

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democratization of the access to cinema and audiovisual. However, for them to be democratic and accessible to all, they should incorporate accessibility resources in its design and execution, ensuring equal opportunities for persons with disabilities.

The **Plan of Guidelines and Goals for the Audiovisual**, by Ancine [National Cinema Agency] (2013), establishes a number of goals and indicators that involve the audiovisual production chain as a whole, which are related with accessibility, mainly audio description and closed caption. This Plan did not include the insertion of the LIBRAS window, which was incorporated to the legislation through **Regulatory Instruction 116**, from December 18, 2014, also by Ancine, which provides general rules and basic accessibility criteria to be observed by audiovisual projects funded by federal resources managed by Ancine. This Regulatory Instruction represents an important step forward and was supported by a great mobilization by and participation from the organized civil society.

More recently, the Brazilian Law for the Inclusion of the Persons with Disabilities (Law 13.146/2015) was sanctioned, which states that persons with disabilities have the **right to culture**, with equal opportunities as others, granting the access to cultural assets in accessible formats. Besides, it points out that the refusal to offering intellectual works in a format accessible to a person with disability is forbidden, including the alleged plea of protection of intellectual property rights. As to offering audiovisual devices in movie theaters, the law foresees that accessibility resources for persons with disabilities must be offered **in all screenings**.

Therefore, it is verifiable that the country possesses a comprehensive set of laws, which is specific in relation with the various demands concerning the audiovisual production accessibility. The mobilization and commitment of public authorities in all levels, universities, civil society organizations, the audiovisual production chain and the society in general are crucial for complying with the legal principles that ensure that everyone must have equal access to audiovisual products.

## 2.2. MODES OF ACCESSIBLE AUDIOVISUAL TRANSLATION

### 2.2.1. AUDIO DESCRIPTION

Audio description is a form of audiovisual translation, having an intersemiotic nature, which aims to make an audiovisual production accessible to people with visual impairment. It is an additional narration that describes actions, body language, emotional conditions, the ambience, costumes and the characterization of the characters.

### 2.2.2. SIGN LANGUAGE INTERPRETER WINDOW

It is the space destined for the translation between a sign language and another oral language, or between two sign languages, performed by a Translator and Interpreter of a Sign Language (TISL), in which the contents of an audiovisual production are translated in a reserved space, preferably at the left lower corner of the screen, shown simultaneously with the audiovisual production.

### 2.2.3. SUBTITLES FOR THE DEAF AND HARD-OF-HEARING (SDH)

It is the translation of the dialogues of an audiovisual production in the form of a written text, and it may occur between two oral languages, between an oral language and a sign language, or in the same language. As it is geared primarily to deaf and hard-of-hearing people, the identification of characters and sound effects must be done whenever it is necessary.



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**INSTRUCTIONS FOR  
THE PREPARATION  
OF AUDIO  
DESCRIPTION (AD)**

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The following instructions are a compilation of results from theoretic and applied research, reception tests with people with visual impairment, extracted from: Motta and Romeu Filho (2010); Motta (2010); Motta (n/d); Alves, Teles and Pereira (2011); Alves, Gonçalves and Pereira (2013); Teixeira, Fiore and Carvalho (2013); Alves and Teixeira (2015); Alves, Gonçalves and Pereira (s/d); Carvalho, Magalhães and Araújo (2013); Mascarenhas (2013).

## **3.1. TECHNICAL ISSUES IN THE PREPARATION OF AUDIO DESCRIPTION SCRIPTS FOR FILMS AND TV SHOWS**

Audio description scripts for audiovisual productions must contain the following elements: initial and final times (in and out timecodes) of AD insertions, descriptive units, hints, i.e., the last speech before the AD enters and the instructions for the AD narration. Not always the audio describer/scriptwriter will be the audio describer/narrator. Therefore, these elements are important in aiding the voice recording and giving the narration the adequate wording for each scene.

### **3.1.1. REGARDING THE INSERTION OF DESCRIPTIVE UNITS**

The narration of the descriptive units, i.e., each one of the AD insertions within a time frame, is preferably placed in between dialogues, and it does not interfere with music and sound effects. It can be slightly forward or delayed in relation with the scene, in order to give information necessary to the narrative rhythm, provided it won't anticipate facts or give versions of what

is foreseen. The audio describer must decide whether the information is important and the validity of performing this kind of displacement.

### **3.1.2. REGARDING THE AUDIO DESCRIPTION NARRATION**

A good narration must be fluid, not monotonous and lifeless. Its purpose is that of composing images, but keeping in mind that audiovisual works, as the name suggests, are comprised by another element besides the visual one, and that the sound has a great relevance in the signification of the work as a whole.

The narration/AD does not participate in the construction of the meaning during the making of a work. However, when it is added to it, it starts being a composition element of the meaning for those who will use it. This way, a neutral narration that does not consider the movie genre, can compromise its flow. For instance, a neutral narration of an action film may be strange, while giving some agility to the narration may corroborate its meaning. Likewise, a more paused narration, with a melancholic intonation in a dramatic scene, may contribute to its dramatic sense.

It is not advisable that the narration overlaps dialogues or important sounds to the storyline, unless an action relevant to the narrative happens simultaneously with a dialogue. In this case, the information shall be given in a simple way, so it will not harm the general understanding of the scene. For example: characters are talking during a scene and, unseen to everyone, one of them opens a drawer and grabs a gun, and later he will shoot someone – it is necessary that the narration *“Marcio takes a gun from the desk drawer, no one*

*sees that, and he hides it in his jacket's pocket”* overlaps the speech, or the scene where he shoots another character will not make sense, for *“where the gun came from?”*

Thus, although it is not recommended an audio description overlapping in films and television shows, it may be the case every time the visual information is more relevant than the verbal one for the development of the plot.

The narration should not overlap the sound track either when the latter is relevant; in such cases, the same parameters described above should be used. In the case of films, series and/or audiovisual products geared to children, the proposal is a more ludic narration, as a storytelling so the child with visual impairment will not get tired.

### **3.1.3. REGARDING AUDIO DESCRIPTION FOR LIVE SHOWS**

For live shows, the audio description will also need to be broadcasted live. Anyway, the audio describer may elaborate a previous script, so they will not go live without any information. Thus, the audio describer should be given in advance all necessary material, such as the script of the show, recorded pieces to be aired, etc.

If possible, it is recommended that the audio describer accompanies the production of the show, to develop a script.

### **3.1.4. REGARDING AUDIO DESCRIPTION FOR RECORDED SHOWS**

To prepare the script for audio description of recorded TV shows, the same previous recommendations may be used. However, for

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recorded shows with a little time span between final production and airing, when there is no adequate time to record and mix the audio description track, the audio describer should accompany the recording and/or postproduction, in order to develop the audio description script which will be aired live.

### **3.1.5. REGARDING THE USE OF AUDIO DESCRIPTION EQUIPMENT IN MOVIE THEATERS**

Nowadays, two models for closed audio description in movie theaters are available. Closed audio description is when it is heard only by the user, with no interference whatsoever in the film for the general audience.

#### **MODEL 1 – FM FREQUENCY TRANSMISSION**

In this model, the AD is supplied through a transmitter via FM radio frequency (similar to the one for simultaneous translation) and is received through earphones. This equipment can be used both in digital and analogic theaters.

For digital theaters, the AD should be recorded, mixed to the film's original soundtrack and offered through a separate audio channel. The (R) channel of the original soundtrack will be directed to the theater and the (L) channel, with the audio description, will be directed to the transmitter that sends the contents to those viewers using earphones.

If the film is analogic, the AD will be made live. The audio describer/narrator will be isolated in a booth. The mic is connected to the transmitter that sends the contents for the users with earphones.

In this model, the process of audio description making (script, consultancy and narration) will

be incorporated to the production chain of the audiovisual during the post-production phase, followed by editing, mixing, etc. This involves the democratization of the work for accessibility professionals, as well as the free competition for this kind of service, since the audiovisual producers might choose the professionals they will be working with.

For the exhibitors, they will need to supply each theater with a transmitter and as many receptors as deemed necessary. For the user, there will be the freedom to sit wherever they prefer. These are low cost devices, durable and easy to handle.

#### **MODEL 2- DISPLAY VIA SOFTWARE**

In this model, the AD is shown through software freely downloaded by users into their mobile devices. The AD transmission is accomplished via Wi-fi from a server that will send the contents to the earphones of a smartphone or a tablet. These devices are compatible only with analogic screening. A live AD using this system is not possible.

After its recording, the AD soundtrack is synchronized together with the film's screening. This audio is sent to the mobile devices, while the film's original soundtrack is sent as usual to the speakers in the theater.

Whatever the model chosen by the exhibitors, it is important that the audio description be produced with quality and that it satisfies its users, offering comfort and entertainment.

### **3.2. LINGUISTIC ISSUES REGARDING THE PREPARATION OF AUDIO DESCRIPTION SCRIPTS FOR FILMS AND TV SHOWS**

#### **3.2.1. REGARDING THE USE OF LANGUAGE**

Objective, simple, concise, but at the same time vivid and imaginative, that is, prioritizing the use of a varied vocabulary and adapted to the poetic and aesthetic aspects of the audiovisual product. For audiovisual products geared to children with visual impairment, it is recommended that the language reflects the narrative effects that correspond to the ludic dimension of the work, avoiding excessive information and the consequent cognitive effort that may not collaborate for the child's aesthetic experience. However, it must attract the interest to the plot, so to maintain the child's attention. It is important for the children to listen to the significant sound effects; thus, it is not recommended that the AD overlaps them. In general, children watch a movie or a television show repeated times, and songs, rhymes and the process of listening to the film several times, with an audio description that informs about objects and events, may help in the development of the language.

#### **3.2.2. REGARDING THE USE OF ADJECTIVES**

Descriptive adjectives are extremely important for the AD, as they make scenes, actions, characters' features and environments clearer to the viewer. The adjectives must express humor and emotional conditions consistent with the universal constructs without any subjective assessment from the audio describer. It is also recommended to mention colors. Most people with visual impairment have or had some vision and, therefore, they have a color memory. Congenitally blind people also give a meaning to colors.

Objectively, colors must be mentioned as this is an object with social and cultural significance.

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Colors are used in different situations and contexts of life within a society, because they are part of a system of codes, symbols and conventions.

### 3.2.3. REGARDING THE USE OF ADVERBS

Adverbs and adverb phrases help in describing an action, making it clearer. As with adjectives, they should express humor and emotional conditions consistent with the universal constructs without any subjective assessment from the audio describer. Adverbs also complement the meaning of actions. For instance:

*"Walks around with concern".*

*"Shrugs in contempt"*

*"Dances happily".*

### 3.2.4. REGARDING THE DESCRIPTION OF ACTIONS

Specific verbs that indicate the correct way of action should be used. For example: jump, leap, skip.

### 3.2.5. REGARDING VERBAL TENSE

It is recommended the use of the present tense, as this makes the text flow and it depicts the fact as it happens.

### 3.2.6. REGARDING THE STRUCTURE OF THE PERIOD

In relation regarding the syntactic complexity, it is recommended to use coordinated sentences, not too complex; or simple periods, mainly due to the short space of time between speeches. Avoid fancy vocabulary, bad words, slang.

## 3.3. TRANSLATION ISSUES REGARDING THE PREPARATION OF AUDIO DESCRIPTION SCRIPTS FOR FILMS AND TV SHOWS

In relation to the understanding of the aesthetics of the audiovisual product and the cinematographic language, it is necessary for those working with AD to understand both these aspects pertinent to the audiovisual product to which it refers. The choices made by the audio describer must establish contact between the product and the viewer with visual impairment, offering access to the visual information without any damage to assumptions and conclusions the viewer may have with regard to the product.

It is critical that the audio describer makes a deeper study on how certain aspects that comprise the aesthetics of the audiovisual product work, also having knowledge of the cinematographic language, such as: image construction, sound phenomena, lighting, viewpoints, framing and shots, and what their function in the narrative are.

### 3.3.1. REGARDING SHOT SIZES AND POINT-OF-VIEW SHOTS

Knowing the types of shots, and their meaning in the narrative, may help the audio describer to explain his/her objectives to the spectator with visual impairment, when making one choice or another. Therefore, it can be said that the extreme long shot shows a great area of action, where the environment is widely shown from a distance. This kind of shot introduces where the story will be taking place at that moment, and it sets the plot characters. It is generally used at the beginning of the story or when there is a change of location.

Through this shot, the audio describer will describe the setting, situating the viewer in relation with the space presented in the film (example: the town where the story happens).

The long shot has a smaller angle than extreme long shot. It is through it that the location is introduced more precisely, and also the character's position. With this shot, the audio describer will be able to describe more specific locations, such as the characters' homes, offices, etc.

The medium shot has a descriptive function; thus, it shows characters above the waist, highlighting the human figure. Here, the audio describer may give a more detailed description of the characters' physical features and their clothing.

The close-up has the character framed from the torso up. Its purpose is showing dialogues between characters and their expressions, which can be detailed by the audio describer.

The extreme close-up only shows the characters' heads. It is used to highlight their expressions, revealing their emotions.

The medium close-up only shows what is essential to understand what is being presented, isolating it from the rest of the scene.

