

The social relevance of research to practice:
A study of the impact of academic research
on professional subtitling practitioners in Europe

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Abstract

The relevance of research to practice has long been debated and in recent years, the topic has returned to prominence as academics are increasingly required to demonstrate the impact of their scholarly activity outwith the academy. As the field of Audiovisual Translation is now firmly established as a sub-discipline of Translation Studies and digitalisation has fundamentally transformed subtitling practice, it is timely to explore the contribution that academic endeavours in subtitling make to its professional practice. Work to date has been based on argumentation, with scant empirical evidence and lacking the practitioner's perspective. This study aims to investigate the extent to which academic research in subtitling impacts on professional practice. This mixed method, participant-oriented research surveyed subtitling practitioners in Europe to generate empirical data on the topic for the first time. Drawing on the sociology of the professions and the emerging field of Research Impact, this thesis deconstructs the relationship between research and practice to provide a systematic analysis of the impact of research on practice, based on the professional reality of subtitling practitioners. It highlights shortcomings in previous conceptualisations of research relevance to practice and the findings move the debate from a falsely dichotomous 'theory versus practice' argument towards a revised definition which accounts for a wider, more nuanced understanding of impact. The findings are discussed in terms of their implications for academia, practice, industry and pedagogy.

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Lists of abbreviations

3DTV	Three-dimensional television
A&H	Arts and Humanities
AIDAC	<i>Associazione Italiana Dialoghista Adattatori Cinetelevisivi</i>
Ataa	<i>Association des traducteurs et adaptateurs de l'audiovisuel</i>
ATRAE	<i>Asociación de traducción y adaptación audiovisual de España</i>
AV	Audiovisual
AVT	Audiovisual translation
BOS	Bristol Online Survey
BZO	<i>Beroepsvereniging van Zelfstandige Ondertitelaars</i>
CPD	Continuous Professional Development
DBS	Direct Broadcast Satellite
DHAP	<i>Društvo hrvatskih audiovizualnih prevoditelja</i>
DTS	Descriptive Translation Studies
DVR	Digital video recorder
EBM	Evidence-based medicine
EBMT	Example-based machine translation
EBP	Evidence-based practice
EIM	European Institute for the Media
ERiC	Evaluating Research in Context
ESIST	European Association for Studies in Screen Translation
ESP	Empirical Science Paradigm
ESRC	Economic and Social Research Council
FBO	<i>Forum for Billedmedieoversættere</i>
HDTV	High definition television
HWU	Heriot-Watt University
ICT	Information and communication technology
IMR	Internet-mediated research
IPTV	Internet Protocol Television
KTE	Knowledge transfer and exchange
LAP	Liberal Arts Paradigm
MT	Machine translation
NAViO	<i>Norsk audiovisuell oversetterforening</i>
RBMT	Rule-based machine translation

SDH	Subtitling for the deaf and hard-of-hearing
SEO	Search engine optimisation
SL	Source language
SLS	Same Language Subtitling
SMT	Statistical machine translation
SS	Social Sciences
ST	Source text
STAW	<i>Stowarzyszenia Tłumaczy Audiowizualnych</i>
STEM	Science, Technology, Engineering and Mathematics
T&I	Translation and Interpreting
TL	Target language
TS	Translation Studies
TT	Target text
VoD	Video-on-demand
WPM	Words per minute

Chapter 1 - Introduction

This opening chapter begins by presenting the research topic, gives an overview of the research conducted and then concludes with an outline of the thesis as a whole.

1.1 Introduction to the topic

In 1994 the Commission to the European Communities (1994:1, emphasis in original) declared that:

the information society is on its way. A "*digital revolution*" is triggering structural changes comparable to last century's industrial revolution with the corresponding high economic stakes. The process cannot be stopped and will lead eventually to a knowledge-based economy".

This assertion appears to have proved true, as advances in information and communication technology (ICT) over the past 25 years have led to the emergence of a new economy which is informational, global and connected by digital networks (Castells 2010). These innovations have had a fundamental impact on the audiovisual (AV) industry due to the resulting explosion in the volume and variety of audiovisual materials available, and have altered the ways in which these multimodal texts are produced, distributed and consumed.

With the realisation that linguistic and cultural barriers hamper borderless, global digital communication (O'Hagan and Ashworth 2002), audiovisual translation (AVT) is essential to ensure that citizens can participate in the information society by facilitating global access to digital media. Consequently, AVT plays a pivotal role in the digital age and subtitling is quickly establishing itself as the preferred mode of audiovisual translation (Díaz Cintas 2004a). Because subtitling is by its very nature inherently linked to technology, digitalisation has had important consequences for subtitling practitioners through radical changes to business models, to the division of labour and to professional practices.

While major transformations have been and continue to take place in the practice of AVT, as an academic discipline it is now firmly established as a sub-discipline of Translation Studies (TS) and is a flourishing area of activity. So established, in fact,

that Díaz Cintas and Neves (2015) ask if the time has now arrived for AVT to become a discipline in its own right and stand as an equal to Translation Studies. The recent sociological turn in Translation Studies (Wolf and Fukari 2007) has prompted self-reflection within the field and has sparked debates over the status and nature of TS as a discipline as well as over its relation to wider society. While AVT has contributed to these debates by forcing TS to reconsider fundamental aspects of the discipline in terms of what counts as translation and as a text, the same self-reflection has not taken place in AVT. If the time is now right for AVT to become a discipline in its own right then self-reflection is necessary and it is of vital importance to ask questions about the nature of the field, its contribution to and its relation with stakeholders external to the academy.

In asking itself “why Translation Studies matters” (Gile *et al.* 2010: vii), TS has branded research both irrelevant and ineffective to practice (Gile 2010) and its social relevance has been questioned (Gambier 2005, 2012). Koskinen (2010) asserts that there is a need for a Public Translation Studies to communicate the values, aims and research outputs to those outside the academy and pushes for academic activism to demonstrate the added value TS has to offer. Given the recent changes in the professional translation practice environment, Koskinen (*ibid.*: 23) suggests that the discipline should start from the “pressing social issues” faced by professionals, while Gambier (2012) believes it is imperative to study the economic dimension of translation as part of a sociology of TS, given the structural changes and convergence in the audiovisual and translation markets. As it stands, AVT faces criticisms for its preoccupation with studying technical and linguistic issues that are not unique to AV texts, its prescriptive orientation and its lack of theoretical foundations (Munday 2012). However, these discussions remain largely based on argumentation, with scant empirical evidence and lacking the contribution of practitioners.

In parallel developments, a new concept of research impact is being introduced into research assessment exercises in the UK, and increasingly internationally, in which academics are required to demonstrate not just the contribution to knowledge that their research makes but its wider impact on society. In today’s knowledge economy, research is aligned with economic values and is expected to deliver a return on investment for the funding organisation (Meagher *et al.* 2008). In this context, the social relevance of research is now a major focus of debate as the emphasis moves to

establishing and measuring where its contribution outwith the academy lies. The idea of basing practice on research has been studied for much longer in Science, Technology, Engineering and Mathematics (STEM) disciplines but the investigation of research impact in the Social Sciences, and in the Arts and Humanities in particular, is very much in its infancy (Levitt *et al.* 2010). While research in this field concentrates on gathering empirical evidence of research influence beyond academia, the view of practitioners is noticeably absent as research to date is predominantly from the perspective of academics and research funders, leading to calls to give practitioners a voice in identifying research impacts on practice (Meagher 2013). In addition, due to the fact that the topic is studied across a wide range of disciplines, definitions, indicators, methodologies, frameworks and even terminology are yet to be agreed.

The emerging field of research impact adds a more nuanced element to discussions of the relevance of research outside of the academy. It moves away from a very narrow focus and a false ‘theory versus practice’ dichotomy by encompassing not only the contribution of theory, but also that of research and academia more widely. It forces us to reassess the relationship between research and existing and potential stakeholders who are external to the academy, as well as the contribution that academia can and should make to practice. The advancement of knowledge is particularly important when innovation is high in the practice environment because practitioners are in most need of help when major changes are occurring (Betz 1996; Kaplan 2011; Powell and Owen-Smith 1998). If, as Abbott (1988) asserts, abstraction is key to claiming professional jurisdiction, which is the exclusive right to carry out professional work, what contribution can knowledge in Audiovisual Translation Studies offer to practitioners operating in today’s fast-changing practice environment?

1.2 Introduction to the research

In order to open up a rigorous investigation of the research topic, this study will address the following research questions:

1. What is the extent of the impact of academic research in subtitling on professional subtitling practice, and what are the mechanisms that encourage or inhibit research impact on practice?

2. In what ways does research contribute to the professional practice of subtitling and the subtitling sector?
3. What would practitioners find most useful from research and the academic community to make the relationship more beneficial?

By answering these questions, this thesis aims to:

- contribute to the sociology of Translation Studies by helping to understand the role that research plays in practice and ascertain the value it can add to practice, and more specifically to trigger discussions about the sociology of Audiovisual Translation Studies, and the sociology of subtitling as a profession;
- contribute to the understanding and conceptualisation of research impact on practice in subtitling, and in the Arts and Humanities more generally, and of the mechanisms which engender or inhibit impact;
- make a methodological contribution to Translation Studies in conducting participant-oriented research online in a hidden population.

The specific research goals are formulated in the following objectives, which correspond to each chapter of this thesis:

- to situate the study academically and conceptually by reviewing the developments in subtitling as a profession and as an academic field of research in order to create a space within the sociology of Translation Studies (Chapter 2);
- to provide the theoretical foundations for the discussion of the social relevance of research in subtitling that accounts for the investigation of the impact of research on professional practice (Chapter 3);

- to develop an appropriate methodological approach in accordance with the proposed conceptual framework that enables the study of the contribution of academic knowledge to professional practice (Chapter 4);
- to conduct an explorative, descriptive, mixed method, participant-oriented study which gathers the perceptions of subtitling practitioners on the impact of academic research on subtitling on their professional practice and to present both the quantitative and qualitative results (Chapter 5); and
- to provide a discussion of the results to consider how to conceptualise the impact of research on practice in order to ascertain where the relevance of research to practice lies, and to re-evaluate the relationship between academic research and professional practice in subtitling (Chapter 6).

In order to address these research questions and fulfil the aims and objectives, an explorative, descriptive, mixed method study of subtitling practitioners using survey research was conducted in order to ascertain the impact of subtitling research on professional practice from the perspective of the practitioner. Based on a multidisciplinary theoretical foundation with reference to the emerging field of Research Impact and the sociology of the professions, this study thereby contributes to the social turn in Translation Studies. In particular, it contributes to the sociology of Audiovisual Translation Studies and the sociology of subtitling as a profession by considering the role of academia with relation to practice and where its relevance lies. It also contributes to the field of Research Impact by considering how to conceptualise and measure research impact within the Arts and Humanities from the perspective of one particular group of stakeholders of research (practitioners), in contrast to the dominant focus of studies to date which has centred on the perspective of academics.