The high angle and low angle are also very important, increasing or decreasing the size of characters or objects, not only physically but also symbolically, and this should be emphasized by the audio description. For example:

*"A church seen from below".*

*"The family sitting at the dining table seen from above".*

*"He stays on the ground. He's observed from above by the surrounding people".*

The point-of-view shots show different viewpoints, and they can be the author's, the narrator's or one of the character's, and they may also be detailed by

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the audio description, as follows:

*"The image slowly moves closer to the man's arm and focus on this watch. Detail of the watch's hands in movement".*

*"Maria takes a sugar cube from the sugar bowl and takes it close to the coffee cup. Close-up image of the sugar cube absorbing the coffee".*

*"Now João is not visible, but we can see images of a square through his vision".*

### **3.3.2. REGARDING THE DESCRIPTION OF CHARACTERS**

When describing the physical features of a certain character, the following sequence is recommended: gender, age group, ethnic group, skin color, height, physique, eyes, hair and other distinctive features. It is not necessary to give details of the features of characters that are not relevant to the plot.

### **3.3.3. REGARDING THE DESCRIPTION OF COSTUMES**

You should start by the bigger pieces and the upper part of the body, and then the smaller ones and accessories. It is not necessary to describe what all characters wear in all scenes, as too much information makes the audio description tiring and takes the focus out of the main point of interest, unless the clothing is an important element to the narrative.

### **3.3.4. REGARDING THE DESCRIPTION OF EMOTIONAL CONDITIONS**

Describing the elements that lead the viewer to infer the emotional condition of a character may

work in some cases, such as: *"She covers her face with her hands and weeps"*, instead of *"She is sad"*. But ambiguities and obscurities should be avoided. Describing a gesture or a facial expression not always leads to understanding it, sometimes the pure description may get lost. If time permits, it is recommended to describe the gesture and what it means, especially taking into consideration the visual clues, otherwise, only its meaning. If a character covers his chin with his hand, showing concern, this can be described as follows: *"He rests his hand on his chin, concerned"*. Or the gaze of characters: *"They look at one another with surprise"*. Depending on the genre of the audiovisual product, emotional conditions may be more exacerbated, as in dramas, love stories, comedies. Its audio description may contribute to the aesthetic experience the product would offer you. Romantic scenes cannot be described simply with *"They kiss"*. How is this kiss? Passionate? Fast? Long? What about the caressing? Avoid a summarized explanation of the situation, for instance: *"They enter the bedroom and make love"*, or *"They have sex"*. It is necessary to describe the action as it happens, searching for the most appropriate lexical choices.

### **3.3.5. REGARDING THE NAME OF CHARACTERS**

In general, characters are named at the AD when this occurs in the narrative. Until that happens, they are identified by their physical features. The same is true for professions or job positions. But sometimes this attitude won't help the understanding. When there are various characters together and their names are unknown, or the dialogue does not clarify their relationship, we suggest they are explained.

The immediate identification of characters may help in concentrating on the scene, for in the case of one with several characters, an audio description by their visual attributes, for instance: *"the blonde girl wearing a pink dress is talking with the tall man in black, who is hugging the tall, blonde woman, who is holding the hand of a 8-year old blond boy"*, if the names are not given and these characters keep on interacting, there will be a confusion in the description of the scene, in addition to an excess of information, what might harm the understanding. Thus, in situations like these, it may be convenient to introduce the characters, even if their names were not said yet. In other situations, however, this early information may spoil the suspense. It is the responsibility of the audio describer to identify such circumstances.

For films pertaining to a sequel, or even a TV series, it may be better to name characters right at the beginning, mainly because many of the viewers already know the characters and it would be unnecessary to describe Harry Potter, for instance, in all films before his name is said. Even when they watch the second or third episode of a series for the first time, it is believed that most viewers are aware of the characters, even if only by their name.

### **3.3.6. REGARDING THE DESCRIPTION OF SPATIAL AND TEMPORAL LOCATION AND ENVIRONMENTS**

The suggestion is an audio description of the important elements for the characterization of the environment, according with their importance for the understanding of the work. For instance, describing in detail an environment where a character goes in, stays for a few moments, leaves and will not return to it anymore is not relevant, and its detailed description may deviate the



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attention from the focus point. Unless it has a function in the narrative.

It is necessary to always pinpoint environments, to say that the character is returning to a certain setting; make it clear that an environment has changed, describing what these changes are.

When there is a change in environment, the audio description should start there, for instance: "in the office", "at the garden", "at the beach", etc. Another important information to understand the scene is saying how many people are there and who they are.

### **3.3.7. REGARDING THE INSERTION OF POINT IN TIME**

As with the change of setting/environment, the time change is announced as soon as it happens for a better understanding of the scene. Examples: "*it's daytime*", "*late in the afternoon*", "*late night*", or even when a prior scene is shown from another perspective: "*The initial scenes are repeated*" or "*are repeated from the assailant's point of view*" or "*in flashback*".

### **3.3.8. REGARDING THE DESCRIPTION OF CHARACTERS AND SETTINGS/ENVIRONMENTS OF SERIES AND SOAP OPERAS**

A factor pertinent to series and soap operas is the fact that they are sequentially presented – months, weeks, seasons, etc. Thus, to deal with the audio description of characters and settings that will appear again in other episodes, and to prevent the audio description to be repetitive and tiring, it is recommended to have a recorded AD of flashcards containing information on characters, settings, etc., to be opened via remote control within the possibilities of the digital TV.

This resource allows a detailed audio description of physical features (hair, skin and eye color, height, etc.) of each main and secondary characters (with the actors' names) and the kind of clothing and accessories they often wear – emphasizing the most frequent colors. The same detailed description may be made for the settings.

One can notice the importance of this resource for recognizing the style of each character. It is undeniable that many characters have an influence on fashion, on how people dress. Products such as series and soap operas also reinforce values, showing particular aspects from different social classes, and highlighting behaviors.

Therefore, information as the color of lipstick, nail polish, accessories, etc. used by the actors for their character's construction, may be daily updated, giving the person with visual impairment the option to access information possibly not obtained while they were watching episodes of the soap opera or series.

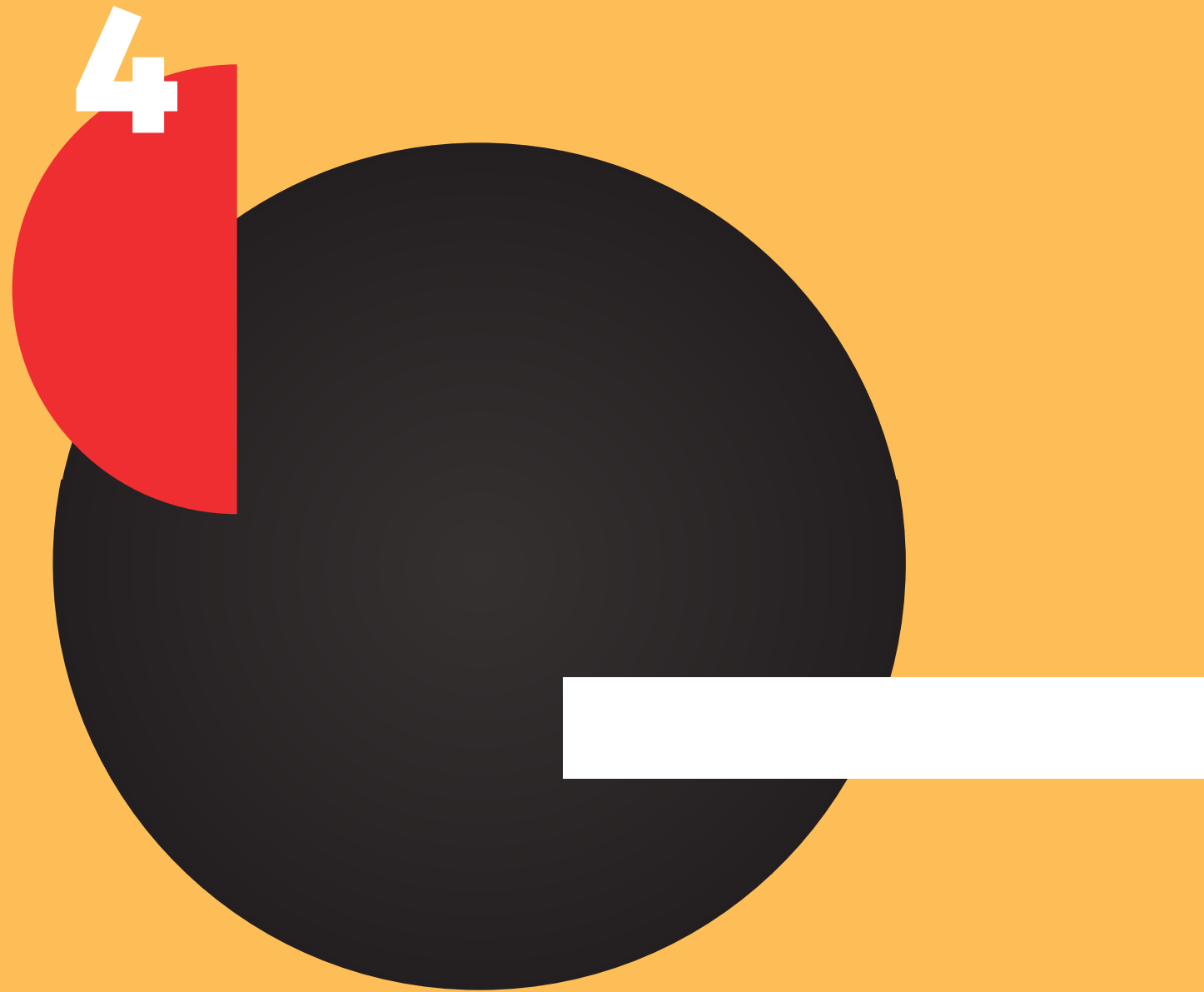
### **3.3.9. REGARDING VERBAL VISUAL ELEMENTS**

It is recommended that verbal visual elements, such as credits, on-screen texts, titles, subtitles, and intertitles be read. However, the initial credits are many times shown simultaneously with the initial images of the film. Reading them at that moment may compromise the understanding of the film, as scenes important to the plot may be occurring then. So, its reading must be made when it does not overlap the audio description of scenes, and this may happen uninterruptedly right at the beginning, or leaving them all to the end.

As to the translation of acronyms, if available for the general public, it is necessary to also offer this translation with the audio description.

### **3.3.10. REGARDING THE IDENTIFICATION OF SOUNDS**

The sound source must be specified, that is, the identification of the sound origin. The barking of dogs, for instance, should not be identified alone, but together with the place where the dogs are: "*Dogs are barking outside of the house*".



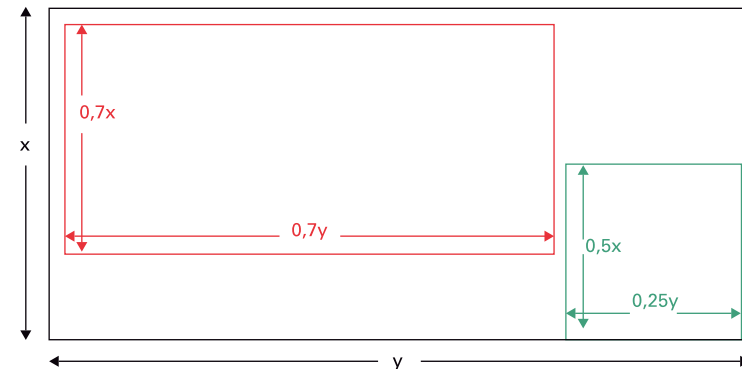
**INSTRUCTIONS FOR  
THE PREPARATION  
OF THE SIGN  
LANGUAGE  
INTERPRETER  
WINDOW**

# 4

## 4.1. TECHNICAL ISSUES REGARDING THE PREPARATION OF SCRIPTS FOR THE LIBRAS WINDOW FOR FILMS AND TV SHOWS

### 4.1.1. LIBRAS SPACE ON THE SCREEN

For movie theater screenings, and to ascertain the visibility of the language sign translation, without compromising the visualization of the audiovisual production, it is recommended to respect the following proportions:



This effect is possible by applying the Picture-in-picture (PIP) technique, also known as video overlapping, with which it is possible to add the translation recording for LIBRAS to the main video. In the case of TV broadcastings, it is important to respect the measurements presented by Associação Brasileira de Normas Técnicas – ABNT [Brazilian Association of Technical Standards] on NBR 15290:2005, which brings an exclusive topic on “Accessibility in television communication”, through item 1.3, named “Wipe”. This topic presents a series of attitude indications on the

LIBRAS interpreter image when this is shown. Some standards to be respected:

- the height of the window should be at least half the height of the TV set screen;
- the width of the window should occupy at least the fourth part of the width of the TV set screen;
- whenever possible, the wipe should be in a way that it will not be covered by the closed caption black strip; and
- whenever it is necessary to move the wipe on the TV set screen, there must be image continuity of the window.

It is necessary to highlight the importance of the screen space reduction of the audiovisual product. On a research conducted by Vieira (2012), aiming to analyze the accessibility of the deaf when utilizing the LIBRAS window or subtitles in a given media, all of them pointed out the LIBRAS window as the most adequate means of linguistic accessibility, but they made some observations about its size. Some stated that on most shows with LIBRAS windows, its size does not allow a good visualization of hand configurations.

By choosing to reduce the space of the audiovisual product, the objective is that of offering a larger LIBRAS window with a “clearer” visualization, with no visual interferences as a background. Therefore, this guide proposes a LIBRAS window having as measurements a space that respects and aids in the accessibility to information offered by the media.

### 4.1.2. WIPE

The window space should be preserved with no interruption or concealment from images or subtitles.

### 4.1.3. WINDOW POSITION

The window should be positioned at right side of the screen and should not have overlapping of symbols or other images.

Observation: The broadcaster’s logo or any other symbol must be located on the audiovisual product space in adequate proportion.

Should it be the case of long periods of time with no dialogues, the window can be taken from the screen, and put back when dialogues start again, by using the fade in and fade out techniques. It is not advisable, however, that it is removed over short periods of time without dialogues, because repeated insertion and withdrawal can be confusing to the information and may hinder the attention.

### 4.1.4. LIGHTING

Two lighting points are necessary for the interpreter. One frontal, diagonal superior and another one over the head, to eliminate all shadows on the background or the interpreter.

### 4.1.5. BACKGROUND FOR THE TRANSLATION AREA

The background should be blue or green, with a



shade compatible with the chroma key technique. Its use is important as it allows the complete elimination of the background on the digital video and enables the digital insertion of any image to fill it in, when necessary.

#### 4.1.6. FRAMING OF THE INTERPRETER

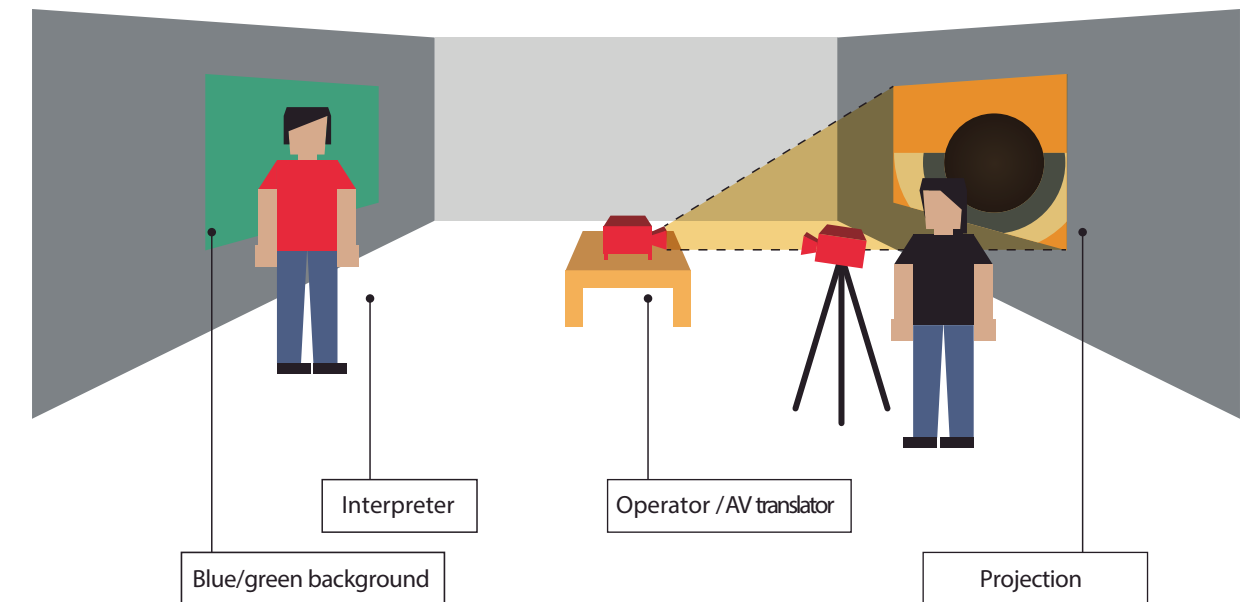
The camera position should have the following configuration:

- **Upper part:** the camera's upper frame must be from 10 to 15 centimeters above the head.
- **Lower part:** 5 centimeters below the belly button.
- **Side part:** For TV news, live shows and documentaries, we agree with the side measures mentioned in the scientific paper by MARQUES and OLIVEIRA (2012) that indicate the maximum span of elbows when the middle fingers touch in front of the chest. However, for films, soap operas, and series, we suggest ten centimeters more for each side of the elbows for the sign window, as the TISL will have to translate multiple characters in more dynamic scenes, thus requiring a wider space.

The recording should never cut hands, arms and head of the TISL.

#### 4.1.7. POSITION OF THE INTERPRETER AND NECESSARY RESOURCES

The TISL must have a visual of the translation. This may be made through a projection or any other technique, to assure the correction of possible mirroring. The TISL should have a minimum technical infrastructure for the execution of the work.



Besides the previously mentioned lighting, it is also necessary:

- 1) A high-resolution camera so that hand and finger nuances are not lost due to low resolution images;
- 2) Two stage monitors. One to view the scene to be interpreted. Another one to viewing themselves, to watch the correct framing, posture and hair, for instance. It is necessary to emphasize that the images shown by these monitors must be mirrored to give the TISL the ability to rapidly integrate the sign space – a real space – and an entity from the story.

#### 4.1.8. FILMING SHOT

The filming shot should favor the visualization of the upper body, arms, hands and head of the TISL.

#### 4.1.9. CLOTHING

According to Rosso and Oliveira (2012), the interpreter should wear a blouse or T-shirt, with short or long sleeves, with a crewneck, no prints, forms, stripes, buttons or pockets. As it is an audiovisual product, we agree with the authors when they suggest that light-skinned people wear black, and dark-skinned people wear gray. The authors also point out that for the interpretation of scientific papers the orientation is as follows: a – Light-skinned people should wear navy blue shirts for titles, black for texts and red for quotations; b – Dark-skinned or black people should wear beige shirts for titles, gray for texts and red for quotations. We understand that items "a" and "b" refer only to the interpretation of scientific papers, and not

# 4

to the Window/Space for LIBRAS, due to the image return that exists in this kind of accessible translation.

## **4.2. LINGUISTIC ISSUES REGARDING THE PREPARATION OF SCRIPTS FOR THE LIBRAS WINDOW/SPACE FOR FILMS AND TV SHOWS**

### **4.2.1. REGARDING THE USE OF LANGUAGE**

Make vocabulary choices based on cultural and linguistic aspects of the source language. As to the language for children, it is necessary to observe the linguistic level the source language utilizes, respecting the usage standard to the target language.

### **4.2.2. REGARDING THE USE OF DACTYLOLOGY**

Dactylogy is the manual alphabet representing the oral language orthography (PADDEN, 1998). According to Wilcox (1992), the focus of the fingerspelling is to represent words in the source language when there are no pertinent signs in the target language. It is also used to represent acronyms or abbreviations.

### **4.2.3. REGARDING THE USE OF THE DEICTIC**

It is necessary that the translator uses deictics to establish characters, with the purpose of specifying spatial locations. According to Moreira (2007), the deaf use the physical space to organize their speech and create a mental representation of the references that are referred to by the deictic signs.

With sign languages, the person's deixis is realized, according to the author, substantially through two types of signs: personal pronouns and indicative verbs. For the translation, defining this space means to represent, through space, the characters present at the translated media. In the process of reflection and correction of the translation, it is necessary to analyze if the deictics coincide with the spaces used by the characters.

## **4.3. TRANSLATION ISSUES REGARDING THE PREPARATION OF LIBRAS WINDOW SCRIPTS FOR FILMS AND TV SHOWS**

### **4.3.1. REGARDING THE EDUCATION OF THE SIGN LANGUAGE TRANSLATOR/INTERPRETER**

It is necessary for the TISL to be certified by the National Exam for Proficiency Certification in Translation and Interpretation of LIBRAS – ProLIBRAS. The exam certifies deaf people or fluent listeners in Brazilian Sign Language – LIBRAS.

### **4.3.2. REGARDING TRANSLATION TECHNICAL PROCEDURES**

Based on studies conducted by Barbosa (1990), it is possible to categorize the procedures used in the translation using the degree of divergence between the original language and the translation language. From this analysis, the translation process is distributed in four axes:

1) convergence of the linguistic system, the extralinguistic reality and the style represented by:

a) a word by word translation made when it is possible to keep the syntactic order of elements from the source language to the target language.  
b) literal translation – a translation that maintains the same semantic structure, adjusting only the morphosyntax of the source language to the target language.

2) divergence of the linguistic system represented by:

a) transposition – a translation where the meaning in the original text expressed through a signifier from a grammar category will be expressed on the translated text by a signifier from another grammar category, with no alteration to the original message. This transposition may be mandatory or optional;

b) modulation – a translation that consists of reproducing the original message under a diverse viewpoint, reflecting a difference in the way the languages interpret reality;

c) equivalence – a translation that substitutes a segment of the original text for another that won't literally translate it, but that is functionally equivalent to it. It is applied to crystalized elements of the language, such as clichés, idioms, proverbs, sayings, etc.

3) divergence in style represented by:

a) omission – a translation that cuts elements of the source language text which are unnecessary or excessively repetitive from the target language point of view;

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b) compensation – a translation that uses a style resource from the source language that can not be reproduced at the same point in the target language and the translator uses another one, with equivalent effect, at another part of the text. It can be used with puns, for instance, when they cannot be accomplished with the same group of words; thus, the text is balanced in style;

c) reconstruction of periods – a translation that reorganizes sentences and periods of the original text;

d) improvements – a translation that does not repeat mistakes from the source language.

e) explicitness – adding words or terms so that the information is clearer.

4) divergence from the extralinguistic reality represented by:

a) transference – a translation that adds textual material from the source language;

b) explanation – a translation that explains foreign words or terms;

c) adaptation – a translation when it is necessary to adapt the source language if this does not exist in the extralinguistic reality of the target language speakers.

### 4.3.3. REGARDING THE USE OF THE SPACE FOR THE PROCESS OF GENERATING SENSE

To have a reference of the characters, it is necessary to use the body movement to mark the location of signs, space, and direction. Such aspects are relevant to the introduction of speech referents (AQUINO, 2014). Thus, it depends on the translator the reading and attribution of sense of the screen to construct the best effect of spatiality of LIBRAS.

**5**

**INSTRUCTIONS FOR  
THE PREPARATION  
OF SUBTITLES FOR  
THE DEAF AND  
HARD-OF-HEARING  
(SDH)**



### 5.1. TECHNICAL ISSUES

Before we start discussing how to make SDH, it is important to describe how subtitles are made, as we advocate that the SDH has similar parameters to those meant for hearing viewers. This opinion corroborates what most of European researchers (IVARSSON & CARROLL, 1998; KARAMITROGLOU, 1998; DIAZ CINTAS & REMAEL, 2007; NEVES, 2007) propose for this kind of subtitles.

In Brazil, at least for what concerns television, the parameters are differently thought, depending on the public. These parameters can be classified as technical, linguistic and translation issues. For hearing audiences, a subtitle should have one or two lines, with an amount of characters compatible with the viewers' reading rate, usually screen centered and in block. Depending on the speech speed in the audiovisual production, the subtitle must be edited, allowing the viewer to read it, to look at images and listen to the audio. All of this happens in a few seconds and thousandths of seconds.

For the deaf and hard-of-hearing, the subtitles will not follow this standard. Sometimes, they will contain three lines or more, with a lexical density that will not allow the viewer the time to match images and subtitles. Also, these subtitles bring the translation of the sound effects and the identification of the speaker.

Therefore, this guide describes a subtitle avowed by both national and international researchers, as the one that would be the most accessible for the Brazilian audience (FRANCO and ARAÚJO, 2003; ARAÚJO, 2004, 2005, 2007, 2008 and 2009; ARAÚJO and NASCIMENTO, 2011; CHAVES

**TABELA 1: RELAÇÃO CARACTERES POR SEGUNDO NA REGRA EUROPEIA**

145 words per minute	Seconds: Frames	Characters	Seconds: Frames	Characters	Seconds: Frames	Characters	Seconds: Frames	Characters	Seconds: Frames	Characters
	01:00	16	02:00	29	03:00	44	04:00	58	05:00	71
01:04	17	02:04	32	03:04	46	04:04	60	05:04	71	
01:08	18	02:08	34	03:08	48	04:08	62	05:08	73	
01:12	20	02:12	36	03:12	50	04:12	64	05:12	73	
01:16	23	02:16	38	03:16	52	04:16	65	05:16	74	
01:20	25	02:20	40	03:20	54	04:20	67	05:20	74	
160 words per minute	Segundos: frames	Caracteres	Segundos: Frames	Caracteres	Segundos: Frames	Caracteres	Segundos: frames	Caracteres	Segundos: Frames	Caracteres
	01:00	17	02:00	31	03:00	48	04:00	63	05:00	75
	01:04	18	02:04	34	03:04	50	04:04	65	05:04	75
	01:08	20	02:08	37	03:08	53	04:08	67	05:08	76
	01:12	23	02:12	40	03:12	56	04:12	69	05:12	76
	01:16	26	02:16	42	03:16	58	04:16	71	05:16	77
	01:20	28	02:20	44	03:20	60	04:20	73	05:20	77
								06:00	78	
180 words per minute	Segundos: frames	Caracteres	Segundos: Frames	Caracteres	Segundos: Frames	Caracteres	Segundos: frames	Caracteres	Segundos: Frames	Caracteres
	01:00	17	02:00	35	03:00	53	04:00	70	05:00	78
	01:04	20	02:04	37	03:04	55	04:04	73	05:04	78
	01:08	23	02:08	39	03:08	57	04:08	76	05:08	78
	01:12	26	02:12	43	03:12	62	04:12	76	05:12	78
	01:16	28	02:16	45	03:16	65	04:16	77	05:16	78
	01:20	30	02:20	49	03:20	68	04:20	77	05:20	78
								06:00	78	

Fonte: Diaz Cintas e Remael (2007), p. 97-99

and ARAÚJO, 2014; ARAÚJO and ASSIS, 2014). Here, these technical, linguistic and translation standards will be described separately for didactic purposes. All these standards should be simultaneously considered when producing a subtitle, as we will see.

For what concerns technical issues, we will discuss here the number of lines, the speed, the format, the timing (in and out timecodes), the duration, the conventions and the position of subtitles, which are characteristic parameters of any type of subtitle.