1.3 Introduction to the thesis

This chapter concludes with an overview of the thesis and an outline of its structure. Chapter 2 aims to contextualise the research by situating the scholarly activity and professional practice of subtitling academically, and to introduce the theoretical underpinnings of the research. By outlining the state of the art in the professional practice and academic environments in subtitling, this chapter creates a space within Translation Studies to consider the sociology of Translation Studies and the sociology

of the subtitling profession. By reviewing the changes in professional practice and debates in academia about the role of research and its wider relevance outside of academia, it highlights shortcomings in previous conceptualisations of the relevance of research to practice and moves the debate on from a falsely dichotomous “theory versus practice” argument to consider the wider relationship between research and practice.

Chapter 3 develops the theoretical frame of reference in order to account for the investigation of the impact of research on practice by looking towards the emerging field of Research Impact. Current conceptualisations of research impact external to academia and frameworks for its measurement are reviewed, along with notions of knowledge transfer and exchange. The chapter introduces the concept of “jurisdiction” from the sociology of the professions to aid in the understanding of this relationship and makes reference to parallel approaches in TS, which are driven by sociologically inspired frameworks. This will provide a suitable conceptual foundation for the study of the impact of academic research on professional practice and for an investigation of the mechanisms which facilitate or inhibit its impact in order to better understand where the relevance of research to practice lies.

In Chapter 4 the conceptual framework is operationalised into a measurement construct suitable for practically investigating the research topic. This chapter describes the data, details the methodological approach adopted and explains the decision to conduct an explorative, descriptive, mixed method survey design using a questionnaire from a pragmatic perspective to gather the views of subtitling practitioners as to the contribution of academic research to their professional subtitling practice. It also details how the conceptual framework was translated from abstract concepts into concrete indicators to form a questionnaire appropriate for the measurement of the social relevance of research to practice and describes the process of carrying out participant-oriented research online.

Chapter 5 presents the results of the data generation and the perception of subtitling practitioners of the role of academia in their professional lives. It includes a quantitative presentation of the questionnaire’s closed questions accompanied by descriptive statistics, alongside a qualitative analysis of the open questions in the questionnaire to provide empirical evidence of subtitling practitioners’ views on the relevance of academic research to practice.

Chapter 6 takes the analysis to a more theoretical level and discusses the results presented in Chapter 5 with reference to the conceptual framework outlined in Chapters 2 and 3. In presenting the findings of this research, this chapter discusses the extent to which subtitling practitioners perceive academic research as impacting on professional practice and identifies the mechanisms through which impact on practice is achieved, with particular reference to the concept of socially relevant research. The chapter then provides a broader understanding of the professional realities of the subtitling practitioner and of the development of the subtitling profession, and offers a more subtle consideration of the ways in which academic research contributes to the professional practice of subtitling. It then moves on to consider the relationship between research, practice and society more widely and reflects on the broader potential for the ways in which the research and the academic community could impact on practice and help the profession to claim professional jurisdiction. It concludes by arguing for a reconceptualisation of the relationship between research and practice which accounts for a wider, more nuanced understanding of impact other than direct, instrumental impact and suggests what socially relevant research to practice in the field of subtitling may look like.

Chapter 7 concludes this thesis by summarising the main research findings and critically assessing the research project by evaluating how fully the research questions, aims and objectives have been addressed. This chapter highlights the original contribution to the field that this piece of research makes and suggests potential areas for future research.

Chapter 2 – Audiovisual translation and subtitling

This chapter will begin by providing the necessary background to the thesis and move to situate the study academically and conceptually. The literature review will first discuss subtitling and audiovisual translation by examining the specificities of audiovisual texts and audiovisual translation, the characteristics of subtitling and the subtitling process. Secondly, it will outline the impact of digitalisation on the subtitling profession and consumers and the resulting challenges for the profession. Finally, it will consider research in subtitling by highlighting the research trends to date, the criticisms over the social relevance of this research and the emergence of a sociological turn in Translation Studies.

2.1 Subtitling and audiovisual translation

The huge impact that audiovisual texts have on today's society should not be underestimated. AV texts are an increasingly important form of intercultural communication due to the high numbers of people reached through media such as television, DVD and the Internet, the large quantities of translated products that cross over to other cultures and the immediacy of their reception (Díaz Cintas 2004a). Audiovisual translation is a powerful resource for bridging the gap between cultures and communities in today's multicultural, globalised society; however, it also has the potential to be a double-edged sword and act as a political and manipulative tool that serves to emphasise differences and perpetuate stereotypes (Díaz Cintas 2009). Yet in spite of its significance to society, AVT remained largely unexplored as an academic discipline until only twenty years ago and struggled to find its place within Translation Studies. There can be no denying that Audiovisual Translation is now a firmly established sub-discipline within Translation Studies and as technology continues to advance rapidly, it is an exciting and dynamic field which offers much potential for fruitful research. Indeed, Díaz Cintas and Neves (2015) now ask whether the time has arrived for AVT to become a discipline in its own right and an equal to Translation Studies. This section will detail the necessary background to this study by giving an overview of audiovisual translation and the audiovisual text, the characteristics of subtitling and the subtitling production process.

2.1.1 *Audiovisual translation and the audiovisual text*

Audiovisual translation has been practised as a profession since the arrival of cinema and its earliest form has been traced back to the translation of intertitles in silent movies, beginning with Edward S. Porter's film *Uncle Tom's Cabin* in 1903 (Marleau 1982). The arrival of sound films in 1927 threatened hopes of cinema becoming a “moving picture Esperanto” (Lindsay 1916: 177) that could transcend linguistic boundaries due to the universality of the image, as well as the revenues of production and distribution companies, if new methods of translating these ‘talkies’ were not found. Consequently, the studios began translating these audiovisual films and the first attested showing of a sound film with subtitles was the American film *The Jazz Singer* with French subtitles in Paris on 29 January 1929 (Gottlieb 2002).

Before arriving at a definition of audiovisual translation it is first necessary to define the object of translation in subtitling, the audiovisual text. This is important in order to establish how AV texts differ from other texts. A text is defined as “a set of mutually relevant communicative functions that hang together and are constructed in such a way as to respond to a particular context and thus achieve an overall rhetorical purpose” (Hatim and Mason 1997a: 224). The communicative function, structure and rhetorical purpose of an audiovisual text are achieved in a different manner to ‘traditional’ written or oral texts. This point was first acknowledged by Reiss (1971: 34) when she distinguished the “audio-medial” text from those intended to be written, spoken or sung. She later replaced this with the term “multi-medial” text (Reiss and Vermeer 1984: 211) to incorporate texts that have visual but not acoustic elements, such as comics. Mayoral Asensio *et al.* (1988) and Delabastita (1989) extended this line of enquiry and established that AV texts are semiotic constructs in which the interaction between the linguistic and non-linguistic elements is important. These scholars distinguished that AV texts comprise different modes (also referred to as sign systems or codes) and channels which interact simultaneously in the production of meaning. A mode is “a socially and culturally shaped resource for making meaning. Image, writing, layout, speech, moving image are examples of modes” (Bezemer and Kress 2008: 171). A channel, in this sense, refers to a sensory channel (acoustic, visual, tactile, olfactory or gustative) through which a message is transferred and is not to be confused with the medium of distribution involved in communication. The medium is defined as “the substance in and through which meaning is instantiated/realized and through which meaning becomes available to others” (*ibid.*: 172). Modes can cut across sensory

channels and one mode can be realised in different media, creating medial variants of one mode, and the range of existing modes represents a hierarchically structured and networked system (Stöckl 2004). Therefore, multimodal texts are:

communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present (ibid.: 9).

As it has already been established that AV texts contain different modes, it can be said that they are multimodal. Accordingly, the definition of an audiovisual text provided by Chaume Varela (2004a: 16) as “a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning” would appear to suffice.

However, there is an important distinction to be made because AV texts are a particular type of multimodal text. Zabalbeascoa (2008: 24; see also Delabastita 1989; Chaume Varela 2000; and Sokoli 2000 and 2009) is more specific and defines an audiovisual text as having two types of signs (verbal and nonverbal) and two communication channels (acoustic and visual) that combine and operate simultaneously in the production of meaning: audio-verbal signs (e.g. dialogue, background voices or song lyrics), audio-nonverbal signs (e.g. music and sound effects), visual-verbal (e.g. captions and written signs) and visual-nonverbal signs (e.g. picture composition and flow). This definition will be employed for the purposes of this thesis.

The acoustic and visual channels are the means by which the text’s message reaches its audience in an audiovisual text, and should not be confused with the modes, the sign systems, that are used to produce its meaning (Delabastita 1989). As Bezemer and Kress (2008: 171) emphasise, “[m]eanings are made in a variety of modes and always with more than one mode”. The relative importance of each sign system can vary from text to text and certain signs can outweigh others depending on the relationship between the different semiotic signs, so it is best to consider the weight of a particular sign in terms of a cline on the verbal/nonverbal - acoustic/visual scales (Zabalbeascoa 2008).

Therefore, AV texts are complex semiotic constructs and it is for this reason that Gottlieb (1997a) refers to them as polysemiotic¹.

There has been confusion and a lack of consensus over terminology over the years as to what to call this mode of translation. Early terms for these translational activities were *cinema translation* (Cary 1960; Caillé 1960) and *film and TV translation* (Delabastita 1989), which focus on the medium of distribution and not the mode of translation, and exclude the translation of AV texts disseminated through any other medium. *Screen translation* (Mason 1989; O’Connell 2004) again focusses on the medium, excludes any live audiovisual performance and can include localisation, which does not concern solely AV texts but static webpages. More recent terms such as *audiovisual versioning* and *transadaptation* (Gambier 2003) would suggest that there is no translation involved at all. Recently, it has been defined in terms of access to audiovisual materials with the term *audiovisual accessibility* (Díaz Cintas *et al.* 2007). Today *audiovisual translation* is the most commonly used term in the academic field (Remael 2010), although *(multi)media translation* (Gambier and Gottlieb 2001) is being increasingly adopted to reflect the many different types of media used in today’s communications. Indeed, Orero (2004: xi) describes AVT as “the academic field which studies the new reality of a society which is media-oriented”. As Gambier (2013) points out, the constant developments in technology, practice and research within the field mean that this list of terms is not definitive and it is likely that others will appear in due course. Zabalbeascoa (2008) also makes clear that the medium through which they are disseminated does not define AV texts and agrees with scholars such as Merino (2001) who assert that AV materials should not necessarily entail the presence of a screen and specifically include stage productions in their definitions. This is why Gambier (2013: 47) often talks about the “audiovisual product or performance”. This view is supported in this thesis. As such, the term *audiovisual translation* will be employed in this project to refer to “the translation of a text that is transmitted through two simultaneous and complementary channels (acoustic and visual) and combines several signifying codes” (Martínez Sierra 2012: 29).