For the SDH, we also have additional information, those depending on the auditory channel, which sometimes must be translated. This information has a relationship with the translation of sound effects and the identification of speakers.

Throughout the world, subtitling companies adopt the same strategy in relation with the number of lines, that is, they use a maximum of two lines, each with up to 37 characters. This is the measure used in Europe for the so-called six second rule. D'Ydewalli et al (1987) has tentatively tested this rule and the

results confirmed this assumption. Although the American system of closed captions used here in Brazil enables exhibiting a subtitle with over two lines for SDH, we agree with D'Ydewalle et al (1987), because subtitles with more than two lines may harm the deflection movement, where the viewer reads the subtitles and looks at the images so they can be harmonized. These procedures could allow the audiovisual production to be watched comfortably. Any greater effort to this reading could damage this harmonization.

For a good reception, the reading speed of a subtitle should be compatible with the translated speech rate. In accordance with the European six second rule and the studies by D'Ydewalle et al (1987), there are three subtitle speed rates that allow the viewer to watch an audiovisual production comfortably: 145, 160 or 180 words per minute (wpm). Every time the speech rate is higher than 180 wpm, it will be necessary to edit it, enabling the viewers to move their eyes from the subtitle to the image, while watching the audiovisual production. Diaz Cintas and Remael (2007) transformed these measures into characters per second to adjust them to the task of the subtitling translator, henceforth named subtitler. They have created three charts, which bring the number of words per minute, the time divided in characters per second, and according to the frames where the subtitle is located (DIAZ CINTAS & REMAEL, 2007).

**TABLE 1: CHARACTERS PER SECOND RATIO IN THE EUROPEAN RULE**

For instance, for a one second speech, appearing on frame 20, it may have up to 25, 28, 30

**CHART 1: SUBTITLE FORMAT**

Format	Subtitle
Rectangular	O guardinha me parou por causa de uma bobagem da placa que caiu! The cop stopped me just because the license plate was missing!
Inverted pyramid	Um tutuzinho de feijão, um lombinho. A nice dish of refried beans, some pork.
Regular pyramid	[Deolinda] já imaginava, por isso fiz o tutuzinho logo hoje. [Deolinda] I thought so. That's why I prepared the beans today.

Source: Araújo and Assis, 2014

characters, if the desired speed is of 145, 160 or 180wpm, respectively. It is better to keep a standard, depending on the type of audience to reach. The first reception research with SDH in Brazil (FRANCO and ARAÚJO, 2003; ARAÚJO, 2004, 2005, 2007 e 2008), suggested a preference by the deaf for a low speed subtitle (145wpm). However, another research with 34 deaf from four regions in Brazil suggested that movies with subtitles with higher speeds would also have a good reception, provided they presented an adequate segmentation (ARAÚJO and NASCIMENTO, 2011). This issue will be discussed later.

As to format, a subtitle may appear in three shapes. The first has almost the same number of characters for both lines, bearing a format like a rectangle. The second and the third have more characters on the upper or the lower line, respectively, reminding a pyramid (ARAÚJO and ASSIS, 2014).

**CHART 1: SUBTITLE FORMAT**

A subtitle cueing consists of determining the in and out timecodes of a subtitle. The timing of a dialogue should try to follow the film speech pace and

the actors' performance, having in mind pauses, interruptions and other elements that are typical of a film dialogue. Long periods can be mostly divided into several subtitles, while short periods can be grouped together to avoid a kind telegraphic style (Diaz Cintas and Remael, 2007).

A good spotting happens when the exact synchronism between speech and subtitles is achieved. This synchronization may be made with the help of a chronometer, known in the field as TCR (Time Code Reader) that identifies the speeches in hours, minutes, seconds and frames.

**FIGURE 1: EXAMPLE OF TCR**



Source: Archive of the Audiovisual Translation Laboratory - LATAV (UECE)



By observing the TCR we see that the cat's image is being exhibited at one hour, twenty minutes, forty-three seconds, and it is located at the first frame. The frames set film rate: in the case of cinema, it usually is 24 frames per second, while for TV and DVD it's around 29 frames per second. As we will see below, it is possible to achieve this synchronization without the TCR by using a free subtitling software.

The measurements on Table 1 ensure a subtitle with a duration compatible with the viewer's reading speed, preventing a lack of reading or rereading time. According with Table 1, we see that a subtitle should not last less than one second and not more than six seconds. Here in Brazil, this duration is even shorter, since a subtitle usually does not last over four seconds.

Like any written text, subtitling presents a series of lexical, syntactic and typographical conventions (Diaz Cintas and Remael, 2007, p. 102). Some of these conventions are similar to those of written texts and others are characteristic to subtitling itself. We will discuss here only the ones mostly used in Brazil, beginning with punctuation. Chart 2 brings a comparison between the use of some punctuation marks in conventional written texts and in subtitled texts.

### CHART 2: THE PUNCTUATION IN SUBTITLING

Some typographic symbols are also used as conventions in subtitling. The most common ones are capital letters and italics. Diegetic written information has all its contents subtitled with capital letters. In addition, the title of the audiovisual production is subtitled the same way.

Italic letters are used to subtitle voices heard from an intercom, radio, TV, telephone, computer or loudspeaker. Also, the whole subtitle appears in italics to translate song lyrics or off voices, that is, from people speaking but not appearing on the screen. The SDH produced in Brazil also uses these conventions and brackets, to indicate additional information, the name of the speaker and a sound

effect. European SDH signals the presence of that information through colors or by putting a subtitle over the speaker. Research with Brazilian deaf (ARAÚJO, 2008; ARAÚJO & NASCIMENTO, 2011) suggest that, despite having a good reception with this system, they prefer the ones they used, here i.e., the use of brackets.

To finish the issue of subtitling technical

Punctuation mark	Conventional written text	Subtitling	Example
Comma	Indicates pause or apposition	Same use, if the comma is in the same subtitle. (Ex.1) In-between subtitles, it is unnecessary, because the transition from a subtitle to the next already indicates a pause (Ex.2)	Ex. 1 Em todo caso, vou te mandar um outro artigo. (Anyway, I'll send you another article) Ex. 2 Nossa, já foi complicado pra gente que estava ali perto (Wow, it was hard for people who were around there)  imagino pra você (I can imagine for you)
Period	Indicates the end of a thought	Indicates that there is no continuation to the subtitle	Ex. 3 Não terá equipamento pra todos. (There won't be equipment to everyone).
Colon	Introduces or announces something	Same use	Ex. 4 Ficamos com as mãos na cabeça, pensando: "para aonde vou?". (Hands on our heads, we thought: where am I going?)
Quotation marks	Reproduces someone's exact words	Same use	Ex. 5 Ele disse: "quer vender?" Eu disse não. (He said: "want to sell it?" I said no.)
Exclamation mark	Gives emphasis to indicate anger, irony, surprise, joy or disgust	Should be used only if extremely necessary to emphasize words. Usually the images already give the emotional tone	Ex. 6 Se devolver, o Ruço não me deixa com ele! (If you give it back, Ruço won't let me have it!)
Interrogation mark	Expresses a question	Same use	Ex. 7 Será que estão tentando adivinhar o que sentimos? (Are they trying to guess what we are feeling?)
En dash	Indicates dialogue	Indicates that two people are talking on the same subtitle. Different from the conventional written text, the next word comes linked with the en dash, since spaces count as characters	Ex. 8 -Eu não consigo movê-la. -Aguenta firme, pelo amor de Deus! (-I can't move her! -Hold on tight, for God's sake!)
Ellipsis	Unfinished thought	In general, used only to indicate hesitation	Ex. 9 Eu ... Eu não sei. (... I don't know.)

# 5

parameters, let us discuss a bit about the subtitle position on the screen. It usually occupies the lower section of the screen and is centralized. This is the preferred position, because it occupies less space and facilitates the viewer's eye movement from the subtitle to the image. For some instances, the subtitle is shown on the upper section of the screen: when the film credits are on-screen or the background is too light, hampering the view.

## 5.2. LINGUISTIC ISSUES

To create a SDH that enables the viewer to harmonize image and subtitle, besides complying with the technical parameters, it is necessary to carry out linguistic editions. These editions are manipulations of the audiovisual text related to the segmentation of the speech in semantic blocks, the reduction of text information and the explicitation of sound information, which is perceived by the auditory channel, such as, sound effects and speakers' identification.

Segmentation is about dividing the speeches into semantic blocks and should be made in a way that each subtitle is easily understood within the short time span of its display (DIAZ CINTAS and REMAEL, 2007, p. 172). The speeches are distributed in subtitles and the segmentation occurs between the lines of a subtitle, and between different subtitles. The instructions for the segmentation between lines and subtitles are the same, and, according to Reid (1990), this segmentation is made visually (on the basis of scene cuts), rhetorically (on the basis of speech flow), and linguistically (on the basis of semantic and syntactic units). There is

no order for the segmentation, the three types may be prioritized following the translator and the video needs. But here, for didactic purposes, the discussion will begin with visual segmentation, then the rhetoric and, finally, the linguistic one. Visual segmentation has to do with the distribution of text based on scene cuts, thus it refers more to timing than to linguistic issues. This type of segmentation should take into consideration camera cuts, because when there are scene changes our eyes recognize them, and they expect a subtitle change, too. But when deflecting the eyes from image to subtitle, if the latter is the same from the previous scene, it will take us more time to notice that it is not a new subtitle, and we will certainly reread it. To avoid a greater effort in rereading subtitles, it is important to segment them following the camera cut, whenever speech and scene changes coincide. Otherwise, if there is a scene change, but not a speech change, it is preferable to prioritize the rhetorical segmentation than the visual one and the subtitle should stay on the next scene.

Rhetoric segmentation refers to the distribution of text regarding the flow of speech, that is, it must occur in blocks, and each block of speech must correspond to a new subtitle. This kind of segmentation is also linked to timing, specifically to the synchronism between speech and subtitle, considering pauses among speakers. For Diaz Cintas and Remael (2007), the way subtitles are segmented should reflect the dialogue dynamics, helping to highlight surprise, irony, hesitation, among other characteristics of the spoken language. When one of these spoken language markers appear too soon or too late in the subtitle,

it may break the expectation of the viewer. If this viewer is deaf or hard-of-hearing, the delay or anticipation of a surprise or suspense may not match the images and hamper the audiovisual experience, since the viewer will not have access to information at the exact moment of its occurrence. For the rhetoric segmentation, it is important that each subtitle present a new piece of information only when it is given by the speaker or the sound track, mainly if the information is relevant to the film, as it is the case of secrets, revelations, and tension suspense music.

Linguistic segmentation, according to research group LEAD (Legendagem e Audiodescrição, or Subtitling and Audio Description) from the State University of Ceará – UECE, it is one of the subtitling main parameters that, in conjunction with the speed parameter, rule the remaining ones. The distribution of speech in subtitles should be made in blocks, based on semantic and syntactic units, and should stress subtitles cohesion and consistency. The segmentation occurs on line breaks in the same subtitle and between different subtitles. For Karamitroglou (1998), the process should take place at the highest syntactic level as possible, and explains that, if an information block does not fit into a single subtitle line, the same should be divided in two lines to keep the largest semantic group in each line. Let's (Let us) see an example of how to segment speech into a subtitle.

TCR	Speech
00:03:21,430 --> 00:03:23,800	Empresário mata ex-mulher no centro de Fortaleza (Executive kills ex-wife in downtown Fortaleza)



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The information to be subtitled “Empresário mata ex-mulher no centro de Fortaleza”, said in a single block, has 48 characters and a duration of 2,3s, therefore, the speech speed is 20,8cps. It is a quick speech that must be reduced, as it exceeds the reading speed of 180wpm, or 17-18cps (See Table 1). We will further discuss reduction later. With this example, we will show only the segmentation. By the amount of characters, this is a speech that will not fit into a single line and should be segmented in two, but at what part of the text should that occur? First, let us analyze the syntactic and semantic structure of this information. The sentence comprises four phrases, being one noun – “Empresário” (executive), a verbal one – “mata” (kills), another noun – “ex-mulher” (ex-wife) and an adverbial one – “no centro de Fortaleza” (downtown Fortaleza), and each one corresponds to a semantic information block. This way, the segmentation of such information in two subtitle lines should keep the phrases in their totality, respecting their highest syntactic level, that is, its semantic load. Now we will see this speech well and ill segmented.

Well segmented subtitle 1	Well segmented subtitle 2
Executive kills ex-wife/ in downtown Fortaleza	Empresário mata/ ex-mulher no centro de Fortaleza  (Executive kills/ ex-wife in downtown Fortaleza)

In the above and below examples, the slash represents the line break. And words in bold represent the separated phrases. The well segmented subtitles keep the four phrases in their

totality. The placement of the phrases in the well segmented subtitle 1 was the following: three phrases on the upper line and one on the lower one, while the well segmented subtitle 2 had two phrases on the upper line and two on the lower one. Although both options are well segmented, keeping the phrases in their totality, option 1 is semantically more complete, as from the viewpoint of its syntactic function it concentrates subject and predicate on the upper line, and the adjunct on the lower one. It is also more interesting, aesthetically wise, since it has a rectangular geometry with a similar number of characters in both lines. In the case of option 2, although there is no phrase break, there is a separation of the predicate “mata / ex-mulher” (kills / ex-wife) between the two lines. Now let us see the same subtitle with segmentation problems.

Ill segmented subtitle 1	Ill segmented subtitle 2
Executive kills ex-wife in/ downtown Fortaleza	Empresário mata ex/ -mulher no centro de Fortaleza (Executive kills ex/ -wife in downtown Fortaleza)

The ill segmented subtitle 1 breaks the adverbial phrase, separating the preposition “no” (in) from the adverb “centro de Fortaleza” (downtown Fortaleza). While ill segmented subtitle 2 breaks the noun phrase, separating the specifier “ex” from the noun “mulher” (woman). The above examples illustrate how to segment a speech in subtitles with the highest syntactic level, keeping the phrases in their totality, and they also show a problematic segmentation, the one that breaks the internal structure of the phrases.