¹ On the basis of their semiotic composition, Gottlieb (1997) defines texts as monosemiotic if they employ only one channel of communication, or polysemiotic if there are two or more parallel channels constituting the text (this applies to all text types); therefore, he defines AV texts as polysemiotic texts which comprise four simultaneous communicative channels: verbal audio channel; nonverbal audio channel; verbal visual channel; and nonverbal visual channel.

Broadly speaking, there are two methods of translating the source text (ST) in the original audiovisual programme: keep it as spoken, or change it to written text. The former is known as revoicing and the latter subtitling. Revoicing is isosemiotic as it replaces voices with voices, while subtitling is diasemiiotic as it replaces voices with text (Gottlieb and Grigaravičiūtė 1999). Revoicing is defined as “the replacement of the original voicetrack by another” (Luyken *et al.* 1991: 71) and can be either total revoicing through dubbing or partial revoicing through voiceover and free commentary. Dubbing, or lip-synchronisation dubbing, is “the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original” (ibid: 73). Voiceover is defined as “the faithful translation of original speech, [in an] approximately synchronous delivery [...] The original sound is either reduced entirely or to a low level of audibility” (ibid.: 80). Free commentary is regarded as one of the oldest forms of revoicing (Gambier 2013) and is an adaptation for a new audience with additions, omissions, clarifications and comments, and is synchronised with the images, not the soundtrack (ibid.).

Subtitling retains the original soundtrack and changes the mode from spoken to written by adding text to the screen (Díaz Cintas and Anderman 2009), and is the focus of this project. It is important to note that subtitling does not always involve translation between languages. The traditional modes of subtitling are intralingual (or Same Language Subtitling (SLS) [cf. Kothari 1999, 2000]), which stays within the same language and does not involve translation; and interlingual, with translation between languages. In countries or communities where there is more than one official language, bilingual subtitles are common, in which two sets of interlingual subtitles are delivered in up to four lines of subtitles, presenting two translated versions of the source text (Gambier 2008). Subtitling and voiceover are considered overt translation, as the original soundtrack is still audible in the background, while dubbing is deemed covert, as the original audio is replaced by the translation (cf. House 1997).

Early attempts at AVT were subtitling, dubbing and making multilingual or ‘double’ versions of these films, often with the same actors, in as many languages as required; however, this latter method was abandoned due to the substantial production costs and criticisms from viewers of poor linguistic quality (Gottlieb 1997a). Today, the most common modes of AVT are dubbing, subtitling and voiceover.

Subtitling and revoicing are post-production activities, but a pre-production mode of AVT is becoming increasingly common. Known as versioning, it includes adaptations, in which a producer buys the rights to a programme and adapts the script to produce a target language version, and formatted versions, where only the rights to the programme format are bought and it is remade entirely in the target country (cf. Gottlieb 1997b). Adaptations generally involve films and TV series, while formatted versions often include game shows and reality TV. Authors such as Pedersen (2010) find it contentious to class versions as translations as they involve more than just interlingual translation, while others such as Gambier (2003) are happy to include these *transadaptations* as modes of AVT.

Audiovisual translation has been subject to continuous debates over the years as to which mode is best, but these disputes have always been based on argument and opinion rather than evidence. This playoff has prompted a generalised division in Europe into dubbing, subtitling and voiceover countries based on an ideology that language and culture coincide with national borders, ignoring all other factors (Gambier 2008). Traditionally, Austria, France, Germany, Italy and Spain dubbed; Belgium, Cyprus, Denmark, Finland, Greece, the Netherlands, Norway, Portugal and Sweden subtitled; while the Eastern European countries of Estonia, Latvia, Lithuania, Poland and Russia employed voiceover (Luyken *et al.* 1991). In practice, the actual situation has always been far more complex and the reasons for the adoption of a certain mode of AVT are many, but it falls to the owners of the distribution rights in each country to decide (Media Consulting Group 2007). While costs for audiovisual translation vary significantly between countries, dubbing is certainly the most expensive as it requires an entirely new cast, script translation plus editing and dialogue writing. However, the cost of AVT does not generally pose an obstacle to purchasing an AV product and the choice of mode usually boils down to the commercial potential of the product, the genre, the budget, audience attitudes, the potential to sell the product to television stations and habit, as many countries have established market preferences (*ibid.*). Coupled with advances in technology, which have blurred preferences for particular modes of AVT, it is fair to say that these divisions between subtitling, dubbing and voiceover countries no longer exist.

2.1.2 *The characteristics of subtitling*

Subtitles are an addition to the audiovisual text (Hofstadter 1997), so the final subtitled product is made up of three components: the original spoken and/or written words, the original images and the added subtitles (Díaz Cintas 2010). This shift in medium from spoken to written language leads to an unavoidable reduction of the source text because, as Ivarsson (1992) points out, in the space of a few seconds, a fast speaker can say two or three times the content that can be included in the subtitles. Consequently, subtitling presupposes an ability to condense, omit and paraphrase (Smith 1998). However, Gottlieb (1994a, 2005a) ascribes much of this reduction to features of spoken language which are difficult to reproduce in writing in a manner that will still make sense to the viewer. Spoken language contains much more implicit language than written texts, whereas in writing almost everything needs to be explicated, while features of speech such as slips of the tongue, pauses, unfinished sentences and ungrammatical constructions along with dialectal, sociolectal and idiolectal features are all difficult to reproduce in writing; therefore, this change of medium means that these features of spoken text will inevitably be lost or become redundant and can be edited out. As Smith (1998) notes, the implicit meaning in spoken language expressed through intonation can never be fully reproduced with the use of orthography such as italics, capitalisation and exclamation marks. However, these norms are increasingly being bent or broken with the use of more creative subtitling and the practices of amateur subtitlers.

The polysemiotic nature of subtitled products means that the effectiveness of subtitles is dependent upon semiotic relations between the linguistic and visual content in order to reinforce the cohesion between all communicative channels (de Linde and Kay 1999). This is often referred to as the temporal and spatial constraints inherent in subtitling. The spatial constraints relate to the physical space available on screen, while the temporal constraints refer to the pace of the soundtrack and dialogue. There is a general lack of consensus regarding the presentation of subtitles on screen, and technological developments mean that norms are continually changing. Authors such as Ivarsson and Carroll (1998) in their *Code of Good Subtitling Practice*, Karamitroglou (1998) and Díaz Cintas (2003) have attempted to establish general subtitling guidelines to encourage quality and consistency; however, these are merely recommendations, and additionally, may be rather outdated given developments in ICT since their publication.

There is a general lack of consensus regarding the spatial presentation of subtitles on screen but in general, for European languages subtitles range from 33 to 40 characters per line, over one or two lines centred horizontally on the bottom of the screen (Karamitroglou 1998; Díaz Cintas and Remael 2007). However, today it is not uncommon to see subtitles ranging from 35 to 43 characters (Díaz Cintas 2010) and in countries such as Japan, subtitles are displayed vertically on the side of the screen (Gottlieb 2005b), and nowadays digital media allows for subtitles to be displayed anywhere on the screen. Temporally, best practice was traditionally dictated by the “six second rule” (Díaz Cintas and Remael 2007: 96-99), whereby subtitles should stay on screen for a minimum of one to a maximum of six seconds, based on the reading speed of 150-180 words per minute (wpm) (Karamitroglou 1998). However, this is now regarded as quite slow and it is not uncommon to apply reading speeds of 180 wpm and for two-line subtitles to stay on screen for a maximum of five seconds (Díaz Cintas 2010).

The polysemiotic nature of subtitled products also explains why subtitling has been regarded in quite a negative light by academia. In particular, the language of many scholars who focussed on the non-linguistic features of subtitling is rather unfortunate and has perpetuated the view of subtitling as a problem or inconvenience, a lesser version of the original. Marleau (1982: 271) first referred to subtitling as “*un mal nécessaire*” [“a necessary evil”], and concentrated on the technological, psychological, artistic-aesthetic and linguistic *problems* inherent in subtitling. In the same year, Titford (1982: 113) coined the term “constrained translation” to describe subtitling as “derived essentially from the constraints imposed by the medium itself”. Mayoral Asensio *et al.* (1988: 356) subsequently extended this concept by making it applicable to other AVT modes as they attempted the first classification of AVT according to the *constraints* present in each mode and deemed it *subordinate* translation. Mayoral Asensio (1993) further developed this concept in subtitling in Spanish. The presence of both source text and target text (TT) simultaneously also means that viewers with a knowledge of both languages are able to compare and pass judgement on quality. This “gossiping effect” (Törnqvist 1995: 49) can result in a “breach of reference” (Pedersen 2007: 35) or an “authenticity problem” (Gottlieb 1994a: 269) if viewers deem the subtitles to differ from the source text, and explains why Díaz Cintas and Remael (2007: 57) refer to subtitling as “vulnerable translation”. However, it could be argued that any translation is ‘constrained’ by its medium (Gambier 2006a), and there are others who believe that

the presence of both source and target texts offers solutions that are unavailable to translators of other texts, because the creation of “intersemiotic feedback” (Gottlieb 1997a: 219) means that in “a polysemiotic context, semantic voids are often intersemiotically filled” (Gottlieb 2005a: 19). In a slightly more positive light, Gottlieb (1994b) described subtitling as “diagonal translation” as it moves in what he regards as a diagonal direction from one language to another and from the spoken to the written mode, while Gambier (2006a) positioned it as “selective translation” as he sees any translation as being constrained by its medium.

Developments in the field and in ICT mean that new modes of subtitling are continually emerging. Subtitles for the deaf and hard-of-hearing (SDH) include extra information about speakers, music and sounds in addition to the dialogue, and employ speaker-colour subtitle association to indicate who is speaking. SDH has traditionally been intralingual (cf. Neves 2005), but recently SDH is also being practiced interlingually (cf. Szarkowska 2013). Audio subtitling employs speech-to-text software known as speech synthesis to ‘read’ subtitles out loud and is useful for those with dyslexia and slow reading speeds as well as the elderly and partially-sighted (Braun and Orero 2010). Audio description, which takes the form of narration in addition to the dialogue to describe for the blind and partially sighted what is happening visually on television programmes, films, theatre and live events (cf. Braun 2007, 2008; Fryer 2010), has recently combined with audio subtitling in an attempt to create a fuller experience for blind or partially sighted viewers (Braun and Orero 2010). Surtitles are subtitles which are placed above a stage or on the back of seats for theatre, opera or other live events such as conferences (Hay 1998). In light of these developments, Gottlieb (2005b: 16, emphasis in original) provides the most comprehensive definition of subtitling and will be employed in this thesis: “*prepared communication using written language acting as an additive and synchronous semiotic channel, as part of a transient and polysemiotic text*”.

2.1.3 *The subtitling production process*

There is a considerable lack of standardisation in the subtitling process because most companies have developed their own procedures, and the process varies according to whether the subtitles produced are for television, DVD, cinema or another format. This leads Pedersen (2010: 12) to talk about the subtitling “situation” rather than process. Terminology is included in this lack of consistency; however, Sánchez (2004: 9-10)

defines the most common terms as employed at her particular subtitling studio in Barcelona:

- Pre-translation: translation of the dialogue list before the creation of subtitles;
- Adaptation: separation and adjustment of the pre-translated text into subtitle units;
- TC-in / TC-out: the time code at which a subtitle begins and ends;
- Coding or Spotting (also known as cueing): capturing of the TC-in and TC-out for all subtitles;
- LTC: Linear Time Code, carried on an audio channel;
- VITC: Vertical Interval Time Code, carried in the image within the interval between frames;
- Simulation: screening of film with the completed subtitles;
- Import: transformation of the adapted text into subtitle format;
- Export: transformation of the subtitles into text format.

Various scholars have outlined the steps involved in the preparation of subtitles with varying degrees of overlap, differentiation and detail (cf. Sánchez 2004; Georgakopoulou 2010; Pedersen 2010). However, the stages as described by Luyken *et al.* (1991: 49) are the most comprehensive: registration of programme information; verification of master and of dialogue list (plus transcription if no dialogue list is provided); production of time-coded working copy; spotting of subtitles; adaption/translation/subtitle composition; insertion of subtitles onto working copy and onto a master copy; review and correction (it is mandatory for a separate editor to carry out this quality control stage if the company is certified to European standards of translation quality BS EN ISO 9000: 2005 and BS EN 15038: 2006); approval; and transmission.

Sánchez (2004: 10) identifies the following combinations as the four most common methods at her studio, which may be carried out by different people including translators, subtitlers and editors depending on time constraints and skills available: (1) pre-translation, adaptation, spotting; (2) pre-translation, spotting, adaptation; (3) adaptation, spotting, translation; and (4) translation/adaptation, spotting; all followed by a two-step revision and editing quality control process by a separate editor. She believes that the fourth combination, when carried out by the same person followed by revision by a second editor, leads to the creation of the highest quality subtitles, but is the least common due to the lack of “subtitling-coherent translators” (ibid.: 17), who are

those possessing both the technical and linguistic expertise required to subtitle, a point that she hopes academia and industry can begin to remedy together.

Subtitles are either *open*, burned on the AV text itself using a laser so that they are visually present at all times, or *closed*, electronically projected onto the film and optional for viewers who choose to display them. Today, most new media such as DVD and digital television provide viewers with closed subtitles (Pérez González 2009), often in more than one language or modality (Díaz Cintas 2013). When subtitles appear on screen, there are three main methods: *pop-on* subtitles appear and disappear as a block; *roll-up* subtitles present as lines rolling up the screen up to three lines in a continuum as the top line disappears when the next appears at the bottom; while *paint-on* subtitles scroll horizontally from the left with each word appearing at a time (ibid.). Additionally, subtitle production and broadcast can be *pre-prepared*, in which subtitles are fully prepared and broadcast in advance; *semi-live*, in which subtitles are pre-prepared and broadcast live with the programme; or *live*, in which subtitles are both prepared and broadcast live with the emission (Georgakopoulou 2012).

Since the latter half of the 1970s the role that technology plays has been increasing rapidly and today it has revolutionised the subtitling process. The late 1970s was a watershed moment for subtitling for the deaf and the hard-of-hearing with the introduction of Europe's first public service teletext service by the BBC in the UK, *Ceefax*, and this technology quickly spread throughout Europe during the 1980s (Georgakopoulou 2010). In interlingual subtitling, traditionally each stage of the process was carried out manually and was commonly split between translators, who were responsible for the translation of the source text into subtitles, and typists and technicians, who were responsible for manually spotting and inserting the subtitle text on the screen and more often than not had no linguistic knowledge (Georgakopoulou 2012). The arrival of personal computers heralded the introduction of electronic subtitling and subtitlers were now equipped with their own dedicated subtitling equipment, consisting of a computer with word processing software and an electronic time code reader, all connected to a videotape recorder with monitor, and by the mid-1980s, this use of time codes had radically altered the process because one person could now carry out all the required tasks (Ivarsson 1992). Today, dedicated subtitling software and digital AV text files mean that one person can complete the whole process. It is important to note that this equipment primarily carries out mechanical functions

and the actual translation of the spoken dialogue remains practically unaided by any tools (O'Hagan 2003) (the use of machine translation (MT) to translate and create subtitles is still very much at the experimental stage [cf. Aizawa *et al.* 1990; Popowich *et al.* 2000; O'Hagan 2003; Piperidis *et al.* 2004, 2005; Melero *et al.* 2006; Armstrong *et al.* 2006; Flanagan 2009; Volk 2008; Volk and Harder 2007; Volk *et al.* 2010; de Sousa *et al.* 2011; Bywood *et al.* 2013]).

2.1.4 *Centralised subtitle production*

Today, subtitling production procedures are generally based on centralised subtitle creation (cf. Georgakopoulou 2009), or centralised cueing (Pedersen 2010). This means that the cueing, also known as spotting or coding, is now done centrally rather than by individual subtitlers to create a subtitle template, which Georgakopoulou (2010: 221) defines as:

a subtitle file consisting of the spotted subtitles of a film done in the source language (SL), usually English, with specific settings in terms of words per minute and number of characters in a row, which is then translated into as many languages as necessary.

Based on his experience of subtitling for television in Scandinavia, Pedersen (2010) distinguishes between a *genesis* file, which is an intralingual subtitle file of the source text in DVD subtitling, and a *master template* file in other situations. The *master template* differs from the *genesis* file in that it has also been translated with subtitles produced (e.g. from the SL into English), then used as a master template. For this reason, it is referred to as a *first-generation translation* made by a *first-generation subtitler*. This template is then given to subtitlers to produce other language versions, known as *second-generation translations* by *second-generation subtitlers*.

The use of templates can offer several advantages. Firstly, templates can result in time and money savings if the segmentation and cueing can be used directly for other translations; secondly, their use opens up projects to translators who have not received specialist training in subtitling or subtitling software; and thirdly, management and quality checks are easily centralised (Georgakopoulou 2012). Additionally, there is a second reader of the subtitled file (the second-generation subtitler) who can spot any errors or inconsistencies throughout the template (Pedersen 2010).

A disadvantage of centralised production has been that in direct opposition to the rise in the volume of both intralingual and interlingual subtitled products required, the timeframes permitted to produce subtitles and complete subtitling projects have decreased while pressure to cut costs has increased. Georgakopoulou (2012) estimates this has resulted in a reduction in prices and turnaround times of around 50% in the past decade for both intra- and interlingual subtitling. This has led to concerns that translation memories or machine translation may be used to translate master templates into other languages, although Pedersen (2010) points out that experiments so far in the Nordic languages have been discouraging, but some companies are using this method combined with drastic human post-editing.

The following section will now turn to a detailed discussion of the causes and effects of these digital developments that have had such far-reaching consequences for the production of subtitles.

2.2 Subtitling in the digital age

Digitalisation is a major new challenge facing audiovisual translation (Gambier 2008), and is also central to this research. Developments in digital technology have fundamentally impacted on both the subtitling profession and consumers of subtitled products, and have created new challenges for the profession. These changes have also had major implications for translation, which, according to Cronin (2013: 1), is “living through a period of revolutionary upheaval. The effects of digital technology and the Internet on translation are continuous, widespread, and profound”. This is particularly true for subtitling because by its very nature it is inherently linked to technology, and is important because subtitling is quickly establishing itself as the preferred method of audiovisual translation (Díaz Cintas 2004a). For this reason, subtitling is set to play an increasingly important role in the digital age. Rapid and constant advances in technology have fundamentally altered the way that AV products are produced, distributed and consumed, while changes in legislation have opened the door to greater accessibility to AV products for minority groups. These changes have led to a huge increase in the volume of AV products that require translation, the creation of new modes of AVT and altered working practices for AV translators. These aspects will each be discussed in turn in this section.

2.2.1 Digitalisation and audiovisual materials

These technological developments have had a profound effect on AV materials. Firstly, the release of the DVD in 1996 had a huge effect on the audiovisual market. Digital technology meant that it was a far more attractive product in comparison to VHS tapes: the image definition and sound quality was far superior; the smaller, lighter discs afforded greater flexibility as DVDs could be more easily transported and played on a range of devices such as DVD players, desktop computers, laptops and portable DVD players; they offered increased durability; they were more interactive as there was the choice to select the running order of different scenes; and the increased memory capacity meant that additional value-added material could be included as well as holding up to 8 dubbing and 32 subtitling tracks (O'Hagan 2007). For these reasons, the DVD quickly replaced VHS as the preferred mode of distribution and consumption for audiovisual material. In addition, back catalogues of productions that had previously been released on VHS were now being re-released on DVD to take advantage of the benefits offered by DVD over VHS, with the result that there was a huge increase in audiovisual materials (Georgakopoulou 2012).

Secondly, the move from analogue to digital television had a major impact on the volume of and demand for audiovisual products. Analogue transmitters worldwide are being switched off and replaced with digital: at the end of 2012, 22 out of the 27 EU member states had completed the digital switch over, along with Croatia, Switzerland, Norway and Iceland, with the remaining countries set to do so by 2015 (European Audiovisual Observatory 2013). As opposed to analogue transmission which broadcast on a single platform, digitalisation has created multiple broadcast platforms that now include digital terrestrial television, Direct Broadcast Satellite (DBS), cable and increasingly Internet Protocol Television (IPTV), available in a combination of both free to view and subscription-based offerings. Additionally, digitalisation offers the possibility to produce and transmit high definition television (HDTV) and three-dimensional television (3DTV) channels. This change to digital television has impacted on the audiovisual industry in two ways. Firstly, it has vastly increased the number of television channels at an international, national, regional and local level, as well as introducing additional HDTV or increasingly 3DTV formats of these channels, and as a result the number of programmes has increased accordingly. Secondly, it has increased the range of programmes necessary to fill these schedules as broadcasters begin to target specific, niche audiences – there are now whole channels dedicated to a wide variety of

genres from cookery to crime dramas to cricket, to name but a few. According to the European Audiovisual Observatory (2013), there were 369 new channels launched in 2012 in the EU alone, with over 40% of these in HD, bringing the total number of television channels in the EU to over 11,000.