Some authors suggest that, if phrases are broken, these breaks may require a greater effort from the viewer to recover the semantic load brought by the information, which could hamper the reception of the audiovisual product (KARAMITROGLOU, 1998; PEREGO, 2008, 2010; ARAÚJO; NASCIMENTO, 2011; CHAVES, 2012; DINIZ, 2012; ASSIS, 2013; GABRIEL, 2013; ARAÚJO; ASSIS, 2014; CHAVES; ARAÚJO, 2014; ARAÚJO, 2015; ARRAES, 2015). This is why it is important that the segmentation of speech occurs between phrases and not within them.

The above mentioned publications show that segmentation problems may occur with verb, noun, prepositional, adjectival, and adverbial phrases, and with coordinated and subordinate clauses. The SDH for Brazilian films for DVD and TV, for soap operas and TV series, show segmentation problems occurring more frequently with verb and noun phrases. However, for SDH for TV documentaries, segmentation problems usually occur with noun and prepositional phrases. Independent from the linguistic category, these results indicate that segmentation problems do exist and, therefore, they must be solved, as any problem with the subtitle may produce a larger effort on the part of the viewer.

For a better understanding of the linguistic structure of phrases and clauses, Castilho (2012) explains that both clauses and phrases are made of three parts: a head, a determiner, located on the left side of head, and a complement, which is on the right side. This means that, although the categories are different, they have the same organization pattern. Therefore, what defines the categories are the parts that fill head, determiner and complement of phrases and clauses.

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According to Castilho (2012), phrases have as a head: the noun in the case of a noun phrase, the verb in the case of a verb phrase (and a clause), the adjective in the case of an adjectival phrase, the adverb in the case of an adverbial phrase and the preposition in the case of a prepositional phrase. While determiners at the left of the head may be articles, pronouns and quantifiers in the case of a noun phrase, auxiliary verbs in the case of a verbal phrase, qualifying predicative adverbs in the case of an adjectival noun, other adverbs in the case of an adverbial noun, adverbs in the case of a prepositional phrase and the subject in the case of the clause. As to the complements to the right of the head, they may be other phrases in the case of phrases and clauses.

In accordance with research conducted by LEAD, SDH segmentation problems occur with nouns and clauses because of the break of the components of determiners, heads and complements. These problems were mostly found in fourteen different linguistic structures, giving rise to fourteen types of linguistic segmentation problems, as shown at Charts 3, 4, 5 and 6. In them, we give examples of segmentation problems for each one of the fourteen linguistic structures, extracted from subtitles for the deaf and hard-of-hearing from the Brazilian TV. We will propose another segmentation solely based on the linguistic segmentation parameter, not considering the remaining parameters. Although they are inseparable, the parameters will be divided aiming at highlighting the linguistic segmentation only. When we discuss translation issues, there will be an integration of all SDH technical and linguistic parameters discussed here.

**CHART 3: SEGMENTATION PROBLEMS WITH A NOUN PHRASE**

TYPE OF SEGMENTATION PROBLEM	SUBTITLES WITH PROBLEMS / RESEGMENTED SUBTITLES
<p>Noun Phrase &lt;NP_determiner+NP&gt;</p> <p>There is a break in the noun phrase by separating the determiner "O NOSSO" and the nominal phrase "NAMORO".</p>	<p>Ex. 1</p> <p>CHEGA DE ESCONDER O NOSSO NAMORO, LAÍS. A VIDA É AGORA! (Enough hiding our relationship, Laís. Life is now!)</p> <p>CHEGA DE ESCONDER O NOSSO NAMORO, LAÍS. A VIDA É AGORA! (Enough hiding our relationship, Laís. Life is now!)</p>
<p>Noun Phrase &lt;NP_noun+Adj P&gt;</p> <p>There is a break in the noun phrase by separating the noun "PREPARO" and the adjective "FÍSICO".</p>	<p>Ex. 2</p> <p>[TUFÃO] É, SÓ QUE O PREPARO FÍSICO TÁ RUIM. [Tufão] (Yeah, the physical fitness is bad, though.)</p> <p>[TUFÃO] É, SÓ QUE O PREPARO FÍSICO TÁ RUIM. [Tufão] (Yeah, the physical fitness is bad, though.)</p>
<p>Noun Phrase &lt;NP_noun+PP&gt;</p> <p>There is a break in the noun phrase by separating the noun, followed by the preposition "DA CIDADE" and the prepositional phrase "DE RIO FUNDO"; that functions as an adjective.</p>	<p>Ex. 3</p> <p>ELE É DA CIDADE DE RIO FUNDO, MINAS. (He is from the town of Rio Fundo, Minas.)</p> <p>ELE É DA CIDADE DE RIO FUNDO, MINAS. (He is from the town of Rio Fundo, Minas.)</p>
<p>Sintagma Nominal &lt;SN_núcleo&gt;</p> <p>Há uma quebra do sintagma nominal pela separação do núcleo do SN, o nome próprio "PEDRO FONSECA"</p>	<p>Ex. 4</p> <p>ELE ARDE POR MIM. NÃO É, PEDRO FONSECA? TU NÃO ARDE POR MIM? (He's crazy for me. Aren't you, Pedro Fonseca? You're crazy for me.)</p> <p>ELE ARDE POR MIM. NÃO É, PEDRO FONSECA? TU NÃO ARDE POR MIM? (He's crazy for me. Aren't you, Pedro Fonseca? You're crazy for me.)</p>

Source: Archives from LATAV (UECE)

For Charts 3, 4, 5 and 6, the first column presents three information: linguistic categories in which problems of segmentation are encountered, the type of problem, coded as per the definition by LEAD for the analysis of

segmentation problems, and a comment about each problem. The second column brings the subtitles with segmentation problems and their respective proposal for a new segmentation. Bold words represent the broken phrase.

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## CHART 3: SEGMENTATION PROBLEMS WITH A NOUN PHRASE

Chart 3 presented segmentation problems with the noun phrase, where there was a break between determiner and head – “o nosso/namoro”, between head and complement – “preparo/físico”, “da cidade/de Rio Fundo”, and within the head – “Pedro/Fonseca”. The proposals for a new segmentation of the noun phrase united their elements, that is, determiners, heads and complements, in a way that they remained together on the same subtitle line. At example 1, the head “namoro” was dislocated to the upper line. At example 2, the adjective “físico” was transferred to the upper line. At example 3, the noun preceded by the preposition “da cidade” stayed on the same line with the prepositional phrase “de Rio Fundo”, which has a function as an adjective, thus qualifying and giving more details about the noun. At example 4, the noun phrase head, the name “Pedro Fonseca”, remained together on the upper line. Now we will see, at Chart 4, the new segmentation of verb phrase problems.

## CHART 4: SEGMENTATION PROBLEMS WITH A VERB PHRASE

Chart 4 presented problems with the verb phrase segmentation, where there was a break between determiner and head – “queria/trazer”, “não/podem fazer”, “vou/te mandar”, between head and complement – “pare/de defender”. The new segmentation proposals for the verb phrase united determiners, heads and complements so that they stayed together on the same subtitle line. At example 5, the compound verb phrase, which

determiner is the auxiliary verb “queria”, and the verb phrase head, the main verb “trazer”, were united on the upper line. At example 6, the adverb “não” and both verbs “podem fazer” were united on the same line. At example 7, the verb “pare” was united to the prepositional phrase “de defender” on the upper line. At example 8, the specifier, verb “vou” and the oblique pronoun together with the verb phrase “te mandar” were united on the upper

line. Now we will see the new segmentation of subtitles with the remaining phrases: prepositional, adjectival and adverbial at Chart 5.

## CHART 5: SEGMENTATION PROBLEMS WITH PREPOSITIONAL, ADJECTIVAL AND ADVERBIAL PHRASES

Chart 5 presented proposals for a new

## CHART 4 SEGMENTATION PROBLEMS WITH A VERB PHRASE

TYPE OF SEGMENTATION PROBLEM	SUBTITLES WITH PROBLEMS / RESEGMENTED SUBTITLES
Verb Phrase <VP_compound>  There is a break in the verb phrase by separating the verbs “QUERIA” and “TRAZER”.	Ex. 5 EU NÃO QUERIA TRAZER PROBLEMA PRA VOCÊS (I did not want to bring problems to you.) EU NÃO QUERIA TRAZER PROBLEMA PRA VOCÊS (I did not want to bring problems to you.)
Verb Phrase <VP_verb+AdvP>  There is a break in the verb phrase by separating the adverb “NÃO” and the verb phrase “PODEM FAZER”.	Ex. 6 [JORGE] ELES NÃO PODEM FAZER ISSO. ([Jorge](They can't do this) [JORGE] ELES NAO PODEM FAZER ISSO. [Jorge](They can't do this)
Verb Phrase <VP_verb+PP>  There is a break in the verb phrase by separating the verb “PARE” and the prepositional phrase “DE DEFENDER”.	Ex. 7 [JEZEBEL] ORA, VOCÊ PARE DE DEFENDER A BERNADETE! [Jezebel] (Come on, stop with your protection to Bernadete!) ([JEZEBEL] ORA, VOCÊ PARE DE DEFENDER A BERNADETE! [Jezebel] (Come on, stop with your protection to Bernadete!))
Verb Phrase <VP_(verb)+oblique+VP>  There is a break in the verb phrase by separating the verb “VOU” and the oblique pronoun + verb phrase “TE MANDAR”.	Ex. 8 EM TODO CASO, EU VOU TE MANDAR UM OUTRO ARTIGO. (Anyway, I am sending you another article.) EM TODO CASO, EU VOU TE MANDAR UM OUTRO ARTIGO. (Anyway, I am sending you another article.)

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segmentation for prepositional, adverbial and adjectival phrases. The resegmented subtitles united determiners, heads and complements in a way that they stood together on the same line. The prepositional phrase had a break between head and complement – “com/aquele vigarista”, “o jeito de/ser”. The adjectival phrase had a break between determiner and head – “muito/estranho”. The adverbial phrase had a break between head and complement – “também/não”. At example 9, the new segmentation for the prepositional phrase united the preposition “com” to the noun phrase “aquele vigarista” on the lower line. At example 10, the new segmentation for the prepositional phrase united the preposition “de” and the verb “ser” on the upper line. At example 11, the new segmentation for the adjectival phrase united the determiner “muito” and the adjective “estranho” on the lower line. At example 12, the resegmentation of the adverbial phrase united the advérbios “também” e “não” on the lower line. Now let’s see the proposal for a new segmentation of subtitles with segmentation problems in subordinate and coordinate clauses.

## CHART 6: SEGMENTATION PROBLEMS IN SUBORDINATE AND COORDINATE CLAUSES

Chart 6 presented new segmentation proposals for subordinate and coordinate clauses. The resegmented subtitles united determiners, heads and complements, in addition to the conjunction that links the phrases in a clause. The clauses had a break between conjunction and clause – “depois que/eu engravidei”, “e/eu divido com mais 15 mulheres”. At example 13, the new segmentation for the subordinate clause united the conjunction “depois que” to the rest of the sentence “eu

CHART 5: SEGMENTATION PROBLEMS WITH PREPOSITIONAL, ADJECTIVAL AND ADVERBIAL PHRASES

TYPE OF SEGMENTATION PROBLEM	SUBTITLES WITH PROBLEMS / RESEGMENTED SUBTITLES
Prepositional Phrase <PP_prep+NP>  There is a break in the prepositional phrase by separating the preposition “COM” and the noun phrase “AQUELE VIGARISTA”.	Ex. 9 DEPOIS, VOCÊ QUASE CASA COM AQUELE VIGARISTA DO SEBASTIAN. (And you almost got married to that hustler, Sebastian.) DEPOIS, VOCÊ QUASE CASA COM AQUELE VIGARISTA DO SEBASTIAN. (And you almost got married to that hustler, Sebastian.)
Prepositional Phrase <PP_prep+VP>  There is a break in the prepositional phrase by separating the preposition “DE” and the verb “SER”.	Ex. 10 SABIA QUE VOCÊ TEM O JEITO DE SER MAIS BOAZINHA QUE A OLGA? (You know your way of acting is nicer than Olga’s?) SABIA QUE VOCÊ TEM O JEITO DE SER MAIS BOAZINHA QUE A OLGA? (You know your way of acting is nicer than Olga’s?)
Adjectival Phrase <AdjP_determiner+AdjP>  There is a break in the prepositional phrase by separating the determiner “MUITO” and the adjectival phrase “ESTRANHO”.	Ex. 11 [MAX] ESTRANHO, NÃO. MUITO ESTRANHO. MUITO ESTRANHO. [Max] (Strange, huh? Quite strange. Quite strange.) [MAX] ESTRANHO, NÃO. MUITO ESTRANHO. MUITO ESTRANHO. [Max] (Strange, huh? Quite strange. Quite strange.)
Adverbial Phrase <AdvP_adv+adv>  There is a break in the adverbial phrase by separating the two adverbs “TAMBÉM” and “NÃO”.	Ex. 12 [CARMINHA] TAMBÉM NÃO PRECISA TANTO, NÉ? (You don’t have to overreact, right?) [CARMINHA] TAMBÉM NÃO PRECISA TANTO, NÉ? (You don’t have to overreact, right?)

Source: Archives from LATAV (UECE)

engravidei” on the lower line. At example 14, the new segmentation for the coordinate clause united the conjunction “e” to the next sentence “eu divido com mais 15 mulheres”, and they stayed together on the same subtitle line. Charts 3, 4, 5 and 6 showed breaks in the internal structures of clauses and sentences for different reasons. In addition to segmentation problems, the examples showed how to make a new

segmentation while maintaining the syntactic and semantic structures of the language. To continue with the linguistic edition of subtitles, now we will discuss the reduction of text information for the SDH. For the translator, it will not always be possible to transcribe everything that is being said, for there is a risk that the viewer is not able to understand the contents, and the match between subtitle and image may be harmed. This is because



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we do not read at the same speed as we hear, and for this reason, not always the viewers' reading speed will coincide with the speech rate. Therefore, sometimes it is necessary to reduce the subtitle text, so it will have a speed similar to the reading speed. The linguistic reduction has to do with the technical parameter of subtitle rate.

To better understand the subtitle text reduction, we should discuss its connection with the speed technical parameter. We are faced with three speed rates: 1) the viewers' reading speed (see Table 1); the speech rate in audiovisual productions, which are, in general, higher than 145wpm, but there is not a pattern, as each speaker has a spontaneous speech rate; and 3) the subtitle rate, measured in characters per second, as it is the same measurement unit used by subtitling software.

With these three speed measures, it is possible to understand that the speech rate must be adjusted to the reading speed. This way, the subtitles should have their linguistic contents reduced to adapt to 145, 160 and 180wpm, which correspond to 14–15, 16, and 17–18cpm, respectively (see Table 1).

When the speaker has a speech rate higher than 180wpm, it is necessary to use text reduction strategies for the subtitles to have speeds between 145 and 180wpm, and be perfectly understood. Text reduction can be of two types: partial and/or total. The partial reduction may occur via condensation, that reformulates words and/or sentences, concisely, keeping a part of the original text. The total reduction may happen through omission, by eliminating redundant words and/or sentences, many times irrelevant for the understanding of the audiovisual product. Contrary to the condensation, the omission completely excludes words and/or sentences from the original text. Let us see some

**CHART 6: SEGMENTATION PROBLEMS IN SUBORDINATE AND COORDINATE CLAUSES**

TYPE OF SEGMENTATION PROBLEM	SUBTITLES WITH PROBLEMS / RESEGMENTED SUBTITLES
<p>Subordinate &lt;SUBORD_conj/pron_rel+sentence&gt;</p> <p>There is a break in the subordinate clause by separating the conjunction "DEPOIS QUE" and the remaining subordinate "EU ENGRAVIDEI".</p>	<p>Ex. 13 ELE MUDOU COMIGO DEPOIS QUE EU ENGRAVIDEI. (He changed with me after I got pregnant.) ELE MUDOU COMIGO DEPOIS QUE EU ENGRAVIDEI (He changed with me after I got pregnant.)</p>
<p>Coordinate &lt;COORD_conj+sentence&gt;</p> <p>There is a break in the coordinate clause by separating the conjunction "E" and the remaining sentence "EU DIVIDO COM MAIS 15 MULHERES".</p>	<p>Ex. 14 [LURDINHA] MAS, PAULÃO, O MEU CANTINHO TEM GRADES E [Lurdinha] (But, Paulão, my place has bars and) EU DIVIDO COM MAIS 15 MULHERES. (I share it with 15 other women.) ([LURDINHA] MAS, PAULÃO, O MEU CANTINHO TEM GRADES [Lurdinha] (But, Paulão, my place has bars) E EU DIVIDO COM MAIS 15 MULHERES. (and I share it with 15 other women.)</p>

Source: Archives from LATAV (UECE)

examples of text reduction.

TCR	Speech
00:02:34,604 --> 00:02:36,033	quando apareceu essa menina (when this girl showed up)

The speech has 28 characters [in Portuguese], displayed during 1,4 seconds, what makes a speech rate of 20cps. The rate of this speech is above the reading speed of 180wpm, or 17–18cps, and with 1,4 seconds of duration, the number of characters can vary from 20 to 26. This way, a reduction from 28 to 26 characters won't (will not) demand much of a linguistic reduction and, therefore, condensation proves to be more adequate than omission. Let's (let us) see a condensation proposal: "quando surgiu essa menina". Here, the word "apareceu"

(showed up) was replaced by the word "surgiu" (came), with a reduction from 28 to 26 characters. Such reduction changes the speech rate to 18,5cps, or 180wpm. A second proposal for condensation would be: "quando surgiu a menina" (When the girl came). Here, in addition to replacing "apareceu" (showed up) with "surgiu" (came), the word "essa" (this) was replaced by "a" (the), with a reduction from 28 to 23 characters. This reduction was a little bigger than the first one and left the speech rate at 16,4cps, or 160wpm. Both proposals reduce the speech rate to 180 and 160wpm, with no word exclusion, simply by replacing them with smaller synonyms. The other way to reduce the linguistic

contents is via omission. Let us see an example:

TCR	Speech
00:00:41,211 --> 00:00:44,036	Patrão mandou trazer o que a madame pediu. Posso entrar? (Boss sent me with what Madam asked for. May I come in?)

There are 56 characters in the speech, appearing for 2,8 seconds, meaning a speech rate of 20cps, which is above 180wpm. In 2,8 seconds, the amount of characters may vary from 40 to 49. So, let us see a reduction proposal via omission: "Patrão mandou trazer o que a madame pediu. Posso entrar?" (Boss sent me with what Madam asked for. May I come in?). From that, "trazer" (me with) was excluded, as there would not be content loss. There was a reduction from 56 to 49 characters, and the speech rate became 17,5cps, achieving the reading speed of 180wpm. A second option could further reduce the linguistic contents: "Patrão mandou trazer o que a madame pediu. Posso entrar?" (Boss sent what Madam asked for. May I come in?). In this case, the words "Posso entrar" (May I come in?) were excluded, reducing the speech from 56 to 42 characters, reaching a rate of 15cps, or 145wpm. Both proposals reduce the speech rate to 180 and 145wpm, by eliminating words that do not compromise the linguistic contents. Text reduction will also depend on the desired subtitle rate. Subtitling companies and cable TV channels in general have their own rules and they inform the desired subtitling rate in characters per second. For the Brazilian free TV there is no text reduction for closed captions. The captions are speech transcriptions, that is, the caption

rate results higher than the speech rate, since additional information is inserted to it. As the results of the research conducted with deaf people from four regions in Brazil proved that the deaf could read subtitles at the three speeds, (ARAÚJO; NASCIMENTO, 2011) the speed of 145wpm being the most accepted one, it is enough for the subtitlers to work the text reduction to reach the 145wpm speed, which corresponds to 14 and 15cps.

If the speech rate is higher than 180wpm and the reduction to 145wpm is not feasible, for it would compromise the audiovisual contents, this reduction may reach 160wpm (16cps) or 180wpm (17 and 18cps). It is important to stress that subtitles with 160 and 180wpm tested with deaf people in Brazil, were in accordance with the technical and linguistic parameters for subtitling, thus the reason we think they had an efficient reception. This way, we believe that an integration of parameters may result in good reception, as well as matching images and subtitles in the three speeds mentioned above. Besides reduction, subtitles for the deaf and hard-of-hearing rely on another linguistic parameter: explicitation, where instead of reducing information, they are added to the subtitle. Explicitation is characteristic to any translated text. Corpus based research by Baker (1996), suggested that every translated text is prone to explaining implicit information. According to Perego (2003, 2011), explicitation has a facilitating function, as it makes the target product easier, simpler, giving more details to the viewer. Silva (2014) verifies this facilitating function in SDH and concludes that SDHs are more explicit than normal subtitles, as they bring additional information. Further explicit

information in SDH are speaker identification and sound effect indications relevant to the audiovisual product. In Brazil, these additions are always written in brackets, as shown by figures 2 and 3.

Figure 2: Identification of speaker in brackets



Source: Short film Uma vela para Dario (2009)  
Archives from LATAV – UECE

Figure 3: Identification of sound effect in brackets



Source: Short film Uma vela para Dario (2009)  
Archives from LATAV – UECE  
When songs are translated, besides being in

brackets, the subtitle may be represented by an eight-note symbol, as shown by figures 3 and 4, respectively. According to Diaz Cintas and Remael (2007), when song lyrics are not relevant to the plot, there is no need to translate them.

Figure 4: Identification of music in brackets



Source: Short film Uma vela para Dario (2009)  
Archives from LATAV – UECE

Figure 5: Identification of music through the eight-note symbol



Source: Short film Águas de Romanza (2002)  
Archives from LATAV – UECE

This statement is corroborated by Araújo (2008)

and Araújo and Nascimento (2011) research. They point out that only those sounds important to follow the plot, or those that influence more directly the setting of the story, should be subtitled. When song lyrics are important within the plot, they should be subtitled using italics, so the deaf will be able to distinguish if it is speech or song lyrics.

The identification of speakers is important for the SDH so that deaf and hard-of-hearing people can distinguish who is speaking, since the presence of two or more speakers at the same time may turn such identification harder. The deaf subjects in the research by UECE (FRANCO and ARAÚJO, 2003; ARAÚJO, 2004; 2007; 2008; ARAÚJO and NASCIMENTO, 2011) stated it was extremely difficult to distinguish who was speaking and therefore they suggested the identification of speakers whenever a change occurred. Moreover, the identification of sound effects is important because it gives clues that help the viewers to construct the film space and, according to Juiller (2006), to get acquainted with the scene. The sounds are responsible for creating significances to the audiovisual product.

The identification of speakers may indicate them by their name. If the speaker has not a name, he/she can be identified by gender, as shown by figures 6 and 7, or physical features.

Figure 6: Identification of speaker by name



Source: Short film O amor na sua violência e na sua Doçura (2007).

Archives from LATAV – UECE

Figure 7: Identification of speaker by gender



Source: Short film Entrevista (2013).

Archives from LATAV – UECE

In the case of figure 6, the subtitle "[Bianca]"



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Abandona o lar” specifies that this is Bianca speaking. Moreover, since the subtitle is in italics, it means that Bianca’s voice is off, that is, we hear it, but we do not see her. As it is a documentary about violence, there are many “offs” while images are shown. In the case of figure 7, the subtitle “[Mulher] Entra e fecha a porta” specifies that it is the woman speaking in the scene. Even though it is a purposely dark scene, it is possible for the translator to distinguish, from the physical features and the tone of voice, that it is a woman speaking. For the viewer it is possible to know, through this identification, that the woman’s name was not revealed. This way, the use of brackets and italics is crucial for the identification of speakers and sound effects.

To offer in detail the sound effects that may be encountered in SDH, we present a classification proposed by Nascimento (2013), that analyzed how such sounds are translated in Brazilian films. The researcher identified: manmade sounds: those originated from actions characteristic to human beings; sounds created by objects: those produced by objects, even if handled by a human being; animal sounds: those coming from any animal; nature sounds: those caused by the elements – wind, thunder, rain, etc.; fictional sounds: those with unnatural origin or their origin is not identifiable; silence: sound fading, to highlight silence; musical instrument sounds: those produced by any musical instrument; non diegetic music: one which is not originated in the film action; diegetic music: one coming from the place of action, even if it comes from the radio or the television, or that is not visible; qualified music: music presenting adjectives or other elements that indicate their function in the

plot; not qualified music: one that does not define its qualification within the storyline. With Table 7 we will see the sound categories as proposed by Nascimento (2013) and respective examples extracted from SDH of DVD Brazilian films.

Such information should be offered so that the deaf and hard-of-hearing may share information that depend on the auditory channel. Also, according to Nascimento (2013), the translation of sounds effectively contributes to the significance of films with SDH when the subtitler takes into

consideration the function of each subtitled sound, also observing that the subtitle should not attract more attention from the viewer than the sound would actually do.

### 5.3. SDH TRANSLATION ISSUES

To conclude the instructions for the preparation of Subtitles for the Deaf and Hard-of-Hearing (SDH), we will deal with translation issues. These are related to the operational aspects of technical and linguistic parameters of a subtitling. In summary, we will show how to distribute an audiovisual text in subtitles. In the following example, we have a

**TABLE 7: SOUND CATEGORIES**

TYPE OF SOUND	EXAMPLE
Nature sound	[wind blowing, background]
Animal sound	[sheep bleating]
Manmade sound	[walla]
Fictional sound	[thumps]
Sound caused by an object	[knocks on the door]
Silence	[silence]
Musical instrument	[joyful violins]
Non-diegetic music	[dramatic music]
Diegetic music	[classical music]
Qualified music	[thriller music]
Not qualified music	[music begins]

Source: Adapted from Nascimento (2013)



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twenty-second sequence of the documentary *O amor na sua violência e na sua doçura* (2007). The scene shows a female sheriff talking about how women in Ceará [state] suffer with violence. The example below shows in and out time codes, and the sheriff's speech separated by slashes marking the pauses.

TCR
0:01:10,892 --> 00:01:31,205
A mulher cearense ainda é uma mulher muito/ atrelada a.../ vamos dizer assim, a... conceitos, né?/ A padrões, né?/ Por que isso?/ Porque a grande maioria das mulheres que chega aqui,/ o que que a gente percebe?/ Essas mulheres, elas raramente,/ elas vêm diante da primeira agressão. (A woman in Ceará still is a woman too / tied to... / let's say, to... concepts, right? / To standards, right? / And why is that? / Because most of the women who come here, / what do we notice? / These women, they seldom,/ come with the first assault.)