It is clear that the Internet is now firmly established as an integral part of everyday life. Connection speeds have increased rapidly as technology has developed from dial-up connections to broadband and now to next-generation fibre optic technology and in 2009, the number of wireless broadband connections overtook fixed for the first time (Organisation for Economic Co-operation and Development 2012). Internet traffic grew at an annual average rate of 140 per cent per year between 1994 and 2010 (International Telecommunication Union 2013: 12) and the number of individuals using the Internet reached the milestone of 2.7 billion people in 2012 (ibid.: 3). Meanwhile, the emergence of *Web 2.0*, which is “a set of principles and practices that tie together a solar system of sites” (O’Reilly 2005: 1), made publishing online much easier than in the previous *Web 1.0* environment where managing online content was time consuming, costly and required high levels of technical expertise (Perrino 2009). *Web 2.0* also made possible “commons-based peer production” (Benkler 2002: 375), a third mode of production, in addition to production based on managerial hierarchies or the market, in which groups of individuals collaborate to create large-scale projects (such as Wikipedia) on the basis of a non-proprietary model (ibid.).

This shift from traditional mass print and broadcast media to a system of horizontal communication networks organised around the Internet and wireless communication has fostered a new multimodal, multichannel system of digital communication that has integrated all forms of media (Castells 2010). The Internet’s tremendous capacity for storing and distributing AV content has had a profound impact on AV products and greatly increased the volume and exchange of AV materials, as well as altering the ways in which these materials are produced, distributed and consumed. Broadcasters are increasingly using the Internet to make their products accessible through live streaming, video-on-demand (VoD) and catch-up television services either directly from their own or other online sharing platforms. As well as these professionally produced materials, platforms such as YouTube can host user-generated content by allowing anyone to upload videos to these sites. The emergence of social media networks, online communities and over-the-top services allow AV content to be distributed instantly at

no cost, while cloud computing offers a platform for storing and accessing material anywhere, on any device. Consequently, multimodal audiovisual content plays a significant role in terms of traffic and sources of income generation on the world's networks: video, particularly via streaming and download, now represents the vast majority of traffic (International Telecommunication Union 2013) while in terms of revenue, advertising now represents the biggest online market as commercial entities adapt to changing consumer behaviour and recognise the increased visibility and search engine optimisation (SEO) that (particularly subtitled) online video content offers, closely followed by computer and video games, online music, film and video as the next most lucrative revenue streams (Organisation for Economic Co-operation and Development 2012).

Hand in hand with the expansion of the Internet is the increase in the volume and variety of Internet-enabled digital devices that can receive audiovisual content (ibid.). In addition to traditional television sets, it is now commonplace for people to regularly use personal computers, laptops, netbooks, mobile handsets, smartphones, tablet computers and handheld multimedia devices to consume AV materials. This has led to a huge increase in new forms of audiovisual products such as eBooks, mobile television, shorter episodes optimised for mobile viewing or *mobisodes*, podcasts, editions of newspapers and magazines optimised for digital devices and applications, or *apps*, as people take advantage of these new methods of access. There has also been a trend towards the increasing convergence of media with ICT and technological developments mean that almost any service can be accessed via any platform (Organisation for Economic Co-operation and Development 2011).

2.2.2 *The impact of digitalisation on the subtitling profession*

These developments have led to major changes in business models as those involved in the subtitling industry respond to the changing market for AV products. The convergence between media and ICT has facilitated globalisation in the AV industry and has led to the distribution chain becoming increasingly international. Power lies with the rights holders to audiovisual materials because customers ultimately want access to the best content, but audiovisual products, drama and film in particular, have always been expensive to make. As broadcasters fought for the rights to programmes to fill the increased number of television channels and hours of scheduling following the introduction of digital television in the early 1990s, the cost for content soared between

1990 and 1995 (European Commission 1998). As only companies operating on a large scale could afford the content, this led to convergence in the audiovisual market as well as greater convergence between broadcasters and telecommunications providers as they sought to take advantage of the ability to sell the same product in several different formats thanks to advances in digital technology (ibid.). This resulted in the major Hollywood production companies creating international distribution chains by either directly controlling distribution in each country or through mergers, acquisitions and alliances with local distributors, as well as greater financial integration between film and television broadcasting companies (Gambier 2003). The cultural industry is now characterised by global media conglomerates: multinational companies with controlling interests in cinema, music, television, publishing and the Internet (Cronin 2003).

Hollywood studios now required companies to produce subtitles in up to 40 languages per DVD simultaneously, and at the same time reduced the time delay between the release of productions in cinemas and on television or DVD due to the increasing threat of piracy posed by the Internet and digital technologies; yet, these studios did not raise the prices they were willing to pay for these subtitling services accordingly (Georgakopoulou 2009). Faced with this increased demand, decreased timescales and no increased fees, local subtitling firms were quickly subsumed into global companies. Operating on a global scale resulted in savings in time and money and increased control over the whole process for several reasons. Firstly, these multinational corporations could control assets, the subtitle files that had been previously created and the rights to which the production houses own centrally; secondly, they could reduce the time delay between releases at the cinema and DVD and thus reduce the threat of piracy; thirdly, it allowed them to minimise administration costs; and finally, it ensured vendors dealt with copyright issues and then passed these back to the studio, making it easier for studios to keep track of their assets (Georgakopoulou 2010). To further minimise costs, increase efficiency and as a result appear more attractive to the big studios, the subtitle production process was centralised through these multinational corporations with the introduction of templates, as detailed in Section 2.1.4.

This centralisation of production led to a decentralisation of labour. The Internet has provided the global infrastructure for electronic commerce (e-commerce) and opened up the translation market to different ways of procuring translation services: e-agencies can broker translations using freelance translators, and clients can now source translation

services directly via the emergence of translation platforms, bidding sites or job portals where freelance translators can now offer and promote their services directly. Companies began to outsource subtitling projects from in-house subtitlers to those working on a freelance basis in an effort to minimise costs, and the introduction of template files opened up the pool of available subtitlers to translators without professional subtitling training or software. While this new division of labour affords greater cost savings and economies of scale for businesses, the “rapid turnaround times and depressed prices” (Carroll 2004) have resulted in greater pressure on subtitlers and it has been reported that companies are increasingly contracting translators based overseas in lower-cost countries and using non-professional translators or inexperienced new entrants to the market who are willing to work for lower rates, which is exerting downward pressure on prices (Abdallah 2003, 2011; Nakata Steffensen 2007; Kapsaskis 2011).

These structural changes have also led to greater fragmentation in the subtitling production process: subtitlers now have less direct contact with the end client and are subcontractors in globalised production networks consisting of multiple intermediaries (Abdallah and Koskinen 2007). This situation is particularly acute in Finland, where the decision to outsource television subtitling from commercial television stations to private subtitling companies has led to widespread unrest among professional subtitlers in the country. Subtitlers have voiced concerns over the working practices of these companies and have raised fears that professionals are being replaced with inexperienced and unqualified student labour who face the possibility of exploitation through their lack of experience, and that the outsourcing process has led to a reduction in the quality of subtitles and the rates of remuneration that these private companies pay (Abdallah 2003, 2011). This has caused subtitlers in Finland to take action by boycotting these subtitling companies, establishing the Finnish Audiovisual Translators’ Forum to bring together freelance subtitlers in collective power, and initiating negotiations between the three major subtitling companies, the Union of Journalists, Translation Industry Professionals and The Finnish Association of Translators, to agree minimum standards for working conditions and payment terms (Forum for Finnish Subtitlers <http://www.av-kaantajat.fi>).

Digital software developments have fundamentally changed professional practices. It seems that the prediction made by O’Hagan in 1996 in her attempt to contextualise the

translation industry in the paradigm shift from industrial to information society was very apt: she coined the term *teletranslation* to define the marriage of “two previously unrelated branches of communication: translation and telecommunication” (ibid.: 13, also 2006) to describe the emergence of a global network in which translators and clients would collaborate through telecommunication systems that would allow them to communicate in real time, as opposed to translation practices previously based on print media and asynchronous communication.

There is now a greater need for “post-print translation literacy” (Cronin 2013: 131): more technological know-how and a wider range of knowledge and skills to be literate in the digital environment (O’Hagan and Ashworth 2002), while the ability to adapt to and familiarise oneself with new tools is particularly important for the translation of audiovisual materials (Gambier 2013). Technology is being increasingly employed in the subtitling process in the search for ever-greater levels of productivity and efficiency in terms of both time and money. In live intralingual (and even interlingual) subtitling, speech recognition technologies are becoming more and more common and respeaking (Romero Fresco 2011), a process in which a subtitler repeats (or ‘respeaks’) the dialogue along with any punctuation marks from which voice recognition software then generates subtitles, is increasingly being employed. Many technical tasks in interlingual subtitling that were traditionally carried out by the subtitler, such as spotting, can now be done automatically by subtitling programmes.

In the search for ever-greater levels of productivity and efficiency, translation memories, corpora (Mattsson 2009; Kalantzi 2009) and machine translation technology are being increasingly employed in the subtitling industry. The two main approaches to machine translation today are rule-based machine translation (RBMT) and corpus-based machine translation (CBMT), the latter which operates on the two paradigms of example-based machine translation (EBMT) and statistical machine translation (SMT) (Forcada 2010), and all approaches have been applied to subtitling, as will be shown below.

The first case of using RBMT in subtitling was in Japan in the late 1980s where the STAR system was developed to generate Japanese subtitles on English language news programmes and to produce rough Japanese subtitles for the newswire translation service (Aizawa *et al.* 1990); however, as this is no longer used it shows that a workable

system was not found. Popowich *et al.* (2000) created the *ALTo* system to translate subtitles from English into Spanish on North American Television and recorded interim results showing “70% of the translations would be ranked as correct or acceptable, with 41% being correct” (ibid.: 337). The project resulted in a practical real-time translation system that was intended to be sold by TTC Communications as a consumer product; however, the company went out of business before the product reached the market (Volk *et al.* 2010). Another commercial product is Vox Frontera, Inc.’s TranslateTV, which uses machine translation to translate English into Latin American Spanish subtitles for the US Hispanic populations. Despite its commercial success and the many awards it has received, Díaz Cintas (2005: 11) denounces the quality, deeming it “dangerous” and “threatening” to the Spanish brain, while Díaz Cintas and Remael (2007: 21) add that “if the examples shown on their website are meant to be the flagship of their trade, the situation becomes worrying”. The 2002-2004 IST/MUSA (Multilingual Subtitling of Multimedia Content) project (Piperidis *et al.* 2004, 2005) combined speech recognition technology, text analysis, translation memory tools and an RBMT system to convert speech to transcribed text and then generate subtitles and achieved acceptability rated at 45-55%. The European Commission’s eTITLE project combined speech recognition, translation memories, automatic free online machine translation and sentence shortening to create multilingual subtitles between English, Spanish, Catalan and Czech and recorded a time saving of 17% when using the system combined with post-editing (Melero *et al.* 2006). O’Hagan (2003) combined translation memories with machine translation between English and Japanese in a preliminary study to see if the technology could help alleviate the time pressure on subtitlers, and posted mixed results (80% of subtitles were deemed intelligible in one experiment and 50% in another), but it highlighted topics of interest and led to further exploration.