It is a spontaneous statement and it shows some features of marks. In addition, the flow is not continuous, it is garbled. Then, how can we turn this part into subtitles? One should not think that the orality in characters' speech is to be eliminated. There are strong peculiarities of regions, cultures, age, etc. and they are part of the composition of fictional or real characters in documentaries and interviews, for example. The translation of the audiovisual text into subtitles should consider the technical and linguistic parameters that are correlated and should be thought of simultaneously. There is no predetermined order for the procedures, but for the

sake of didactic purposes, we will suggest one. First, we set the in and out timecodes for each subtitle, to achieve speech and subtitle synchronism. Spotting is directly linked to the text segmentation, which in this case, should follow the flow of the sheriff's speech and the cut. In summary, each subtitle, with one or two lines, should contain a text segment according to the breaks in speech and cuts, because if the break coincides with a cut, the subtitle should not invade the next scene.

IN AND OUT TIMECODES	DURATION	SUBTITLE TEXT
00:01:10,492 --> 00:01:13,236	2,7s	A mulher cearense ainda é uma mulher muito (A woman in Ceará still is a woman too)
00:01:13,621 --> 00:01:15,289	1,6s	atrelada a... (tied to...)
00:01:15,483 --> 00:01:17,526	2s	vamos dizer assim, a... conceitos, né? (let's say, to... concepts, right?)
00:01:17,628 --> 00:01:19,593	1,9s	A padrões, né? (To standards, right?)
00:01:20,268 --> 00:01:21,860	1,5s	Por que isso? (And why is that?)
00:01:22,003 --> 00:01:24,511	2,5s	Porque a grande maioria das mulheres que chega aqui, (Because most of the women who come here,)
00:01:24,615 --> 00:01:25,658	1s	o que que a gente percebe? (what do we notice?)
00:01:25,758 --> 00:01:28,335	2,5s	Essas mulheres, elas raramente, (These women, they seldom)
00:01:28,483 --> 00:01:30,765	2,2s	elas vêm diante da primeira agressão. (come with the first assault).

The above subtitles present speech blocks of different sizes and some bring incomplete information. To avoid the

In this case, since the speech flow is garbled by the spontaneous speech of the sheriff, we must be based on longer breaks so that there will be greater linguistic contents in each subtitle, offering greater coherence. Since the twenty-second sequence happens within the same scene, there was no concern about visual segmentation. If we were to follow each pause made by the sheriff, we would have nine subtitles with an average duration of 1,9s, segmented as follows:

telegraphic speech style or a fragmented reading, short speeches may be grouped together in larger blocks, according to longer breaks, offering greater coherence, as per the below example:

IN AND OUT TIMECODES	DURATION	SUBTITLE TEXT
00:01:10,492 --> 00:01:13,441	2,9s	A mulher cearense ainda é uma mulher muito...
00:01:13,552 --> 00:01:15,905	2,3s	atrelada a... vamos dizer assim,
00:01:16,083 --> 00:01:19,603	3,5s	a conceitos, né? A padrões, né?
00:01:20,268 --> 00:01:21,860	1,5s	Por que isso?
00:01:22,003 --> 00:01:25,572	3,5s	Porque a grande maioria das mulheres que chegam aqui, o que que a gente percebe?
00:01:25,741 --> 00:01:30,595	4,8s	Essas mulheres, elas raramente, elas vêm diante da primeira agressão.

By setting the timecodes according to longer pauses, we have six subtitles, instead of nine, with an average duration of three seconds, and the last one with almost five seconds. In this case, the last subtitle had a duration longer than four seconds, to unite greater linguistic contents. Depending on the circumstances, subtitles with longer duration may facilitate their reading, because having as a basis this example of spontaneous speech, and this specific part with a fragmented speech, greater linguistic contents may warrant greater consistency. Timecodes set as per the synchronism between speech and subtitle, we go on to the linguistic edition that will depend on the desired subtitle rate and the syntactic and semantic structure. For this case, let us consider the speed of 180wpm or 17-18cps. If the subtitle rate is less or equal to 18cps, there is no need for the linguistic edition; however, there are cases where the linguistic edition is necessary to guarantee information consistency, even when the subtitle speed allows its reading. Subtitle rate, as previously explained, is obtained from the division of characters per second. The number of characters and the duration of the subtitles are generally given by subtitling software, but here we will calculate it manually,

with information taken from the SubRip (.srt) file. The table below gives information about in and out timecodes, duration, number of characters, subtitle speed and subtitle text.

IN AND OUT TIMECODES	DURATION	NBR. OF CHARACTERS	SUBTITLE RATE	SUBTITLE TEXT
00:01:10,492 --> 00:01:13,441	2,9s	42c	14,4cps	A mulher cearense ainda é uma mulher muito...
00:01:13,552 --> 00:01:15,905	2,3s	31c	13,4cps	atrelada a... vamos dizer assim,
00:01:16,083 --> 00:01:19,603	3,5s	34c	9,7cps	a conceitos, né? A padrões, né?
00:01:20,268 --> 00:01:21,860	1,5s	13c	8,6cps	Por que isso?
00:01:22,003 --> 00:01:25,572	3,5s	80c	22,8cps	Porque a grande maioria das mulheres que chegam aqui, o que que a gente percebe?
00:01:25,741 --> 00:01:30,595	4,8s	69c	14,3cps	Essas mulheres, elas raramente, elas vêm diante da primeira agressão.

From the six subtitles, only one has a speed above 18cps, the fifth subtitle - "Porque a grande maioria das mulheres que chega aqui, o que que a gente percebe?", with 79 characters shown for 3,5 seconds. According to Diaz Cintas and Remael (see Table 1), only 62 characters are allowed for 3,5s. This way, we must eliminate 17 characters from this subtitle. One option is to cut all the information after the comma - "o que que a gente percebe?", with 28 characters, for this is a redundant question, because the answer will be given with the following subtitle anyway. After this elimination, the subtitle has 51 characters: "Porque a grande maioria das mulheres que chega aqui". When we analyze the other subtitles, although their duration does not exceed 18cps, we notice in some of them that the linguistic edition is necessary, because the text is full of orality features and incomplete information that may influence

information consistency. Let us see the third subtitle: "a conceitos, né? A padrões, né?" The interrogation "né?" is a contraction for "não é?", frequent in oral language. These orality features may be taken out to prevent an awkward reading (but when orality features define and locate characters, they are to be maintained). Thus, the resulting subtitle would be: "a conceitos, a padrões". The sixth and last subtitle also needs edition, as the subject "Essas mulheres" is repeated with the pronoun "elas". This repetition is unnecessary, and it can be eliminated from the subtitle. Besides, the previous subtitle "Porque a grande maioria das

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mulheres que chega aqui” is already mentioning “essas mulheres”, therefore, all other references can be deleted. So, the sixth subtitle, after a linguistic reduction, becomes: “raramente vêm diante da primeira agressão”.

After spotting and reduction of subtitles, we will deal with the linguistic segmentation. Each subtitle should have one or two lines. The amount of information given by each line will depend on the syntax and semantics and the number of characters per line, so that each subtitle line will present information that may be easily understood when shown. Let us see the result for the six subtitles after timing and reduction:

IN AND OUT TIMECODES	DURATION	CHARACTERS	SUBTITLE RATE	SUBTITLE TEXT
00:01:10,492 --> 00:01:13,441	2,9s	42c	14,4cps	A mulher cearense ainda é uma mulher muito...
00:01:13,552 --> 00:01:15,905	2,3s	31c	13,4cps	atrelada a... vamos dizer assim,
00:01:16,083 --> 00:01:19,603	3,5s	23c	6,5cps	a conceitos, a padrões.
00:01:20,268 --> 00:01:21,860	1,5s	13c	8,6cps	Por que isso?
00:01:22,003 --> 00:01:25,572	3,5s	52c	14,8cps	Porque a grande maioria das mulheres que chegam aqui
00:01:25,741 --> 00:01:30,595	4,8s	42c	8,7cps	raramente vêm diante da primeira agressão.

To distribute the textual information of each subtitle in one or two lines, it is necessary to maintain information blocks in each line. These information blocks are comprised by phrases or clauses, whose syntactic structures are semantically united, so they must remain on the same subtitle line. Let us see a segmentation proposal for the six subtitles. As all of them already have timecodes and were edited, our concern now is how to distribute the information of each subtitle per line. The first subtitle “A mulher cearense ainda é uma mulher muito...”, has 42 characters, so it should be distributed in two lines because it exceeds the maximum of 37 characters per line. The segmentation may occur between the noun and verb phrases, with the following result:

### A mulher cearense ainda é uma mulher muito...

The second subtitle – “atrelada a... vamos dizer assim,” has 31 characters and may have one line, since it does not exceed the 37 characters. However, since there are two distinct information, not united semantically, this subtitle can also have two lines:

#### (option 1) atrelada a... vamos dizer assim,

#### (option 2) atrelada a... vamos dizer assim,

The third subtitle – “a conceitos, a padrões”, and the fourth subtitle – “Por que isso?”, have 23 and 13 characters respectively, and they bring a sole

information block, therefore, they should contain only one line.

### a conceitos, a padrões.

#### Por que isso?

The fifth subtitle – “Porque a grande maioria das mulheres que chega aqui”, has 51 characters, thus it should appear with two lines. The segmentation may occur between the noun and verb phrases, as follows:

### Porque a grande maioria das mulheres que chegam aqui

The sixth subtitle – “raramente vem diante da primeira agressão”, has 42 characters and it should have two lines. The segmentation may be made between the verb and prepositional phrases, as follows:

### raramente vêm diante da primeira agressão.

Let's see the translation proposal for the analyzed part:

IN AND OUT TIMECODES	DURATION	CHARACTERS	SUBTITLE RATE	SUBTITLE TEXT
00:01:10,492 --> 00:01:13,441	2,9s	42c	14,4cps	A mulher cearense ainda é uma mulher muito...
00:01:13,552 --> 00:01:15,905	2,3s	31c	13,4cps	atrelada a... vamos dizer assim,
00:01:16,083 --> 00:01:19,603	3,5s	23c	6,5cps	a conceitos, a padrões.
00:01:20,268 --> 00:01:21,860	1,5s	13c	8,6cps	Por que isso?
00:01:22,003 --> 00:01:25,572	3,5s	52c	14,8cps	Porque a grande maioria das mulheres que chegam aqui
00:01:25,741 --> 00:01:30,595	4,8s	42c	8,7cps	raramente vêm diante da primeira agressão.

The proposed subtitles were made taking into consideration the technical, linguistic and translation parameters for subtitling, but, as well as the remaining modes of translation, subtitling and SDH are subjective, and may present other results, even when made within the same parameters. This translation proposal presents practical solutions for composing and editing subtitles, showing how to operate parameters that should be harmonized to contribute to effective reading. This way, these instructions should be considered as a guide for the preparation of subtitles for the deaf and hard-of-hearing in Brazil.

#### 5.4 MODES OF SUBTITLE DISPLAY FOR FILMS, DOCUMENTARIES AND TV SERIES

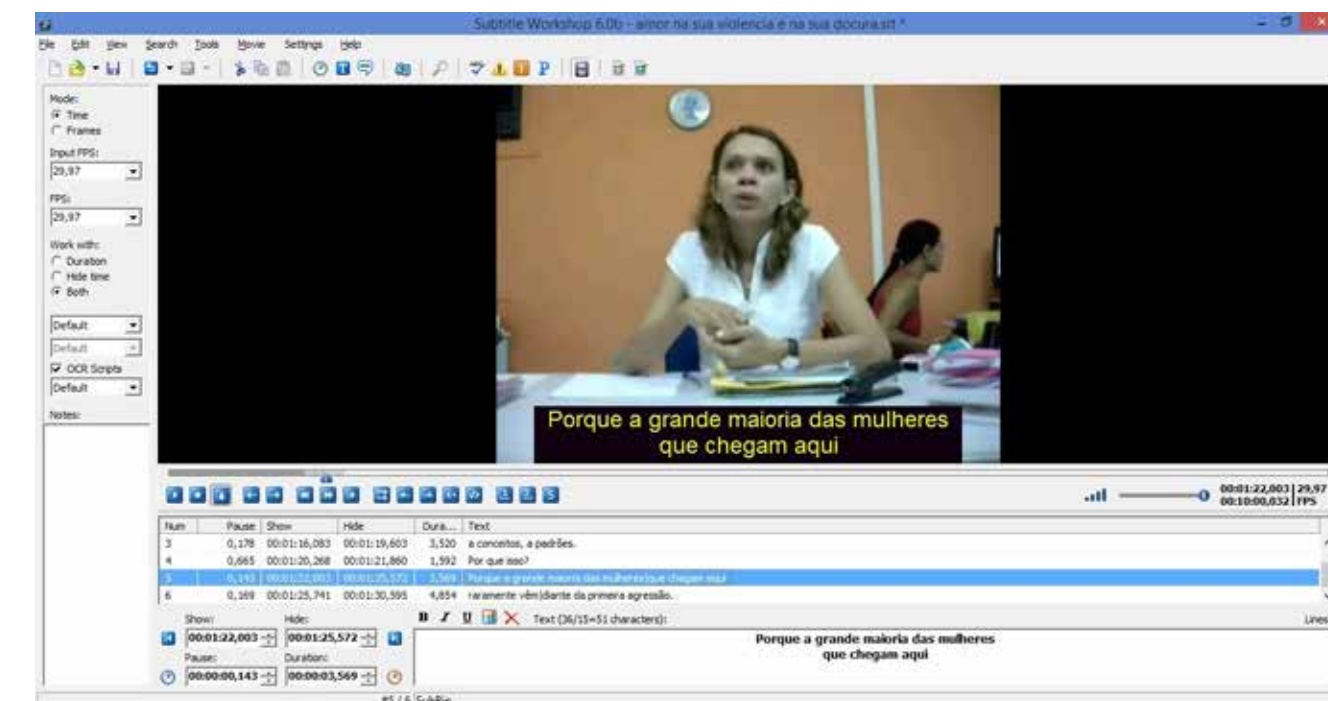
Until now, we dealt with the preparation of SDH from a parameter viewpoint. However, nowadays such preparation cannot be detached from a digital

text file containing in and out timecodes. This text file should be prepared in accordance with the subtitle display or screening mode, be it for the cinema, TV, DVD, and other media, such as the internet.