Adopting a CBMT approach, Armstrong *et al.*’s (2006) MovRat project looked at the use of EBMT in DVD subtitling from English into German and Japanese; however, the authors did not discuss the quality of the subtitles. It acted as a pilot to the work by Flanagan (2009) who studied the evaluations of EBMT subtitles from English into German of the Harry Potter films and found that the subtitles generated were deemed intelligible and acceptable to a certain degree, highlighting the need for greater human evaluation. Volk (2008) used a corpus of Swedish and Danish to machine translate film subtitles and found that post-editing of automated subtitles by a translator reduced the overall translation time compared to a translator generating the subtitles. Using SMT,

Volk and Harder (2007) and Volk *et al.* (2010) applied this technology to the translation of film and television subtitles from Swedish into Danish and later Norwegian, which has so far resulted in efficiencies of around 25% in productivity and the system is currently being used commercially in a Scandinavian subtitling company. de Sousa *et al.* (2011) studied the efforts of post-editing SMT subtitles in the Portuguese-English pair and found average gains in productivity of 40% compared to subtitles prepared from scratch. The EU's SUBtitling by MACHine Translation (SUMAT) project aimed to develop an online subtitle translation service in nine European languages combined into 14 language pairs to provide a tool that can semi-automate the subtitle translation process to make it more efficient and productive, posting preliminary results of 40% productivity gains (Etchegoyhen *et al.* 2014). The main problem with CBMT approaches is that building large enough corpora for study has so far proved difficult because subtitles are the intellectual property of the subtitling companies who are reticent to give access to these assets, wanting to protect their financial interests from competitors (Georgakopoulou 2012).

2.2.3 *The impact of digitalisation on consumers*

The effects of digitalisation have impacted profoundly not just on the subtitling profession, but also on the consumers of subtitled products. Firstly, accessibility, defined by Clark (2002: 37) as “making allowances for characteristics a person cannot readily change”, has become central to audiovisual translation in recent years (Gambier 2003, 2013), because everyone must have equal access to this increased volume of information sources in order to fully participate in today's digital society. Around 15% of the world's population, some one billion people, live with some type of disability (International Telecommunication Union and G3ict 2011: i) and these functional impairments can impede access to AV material. Gambier (2003, 2013) extends accessibility to be not only an issue of legality and technicality, but as one of optimising the user-friendliness of AV material, software, websites and other applications (Gambier 2013). Lobbying has led to legislation at national and international levels² to help ensure that viewers with sensory impairments have access to audiovisual products, as well as leading to the appearance of new modes of AVT such as intra- and interlingual subtitling for the deaf and hard-of-hearing, audio description and audio subtitling, as described in Section 2.1.2. Accessibility also means ensuring people of all

² Legislation at EU level is currently in the process of being written in the form of the EU Accessibility Act.

ages can access audiovisual materials, taking into account the fact that different age groups may have difficulty in following people talking very quickly while young children may not yet have acquired the reading skills necessary to read subtitles. However, focusing on accessibility as a basic human right for viewers with disabilities is to take a narrow view. Based on the above definition provided by Clark (2002), accessibility also extends to ensuring that as many speakers of other languages have linguistic access to AV materials. Audiovisual translation allows AV products to cross borders and offers viewers a glimpse into other cultures and the chance to experience these wherever they may be in the world. This is particularly important in countries which are multicultural and linguistically diverse through the existence of more than one official national or regional language, local dialects or large immigrant or refugee populations: in these situations, access to audiovisual materials is imperative for social inclusion (Looms 2010) and to respect the language rights of all citizens (Kruger *et al.* 2007).

Secondly, digitalisation has broken the hold of the audiovisual industry with regard to the creation and distribution of subtitled materials. Digitalisation has empowered individuals to engage through media and networks in the new digital economy (Hartley 2009), and there is an increased collective participation and sense of community spirit online, facilitated by “the combination of intense local and extensive global interaction” or “glocalization” (Wellman 2002: 11), which has important implications for the audiovisual industry. The Internet is changing the manner in which fans gather, communicate and become active community members (Baym 2000; Hills 2002; Benkler 2006; Jenkins 2006). Individuals are moving from being passive consumers of media to more active producers and distributors, sharing user-generated and modifying existing audiovisual content for public consumption through networks and sharing platforms. This new situation is blurring the lines between producers and consumers of AV material, breaking the hold of the audiovisual industry and giving rise to the “prosumer” (Pouwelse *et al.* 2008: 701): the producer-consumer.

The increasing availability of subtitling software for free download is facilitating the rise of amateur, or peer-to-peer, subtitling. This was originally the reserve of the global subculture of fansubbers who translated Japanese anime to facilitate its free circulation (Leonard 2005) and was driven by the perceived reduction and censorship of the professionally produced subtitles in anime distributed outside Japan (Cubbison 2005).

However, today it has a wider meaning and refers to amateur subtitlers who produce subtitles for audiovisual materials in order to make them accessible to local viewers who want to watch (often illegal) copies in other languages, motivated by the time delay between the release and translation of audiovisual productions and their distribution internationally (O'Hagan 2008), or as activism for the articulation of different interventionist and monitorist practices (Pérez González 2010, 2012). Fansubbing conventions were deemed “abusive subtitling” by Nornes (1999: 17) as they break the traditionally accepted subtitling norms (cf. Ferrer Simó 2005; Díaz Cintas and Muñoz Sánchez 2006; Pérez González 2006, 2007, 2010, 2012; and O'Hagan 2008, 2009). This includes experimenting with a wide range of fonts and typefaces, relying on speaker-colour subtitle association, keeping cultural references and untranslatable words with the provision of a definition, gloss or comment in a headnote, and using a range of subtitle lengths, alignment and positions outside of standard subtitling conventions (Pérez González 2007: 71-72). Fansubbing also involves a significant amount of work in which teamwork and co-ordination among the different members of a fansub group are essential (Díaz Cintas and Muñoz Sánchez 2006). While there is a general consensus that fansubbing is illegal (Pérez González 2006; Kamen 2009), its existence has generally been tolerated by industry who were happy to turn a blind eye; however, as the volume of “digisubs”, which are “fansubs made available as digital computer files” (Denison 2011: 450), continues to increase, the more the positive perception of the amateur subtitler decreases.

There is also an increasing trend towards harnessing the collective power of large groups of individuals in online communities to provide subtitles for commercial products and organisations, known as crowdsourcing. This was first defined by Howe (2006) as “the act of taking a job traditionally performed by employees and outsourcing it to an undefined, generally large group of people in the form of an open call”. In fact, O'Hagan (2012) sees fansubs as a forerunner to crowdsourcing, and audiovisual translation is one of the sectors in which crowdsourcing is most advanced (European Commission 2012). Open subtitling platforms such as Viki (www.viki.com) and Amara (www.amara.org) allow anyone to add subtitles to videos online, and the recent integration of Amara and YouTube allows registered users to add subtitles for free to YouTube clips. The Khan Academy (www.khanacademy.org), the TED Open Translation Project (www.ted.com/OpenTranslationProject) and Netflix (www.netflix.com) have all used open subtitling platforms to provide subtitles for their

AV materials. O'Hagan (2009) considers this as one of the first steps towards the legitimisation of user-generated translation.

Finally, digitalisation is altering audience perceptions of and viewers' attitudes towards audiovisual materials. As viewers get used to seeing more subtitles on DVD, television (along with the possibility to record them on digital television), online, at the cinema and at film festivals, combined with the increase in non-professional subtitling online and a marked increase in part-subtitling in major Hollywood films and television series, digital technology is blurring the line that splits traditional dubbing and subtitling countries (Gambier 2013). Part-subtitling is not a post-production activity like 'traditional' subtitling and is:

a strategy for making a film shot in two or more languages accessible to viewers. Unlike conventional subtitles, part-subtitles are appended to part of the dialogue only, are planned from an early stage in the film's production, and are aimed at the film's primary language audience (O'Sullivan 2007: 81).

The model of mass media is moving from broadcasting to narrowcasting as the number and range of channels increases with more specialised content and more fragmented audiences, whilst at the same time a globally connected world means that the audience is now global (Gambier 2013). This greater empowerment over the production, consumption and distribution of AV materials has given greater control to viewers and created a more interactive experience. When coupled with the move from a linear towards a non-linear model of accessing, consuming and distributing AV materials anytime, anywhere, on any platform and the increase in non-linear texts such as certain video games, hypertext and DVDs, the boundaries between mass media and personal media, mass communication and interpersonal communication are now more blurred (Lüders 2008).

2.2.4 Challenges for the subtitling profession in the digital age

These changes, as outlined in the previous section, pose challenges for the subtitling profession. Firstly, quality is arising as a key challenge. From the perspective of industry and AV translators, the volume of AV material requiring translation is increasing significantly, and competition from smaller emerging channels, outsourcing and non-professional translators is exerting downward pressure on prices and deadlines

are becoming increasingly tighter, which yields a difficult equation to resolve (Media Consulting Group 2007). Or, as Georgakopoulou (2012: 89) puts it: “time, cost, quality - pick any two”. From the perspective of consumers, quality concerns regarding live subtitling have arisen following the requirements to meet accessibility targets and viewers have complained about the speed, accuracy, synchronisation and presentation of live subtitles, prompting Ofcom (Ofcom 2013) in the UK to launch an investigation into the quality of live subtitling.

Secondly, there are also concerns from industry and subtitlers over the use and impact of templates. One fear is that templates are increasingly being used as pivot translations, which are “translations produced not from the original, but from an existing translation in another language” (Gottlieb 1997a: 127), as opposed to being used as templates for segmentation and cueing only. This means that translation errors present in the pivot subtitles may be repeated, which is of course a concern; however, more serious fears have been raised that using templates could lead to a convergence of subtitling trends across Europe (cf. Imhauser 2002a; Georgakopoulou 2006, 2009, 2010, 2012; Pedersen 2007; Kapsaskis 2011) by producing subtitles which contain pivot-language features not acceptable in the target language, segmentation incompatible with target language syntax and subtitle layout and cueing inferior to existing national standards are transferred (Gottlieb 1997a). As Media Consulting Group (2007: 6) notes, “whenever the dialog is translated from English (and not from the original version), the quality of the final product is affected”. However, in defence of the process, Carroll (2004) asserts that “the aim of subtitling companies is to deliver the best multilingual subtitling possible under the given circumstances” and that templates, “if well prepared, offer the opportunity to control quality in response to depressed prices and rapid turnaround times”, a view supported by Georgakopoulou (2009).

Thirdly, the speed and constant evolution in technology have resulted in a lack of consistency in subtitles because the pace of change does not always allow time to adjust to developments (Díaz Cintas 2009). As audiovisual texts become more and more ubiquitous and audiences continue to fragment, there have been calls for more research into viewers’ needs and into the reception, norms and conventions of AV texts (Gambier 2013; Díaz Cintas 2013). This is particularly important because traditional norms regarding the number of characters per line and the number of lines are now changing as digital software uses pixels, which allow for proportional lettering

depending on screen or font size and space available (Díaz Cintas 2013). Additionally, as amateur subtitling becomes more and more a part of mainstream culture, viewers are becoming more accustomed to reading subtitles produced by non-professionals, which could have implications for future subtitling norms.

Fourthly, the increasing occurrence of crowdsourcing subtitles by commercial entities employing free labour to carry out the work that was previously done by paid professionals raises ethical issues (cf. Pérez González 2012) and although fansubbing is not intended to compete with commercial enterprises, there have been reported instances of less scrupulous companies re-using crowdsourced subtitles with minimal changes for the distribution of commercial productions (Díaz Cintas 2012).

Finally, the use of technology such as machine translation, corpora, translation memories and speech recognition software in the subtitling process may be here to stay, given that this technology is improving vastly at a rapid pace and pressures to reduce costs and shorten timescales show no signs of abating. Given the ever more globally networked society in which subtitling is predicted to play a key role in the ever-increasing flow of multimodal audiovisual content, Cronin (2013:103-105) goes one step further and argues that “when we talk about the information age, information technology and the information society, we should really be talking about the translation age, translation technology and the translation society” because this perspective “better defines not only changing understandings of information and technology but also the alteration, the mutability in relations between languages and cultures brought about by new translation media”.

2.3 Audiovisual translation as an academic discipline

Despite early difficulties in situating AVT within the academic landscape of Translation Studies and arguments over whether it was a translational activity at all, AVT is now firmly established as a sub-discipline of Translation Studies. This section will outline the main trends in subtitling research, address the criticisms raised over the social relevance of these academic endeavours and discuss the emergence of a sociological turn in Translation Studies.

2.3.1 The emergence of Audiovisual translation as a sub-discipline of Translation Studies

It was not until the 1990s that AVT experienced its “golden age” (Díaz Cintas 2009: 3) and interest academically boomed. There are several reasons for this slow start. Firstly, research into the topic was stymied for a long time by arguments over whether AVT constituted translation or was instead adaptation, with many sharing Catford’s (1965: 53) view that “translation between media is impossible (i.e. one cannot ‘translate’ from the spoken to the written form of a text or vice-versa)”. Secondly, its origins are in film studies (Chaume Varela 2000; Mayoral Asensio 2001; Franco Aixelá and Orero Clavero 2005), which itself did not start as an academic discipline until the second half of the 20th century (Franco Aixelá and Orero Clavero 2005). However, study from this angle rarely considered the linguistic aspects of the original or translated film (Díaz Cintas 2008a), while from a translational perspective, as Translation Studies gained independence from its roots in linguistics, philology and comparative literature, AVT was regarded in low prestige as a lesser manifestation of literary translation (Chaume Varela 2002). Audiovisual texts were often ignored to the detriment of more canonical works, with films and television programmes regarded as unworthy of study compared to classics of literature. As Whitman-Linsen (1992: 17) aptly described, it was subject to “the disdain of the literary intelligentsia, who seem to dismiss film translating [...] as not worthy of their attention”. Thirdly, conducting research in this field posed additional practical difficulties in comparison to ‘traditional’ Translation Studies research projects, as a result making AVT research a less attractive proposition. These included difficulties in gaining access to materials for study and in the practicalities of conducting research, which required the use of multiple screens, scripts, dialogue lists, copies of subtitles, transcription and different file formats (Díaz Cintas 2004a). On a theoretical level, traditional translation concepts, theories and methodologies proved problematic in their application to AVT and there was a lack of agreed terminology to describe concepts. Finally, scholars had difficulty in deciding where AVT fitted into Translation Studies and classified it as a sub-group within literary translation (cf. Snell-Hornby 1988 and Bassnett 1991).

Since the 1990s AVT has begun to receive institutional recognition. First of all, there has been a dramatic rise in the number of conferences, workshops and seminars that deal with audiovisual translation in general (and usually include contributions on subtitling), and more recently those dedicated solely to subtitling. Secondly, there has

been a huge increase in publications dedicated to subtitling with monographs, books, journal articles and special issues of journals dedicated to AVT: *Babel* (1960), *Circuit* (1991), *Il Traduttore Nuovo* (1994), *Rila* (2002), *The Translator* (2003), *Méta* (2004, 2012) and *JoSTrans* (2006), as well as a great deal of interest from PhD and MA theses. Thirdly, there has been a marked increase in the number of university courses dedicated to teaching AVT, mainly in Europe (cf. Gottlieb 1992). Fourthly, several institutions have been established: the European Institute for the Media (EIM) was set up in 1983 in Manchester to collect and analyse data and documents on European media communications and since 1989 has been based in Düsseldorf (www.eim.org); and the European Association for Studies in Screen Translation (ESIST) was established in 1995 by a group of academics and professionals with an interest in audiovisual translation and who felt that not enough attention was being paid to this type of translation (<http://www.esist.org>). Finally, there has been an increase in professional associations specifically for audiovisual translators including *Associazione Italiana Dialoghisti Adattatori Cinetelevisivi* (AIDAC) in Italy (<http://www.aidac.it>); *Association des traducteurs et adaptateurs de l'audiovisuel* (Ataa) in France (<http://www.traducteurs-av.org>); *Asociación de traducción y adaptación audiovisual de España* (ATRAE) <http://www.atrae.org> in Spain; *Beroepsvereniging van Zelfstandige Ondertitelaars* (BZO) in the Netherlands (<http://bzo-ondertitelaars.nl>); *Društvo hrvatskih audiovizualnih prevoditelja* (DHAP) in Croatia (<http://dhap.hr>); *Forum for Billedmedieoversættelse* (FBO) in Denmark (<http://fbo-dj.dk>); the Forum for Finnish Subtitlers (<http://www.av-kaantajat.fi>); *Norsk audiovisuell oversetterforening* (NAVIO) (<http://www.navio.no>) in Norway; *Stowarzyszenia Tłumaczy Audiowizualnych* (STAW) in Poland (<http://www.staw.org.pl>); and SUBTLE, The Subtitlers' Association in the UK (<http://www.subtitlers.org.uk>).

Despite these initial difficulties, with the myriad of publications, conferences and university courses at both undergraduate and postgraduate level on subtitling combined with flourishing scholarly activity, there can be no denying that AVT has now firmly established itself as a sub-discipline within Translation Studies.

2.3.2 Trends in subtitling research

The definition of research as provided by the Research Excellence Framework 2014 (2011: 48) will be employed for the purposes of this project: “a process of investigation leading to new insights, effectively shared”. Additionally, scholarship is taken to mean

“the creation, development and maintenance of the intellectual infrastructure of subjects and disciplines” (ibid.: 48). Research and scholarship may be conducted at establishments which include “all higher education institutions [...] and public research centres and organisations” (European Commission 2007: 6).

The world of AVT is a naturally interdisciplinary and multidisciplinary habitat which reflects the different modes that nowadays merge in the very complex audiovisual landscape (Matamala and Orero 2013). There exists no overarching theory of audiovisual translation or subtitling (Mayoral Asensio 2001; Díaz Cintas 2004b), and it is questionable as to whether such a theory would even be useful (Remael 2010). Therefore, scholars studying subtitling have adopted theories, frameworks and methodologies from Translation Studies and other disciplines, while some authors have proposed their own specific frameworks for the study of subtitling (Delabastita 1990; Karamitroglou 2000; Díaz Cintas 2003, based on Lambert and van Gorp 1985; Chaume Varela 2004a and 2004b).

As the 1950s saw the launch of new journals focussed specifically on Translation Studies such as *The Bible Translator* (1950), *Babel* (1955), and *Méta* (1956), and *Le linguiste-De Taalkundige* (1956) on Linguistics, the first academic articles concerned with the translational aspect of subtitling began to appear. The first dedicated solely to subtitling is credited to an unpublished manuscript by Laks (1957) entitled “*Le sous-titrage : sa technique, son esthétique*”, which appears to have been widely circulated as it is frequently referenced³. Early publications centred on professional practices and detailed the technical and mechanical features of subtitling, concentrating on specific issues aimed at niche audiences. Guidelines for dealing with particular practical problems or company style guides were typical and were often written from a professional perspective, which may explain why these early works had a very prescriptive emphasis. Publications were often short and superficial and appeared mainly as in-house publications by television companies that never reached the general public, or as brief articles scattered in film magazines such as *British Film Review*, *Cahiers du cinéma*, *Cineforum*, *Cinema*, *Filmcritica*, *Images et son*, *La Rivista del Cinematografo*, *Le film français*, *Revue du cinéma*, *Screen*, *Screen Digest*, *Sight and Sound* and *Sonovision* (Gambier 2008: 15). This prescriptive focus has continued to

³ The manuscript has now been republished in full in the journal published by the *Association des traducteurs et adapteurs de l’audiovisuel* (Laks 1957/2013).

this day and works on professional practices such as those by Ivarsson (1992), Ivarsson and Carroll (1998), Sánchez (2004) and Kuo (2015a, 2015b), and recently on non-professional practices i.e. fansubbing (Nornes 1999; Ferrer Simó 2005; Díaz Cintas and Muñoz Sánchez 2006; Pérez González 2006, 2007, 2010, 2012; O’Hagan 2008, 2009) show structural changes and developments in the market. There have been limited studies describing the market (cf. Luyken *et al.* 1991; Dries 1995, 1996; Imhauser 2002a, 2007a). While a large part of early research also centred on the “hackneyed debate” (Díaz Cintas 2013: 281) over the pros and cons of subtitling versus dubbing that has rumbled on from the 1930s (Delisle 1934) to the present day (Tveit 2009), this dispute does appear to have been settled and today it is generally accepted that each mode has its place because different genres and audiences call for different approaches (Díaz Cintas 2013). However, the study of subtitling attracted very little attention before the 1980s, until interest boomed in the 1990s and it has continued to flourish in the 21st century. Gambier (2008) attributes this development to the celebration of the centenary of European cinema in 1995, the mobilisation of minorities who realised the potential of AV media and AVT in promoting their identities, and the rapid advances in technology that have taken place in the past few decades.