For cinema, DVD and internet, the subtitles are made with a subtitling software that allows their timing, translation and visualization. As an example, we will use a software named Subtitle *Workshop 6.0b (SW)*, because as it is freely downloaded, it is the most commonly used by subtitlers and subtitling companies in Brazil. SW was developed by URUsoft – <http://www.urusoft.net> – and it is found in its various versions (2.51, 4.0 and 6.0).

At the VIDEO menu, we can load the film, and at FILE we load existing subtitles, or we can begin a new file. The subtitles can be previsualized on the film as they are being made. It is also possible to choose the subtitle format (font, color, size configurations) at SETTINGS or by simply pressing the right button of the mouse. In addition to that, at right corner of the screen, the total and partial duration of the film is indicated. The lines at the lower left side of the screen bring the in and out timecodes, besides the duration of the subtitle. SW generates a file that can be used together with many types of video editing programs, for Windows platform, either professional or amateur (free software), as it has a variety of file extensions

Figure 8 shows the SW screen, version 6.0b.



Source: LEAD Archives



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compatible with such programs. For other operational systems, such as Mac OS or Linux, the creation of subtitles is similar, but file extension is different and many times they are compatible only with subtitle editors and videos adequate to the original operational system. It is advisable to always check the interface of subtitle editors and video editors, according with the operational system used.

For television, the so-called closed captions are made in a different way. Usually they are made through Stenotyping or Respeaking. Stenotyping is a high-speed typing process by means of a special keyboard with less keys that registers letters and groups of phonemes with less keystrokes than a conventional keyboard. While Respeaking is a process where a software recognizes voices and produces the text for subtitles, simultaneously and live. The software does not recognize the voice of the narrators themselves but a previously calibrated voice. For this reason, there is a professional who says again or repeats what is being said by the narrator. Both Stenotyping and Respeaking are connected to the editing station and the subtitles are broadcasted online and on real time through the TV signal, being this the reason for a lack of synchronism between subtitles and speech. They may contain errors.

For prerecorded TV shows, as it happens with series and documentaries, the subtitles can be previously prepared (off-line) and then it is possible to insert the signal for those subtitles directly into the media. This means that whenever the show is broadcasted again, the subtitles will be automatically reproduced, with no need for Stenotyping or Respeaking processes in real time. This off-line insertion enables a technical and linguistic edition

of subtitles, minimizing possible text problems and lack of synchronism.

After discussing the making of subtitles for cinema, TV, DVD and other media, let's talk about their display/screening mode. For cinema, subtitles can be projected in real time, as is the case of surtitles; they can be laser burned-in on the film itself, as with the analogic projection, and they can be synchronized with the video, in the case of the digital projection.

The projection of surtitles can be made from a projector exclusive for the subtitles or another device capable of displaying the subtitles in real time, as the LED curtain display, that must be connected to a computer containing the subtitles. And for subtitles to synchronize with speech, it is necessary the presence of a professional (a spotter or releaser) to release each subtitle at the right time. To produce this kind of subtitles, the same technical and linguistic parameters for TV and DVD are used. They are prepared using the same subtitling software, but then they are individually pasted as slides, to be manually released.

For analogic projections, it is a computerized process that depends on a specific equipment to that end, where the film is positioned and released frame by frame for the engraving of subtitles. From the digital subtitle file, the software sends information to the equipment that emits light beams directly on the acetate. The beams "burn" precisely the acetate through the frames. The process results in the engraving of the subtitles on the film's copy, and it is an irreversible process. When it is a digital projection, which is the current mode, subtitles are synchronized with the video through a media reproducer software. With this process, there is no need to burn-in the subtitles on

the video. Both video and subtitle files are opened at the media reproducer software that shows the subtitled video. In general, this type of software allows subtitle settings in accordance with desired format, size, color and font.

The insertion of subtitles for DVD depend on an authoring software. It is for the creation of a DVD and allows merging various media, such as videos, audio tracks, interactive menus, data and subtitles. All of the resources available should be optional, that is, they could be activated or deactivated following the need of each user. This way subtitles in different languages, including SDH, can be inserted into one DVD. The subtitles must have a digital format, with an extension compatible with the authoring software.

The insertion of subtitles in other media, such as the internet, may be made through their permanent recording on video, and through the closed caption system, where subtitles can be opened or not. For both modes, it is necessary a digital file with in and out timecodes. For the permanent recording of subtitles, a software with editing and video adjustment tools is used, allowing the insertion of subtitles. Once the subtitles are definitely recorded on the video, the user will not be able to deactivate them. As we have seen, the preparation of a subtitle follows similar technical and linguistic parameters, even for different media as cinema, TV, DVD and the internet. However, the display/screening mode of subtitles varies for each medium, which, in turn, determines the format and extension of the subtitles and specific computer resources. We have reached the end of the Guide for Accessible Audiovisual Productions, reinforcing the importance of harmonizing technical, linguistic and

translation parameters for SDH, in order to offer the best subtitle to the audience. The subtitling suggestions we presented throughout this guide and all the comments were based on the authors' professional experience and on research conducted both in Brazil and in Europe. However, but they are not to be viewed as the sole possibility. As previously mentioned, subtitling, as well as SDH, are translation modes and, like every translation, they are subjective and, therefore, susceptible to other translation possibilities. We hope we can contribute to the consolidation of this technique for the Brazilian audiovisual field, and we wish this guide will be able to offer, in a simple and didactic way, the minimum knowledge for the execution of the technique.

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## 6.1 REFERENCES OF FILMS

ÁGUAS de Romanza. Direção: Patricia Bahia e Glaucia Soares. Ceará, Brasil, 2002, 1 DVD (10min), color., LSE, audiodescrição e menus com audionavegação em português.

**A ENTREVISTA.** Direção: Marcio Catanho e Sara Benvenuto, 2012, 1 DVD (9min), color., LSE, audiodescrição e menus com audionavegação em português.

**O AMOR** na sua violência e na sua doçura. Direção: Sara Benvenuto. Ceará, Brasil, 2007, 1 DVD (10min), color., LSE, audiodescrição e menus com audionavegação em português.

**O PERU** de Natal. Direção: Soraya Alves. Ceará, Brasil, 2014, 1 DVD (13min), color., LSE, audiodescrição e menus com audionavegação em português.

**UMA VELA** para Dario. Direção: Soraya Alves. Ceará, Brasil, 2009, 1 DVD (12min), color., LSE, audiodescrição e menus com audionavegação em português.

## 7. CONDUCTING TEAM

### Idealized by:

**Sylvia Bahiense Naves** – Technical Advisor for Audiovisual Accessibility for the Audiovisual Department of the Ministry of Culture. Brazil's focal point at RECAM – Reunião Especializada das Autoridades Cinematográficas e Audiovisuais do MERCOSUL, between 2013 and 2016. In 1973, started working for Cinemateca Brasileira, having acted as its Managing Director. In 2003, participated in the FIAF – International Film Archive Federation board. From 1987 to 2015, participated in several

FIAP conferences in Berlin, London, Seoul, Liubliana, Rabat, Los Angeles, Hanoi and Buenos Aires, São Paulo, Stockholm and Helsinki, Madrid. In 1980, was the president and member of the Cinema Committee of the Culture Department of São Paulo State. In 1973, was awarded with Prêmio Governador do Estado for the sound restoration of the film Ganga Bruta by Humberto Mauro, from 1933. Cinema B.A. from the Escola de Comunicações e Artes da Universidade de São Paulo (1972).

### The organizing team (in alphabetic order):

**Carla Mauch**, General Coordinator for OSCIP [NGO] Mais Diferenças – Educação e Cultura Inclusivas. Pedagogue specialized in intellectual disability and an expert in Assistive Technology, acts in the design, consultancy and management of projects in Education and Inclusive Cultures, in partnership with public, private and third sector entities. Social Entrepreneur for Ashoka, leader of the Social Inclusion Network of CETI-D (Centro de Excelência em Tecnologia e Inovação em Benefício das Pessoas com Deficiência) of the Department of Rights of the Person with Disabilities and member of the Advisory Council of DPESP Internal Affairs.

**Charles Rocha Teixeira**, Literature graduate student at Universidade de Brasília, where he also is Associate Professor at the Foreign Languages and Translation Department. He develops research in the audiovisual accessibility area with Grupo de Extensão Continua "Acesso Livre", in the following subjects: Theater audio description, Audiovisual translation, audiovisual environment accessibility.

**Élida Gama Chaves**, Applied Linguistic graduate student at Universidade Estadual do Ceará (PosLA/UECE), where she also is Associate Professor at the Modern Languages Department of Faculdade de Educação, Ciências e Letras do Sertão Central (FECLESC). She develops

research in Accessible Audiovisual Translation at Laboratório de Tradução Audiovisual (LATAV) of UECE, with the study group LEAD (Legendagem e Audiodescrição). Her main working subjects are: subtitling for the deaf and hard-of hearing (SDH) and Corpus Linguistics.

**Gabriela Caetano Boaventura**, major graduate in English-Translation from Universidade de Brasília and International Relations expert from the same institution. Working at the Audiovisual Department of the Ministry of Culture, she participates in the preparation and accomplishment of projects referring to the internationalization and accessibility of Brazilian audiovisual contents.

**Lívia Maria Villela de Mello Motta**, doctor's degree in Applied Linguistics and Language Studies from PUC São Paulo. She works as audio describer and audio description teacher since 2005, implementing audio description for shows, films, religious, academic and social events. She coordinated the First Specialization Course in Audio Description for UFJF, and together with Paulo Romeu Filho, organized the first Brazilian book on the theme (AUDIODESCRIÇÃO: TRANSFORMANDO IMAGENS EM PALAVRAS).

**Patricia Tuxi**, graduate student in Linguistic Theory and Analysis at Universidade de Brasília – UnB, where she acts as LIBRAS professor at the Linguistics, Portuguese and Classical Languages Department. Researcher for Centro de Estudos Lexicais e Terminológicos (Centro LexTerm) and Laboratório de Linguística de Língua Brasileira de Sinais (LabLIBRAS) da UnB. She works in the following areas: Language Teaching, with emphasis on LIBRAS, Translation and Interpretation. She develops research in Lexicon and Terminology of LIBRAS.

**Raphael Pereira dos Anjos**, master student in Translation Studies at Universidade de Brasília, where he also is a LIBRAS Translator and Interpreter. He develops research in LIBRAS





translation and interpretation, acting in the following fields: Translation in Mediatic Context and Cultural Translation and Interpretation. As a LIBRAS Translator and Interpreter, he acts in educational, conference and multimedia contexts.

**Saulo Machado Mello de Sousa**, Linguistics master from Universidade de Brasília – UnB (2015), and professor at the same institution. Cinema reviewer for *Crônica de Cinefilia* and director of the short documentary *Universidade para Todos?*, released in 2013. He has experience in Linguistics, Culture and Arts (with focus on cinema, theater and literature). He works mainly with: Cinematography, LIBRAS, Accessibility, Bilingual Education for the Deaf and Linguistic Policies of Sign Language.

**Soraya Ferreira Alves**, doctor's degree in Communications and Semiotics from Pontifícia Universidade Católica, São Paulo – PUC-SP; PhD on audio describer education from Universidade Estadual do Ceará (UECE). Associate professor at Universidade de Brasília – UnB, linked to the Foreign Languages and Translation Department and to the Postgraduation Program in Translation Studies, where she acts mainly in literary and audiovisual translation. She is the coordinator of the research group in Audiovisual Translation, focusing on audio description for people with visual impairment. She is a audio describer.

**Vera Lúcia Santiago Araújo**, professor of Postgraduation Programs in Applied Linguistics and Education at Universidade Estadual do Ceará; level 2 researcher for CNPq. She has a doctor's degree in Modern Languages from USP (2000) and PhD from UFMG (2008). She has research in Accessible Audiovisual Translation, and she deals mainly with subtitling for the deaf and hard-of-hearing (SDH), audio description (AD) and AVT and teaching.

**Virgílio Soares da Silva Neto**, master student of the Translation Studies Postgraduation Program at Instituto de Letras da Universidade de Brasília. He

presently works as a Translator and Interpreter for Universidade de Brasília – UnB, at the Linguistics, Portuguese and Classic Languages Department. Technical member of the technical cooperation between Universidade de Brasília – UnB and Instituto do Patrimônio Histórico e Artístico Cultural – IPHAN, where he develops research in translation and interpretation. He has experience in translation and cultural and artistic interpretation of musicals, plays and the like.

#### **Consultants:**

**Elizabet Dias de Sá**, Coordination Manager for Centro de Apoio Pedagógico, in Belo Horizonte, Minas Gerais, dealing with people with visual impairment. She is a psychologist specialized in education psychology from PUC/MG, with a postgraduation degree in audio description from Universidade Federal de Juiz de Fora (2015). She works with inclusive education and as an audio description consultant in audiovisual products, didactic books, shows and other events.

**Liliana Barros Tavares**, master student in Communications at Universidade Federal de Pernambuco – UFPE. Master's degree in Education and bachelor's degree in Psychology. Audio describer. She works with arts and culture, promoting communicational accessibility and inclusion of the people with visual or hearing impairment.

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