Since the late 1980s, scholarship in Translation Studies has moved away from a prescriptive to a more descriptive approach and Descriptive Translation Studies (DTS), taken here as an umbrella term to include Polysystems Theory (Even-Zohar 1978, 1990) as well, has proved to be very influential in the study of audiovisual translation. Polysystems Theory, which drew on elements of Russian formalism, moved beyond prescriptive linguistic models to place translation within wider socio-cultural contexts and was conceived as a theoretical framework for the objective, descriptive and scientific study of literature and language in their cultural context (Even-Zohar 1978, 1990). Descriptive Translation Studies was envisioned as a descriptive, empirical approach that focussed on the translated product within the target culture and “the best means of testing, refuting, and especially modifying and amending the underlying theory, on the basis of which they are executed” (Toury 1995: 15-16). The concept of norms (Toury 1977, 1980, 1985, 1995, 1999; Hermans 1996, 2007) has been widely adopted, along with the Polysystems Theory framework, notably by Delabastita (1989), Kovačič (1995), Karamitroglou (2000, 2001), Sokoli (2000, 2009), Pedersen (2007, 2008 and 2011) and Jaskanen (2001). Díaz Cintas (2004b) has gone further and

actively promoted the adoption of DTS as the most appropriate framework for the study of AVT.

Despite this push for an approach that seeks to empirically describe and explain the subject under investigation, the predominant approach to studies in subtitling has focussed on a description of the linguistic aspects of audiovisual texts only, and continues to be so at the present time. Given Translation Studies' roots in linguistics, philology and literature, this is perhaps not surprising. These studies have adopted a variety of linguistic frameworks to analyse audiovisual products and propose detailed taxonomies in an effort to categorise the process of subtitling specific linguistic features that pose a challenge for the subtitler. These include using discourse and register analysis to deal with pragmatic features such as politeness (Mason 1989; Hatim and Mason 1997b), coherence (Mason 2001), features of orality (Assis Rosa 2001), discourse markers (Biq 1993; Mattsson 2009), relevance (Kovačič 1994; Bogucki 2004), compliments (Bruti 2009), explication (Smith 1998; Perego 2003), linguistic variation (Romero Ramos 2010), types of dialogue (Remael 2003; 2004), slang, swearing or taboo words (El-Sakran 2000; Chapman 2004; Mattsson 2006), dialects and sociolects (Vanderschelden 2001), irony (Pelsmaekers and van Besien 2002), humour (Fuentes Luque 2000, 2001, 2003; Lorenzo *et al.* 2003; Schröter 2005), wordplay (Gottlieb 1997b), idioms (Gottlieb 1997a) and cultural references and allusions (Nedergaard-Larsen 1993; Tomaszewicz 2001; Pedersen 2005, 2007, 2008, 2011). Studies in this vein involve describing and comparing the source text input with the subtitled target output, and analysing the equivalence between linguistic units.

Functional approaches (Vermeer 1978; Reiss and Vermeer 1984; Nord 1997), which concentrate on the function of the translated text in the target culture on the basis that the norms, conventions and background knowledge of the target culture audience always differ from those of the source culture audience and this consequently changes the skopos of the translated text, have been applied rather infrequently in subtitling research to date. They are becoming more popular (Remael 2010) and have been applied to subtitling by Pedersen (2008), Hurtado de Mendoza Azaola (2009), Fong (2009) and Lui (2010). Functional approaches appear to be particularly popular in a Chinese context, which may be due to the fact that the ideas of Nida, arguably the first functionalist, were very well received in China (Tymoczko 2007). O'Hagan (2009) deems functional approaches useful in the translation of video games. However, it

could be questioned as to how applicable functional approaches to subtitled products would be given that many AV productions are conceived to be global in nature and that the companies producing subtitles also operate on an international basis.

Whilst the cultural turn (Bassnett and Lefevere 1990) in Translation Studies, which considers translations as products of the target text culture from perspectives such as gender, ideology, power and postcolonialism, has proved very influential in TS in general, it has taken longer to find its way into AVT and today it remains largely unexplored in subtitling. The study of subtitling from a cultural perspective has only recently been approached and to date has been studied as a form of manipulation (Elgebaly 2012), ideology (Gottlieb 2004; Kruger 2012), power relationships (Kang 2012), censorship (Gutiérrez Lanza 1999; Scandura 2004; Alfaro de Carvalho 2012), postcolonialism (Nakata Steffensen 2012) and gender (de Marco 2006, 2009, 2011). 2012 saw a special issue of the journal *Méta* dedicated to audiovisual translation and manipulation, with several articles focussing specifically on subtitling.

There has also, since the 1980s, been a focus on the various aspects of the reception of subtitled products from the point of view of viewers and the subtitlers themselves. Studies from a cognitive perspective have employed psycholinguistic and cognitive science frameworks to ascertain reading behaviour (d'Ydewalle *et al.* 1987; d'Ydewalle *et al.* 1991; d'Ydewalle and de Bruyker 2007; Fuentes Luque 2000, 2001, 2003; Bucaria 2006; Caffrey 2010; Romero Fresco 2010), comprehension and visual perception of punctuation (Cerón González-Regueral 2001), as well as to investigate the cognitive processes that subtitlers go through when subtitling by employing think-aloud protocols (Kovačič 1997). These are rare examples of experimental studies in subtitling and they have recently benefitted from advances in technology such as eye-tracking tools. Studies have also been concerned with the linguistic compression resulting from the need to synchronise the subtitles with the audio and visual channels in the crossover from oral to written, resulting in the analysis and classification of strategies employed in subtitling (Tomaszkiewicz 1993; Díaz Cintas 1997; Kovačič 1996; Lomheim 1999a, 1999b; Karamitroglou 2000; Gottlieb 2001; Georgakopoulou 2003, 2010; Sokoli 2009; Talaván Zanón 2013).

From a pedagogical perspective, work has centred on the didactics of subtitling (Brondeel 1994; Imhauser 2001, 2002c, 2007b; and Díaz Cintas 2008b), the benefits of

foreign language learning via interlingual subtitling (Blane 1996; d'Ydewalle and Pavakanum 1992, 1997; Danan 1992, 2004; Caimi 2002, 2006, 2009, 2011; Gambier 2007a; Neuman and Koskinen 1992; O'Connell 2004; van de Poel and d'Ydewalle 1999), the benefits of literacy that intralingual subtitling provide (Kothari 1999, 2000; Kothari *et al.* 2002; and Kothari *et al.* 2004) and the benefits of literacy in a multilingual society (Kruger *et al.* 2007).

Given subtitling's interdependence with technology and the search for ever-greater levels of productivity and efficiency, translation memories and corpora (Mattsson 2009; Kalantzi 2009), voice recognition and respeaking (Romero Fresco 2011) and machine translation (cf. Aizawa *et al.* 1990; Popowich *et al.* 2000; Volk *et al.* 2010; Piperidis *et al.* 2004, 2005; Melero *et al.* 2006; O'Hagan 2003; Armstrong *et al.* 2006; Flanagan 2009; Volk 2008; Volk and Harder 2007; de Sousa *et al.* 2011; Bywood *et al.* 2013) are being increasingly studied; however, these approaches remain in their infancy.

Works on professional practices concentrating on descriptions of the market in order to identify structural changes and developments have historically been few, but they have recently been gaining in prominence as academics take advantage of technological developments to access these professional groups (Luyken *et al.* 1991; Dries 1995, 1996; and Imhauser 2002a, 2007a; Abdallah and Koskinen 2007; de Pedro Ricoy 2012, forthcoming; Kuo 2015a, 2015b). Conversely, there has been a great deal of interest in non-professional subtitling practices with studies investigating fansubbing (Nornes 1999; Ferrer Simó 2005; Díaz Cintas and Muñoz Sánchez 2006; Pérez González 2006, 2007, 2010, 2012; O'Hagan 2008, 2009).

AVT is a dynamic field of research and this activity has had a huge impact on TS as a discipline, despite the initial problems at the beginning of its study as outlined in the previous section. As Munday (2012: 268) notes, “[v]ery dramatic developments in translation studies have occurred in the field of audiovisual translation, most notably subtitling” and has caused Translation Studies to rethink fundamental concepts such as what counts as translation and what counts as a text.

2.3.3 *Criticism of the social usefulness of research*

Despite all these positive developments in AVT as an academic sub-discipline, questions have been raised about the contribution the outputs of its academic

investigations make, prompting self-reflection on the nature, role and status of AVT as a field of study. Despite subtitling being a rich and dynamic area of research growing in popularity, the social relevance of research in audiovisual translation has recently been called into question and there have been calls for more studies that take into account the relationship of subtitling to its wider social environment (Gambier 2003, 2008, 2012; Díaz Cintas 2004a, 2013).

First of all, the nature of research into subtitling has been criticised in the main because the dominant research perspective has been, and continues to be, linguistic analyses that never go further than a comparison of the oral input and subtitled output (Gambier 2008). Studies concentrate on translational problems that could be problematic in any genre or mode of translation and are by no means unique to subtitling, without linking these translational aspects to the other audio and/or visual signs that combine in “a multisemiotic blend of many different elements” (Gambier 2008: 11) that make this mode of translation unique (Díaz Cintas 2004a, Munday 2012). Additionally, these linguistic studies do not take into account the context in which subtitling takes place (Gambier 2008), for example the practice of centralised subtitle production using templates or the division of labour in the production process, and make no acknowledgement of their impact on the resulting subtitles (as discussed in Section 2.1.4). This may explain why the case study has been, and continues to be, the most popular research design employed, and often comparatively. Gambier (*ibid.*) has criticised the fact that while the majority of works are descriptive, he believes they take a factual approach only and fall short of attempting any explanation, which is what DTS aims to do (Toury 1995). de Pedro Ricoy (2012: 182) questions what contribution these a posteriori descriptive analyses that assess the quality of translation in “spot-the-error” or “reporting of fact” exercises make to informing practice in an industry that is highly prescriptive in terms of institutional, medium, financial and norm constraints. Some scholars are rather more scathing in their criticism and go as far as to say that many studies add the tag *audiovisual* to pieces of work “with a certain flippancy to make them more attractive, when in reality what is presented is very limited in its audiovisual specificity and could well be applied to other areas of translation” (Díaz Cintas 2004a: 66). This line of argumentation centres on the large volume of literature that deals with the problems of general translation analysed in corpora of audiovisual texts: it has been argued that the conclusions are often equally valid for any other corpus of texts (Chaume Varela 2002; also Munday 2012). In reference to these corpora, rather

ironically, considering the claims of elitism against AVT from TS and other disciplines, the same risks happening within subtitling. Most studies are based on film to the detriment of other AV texts such as documentaries, cartoons or series, while most are major works directed by acclaimed filmmakers held in high social regard (Díaz Cintas 2004a).

Secondly, the scope of research has been criticised as limited. Subtitling research has mainly looked at the product of subtitling, but few systematic studies have examined the production and reception of subtitles or their linguistic, cultural or wider social impact. Although this trend is changing, studies in this regard are few. The current approach of applying the same conventions irrespective of the nature of the audiovisual text or the audience has started to be called into question, particularly in light of the rise of fansubbing and creative approaches to subtitling, so the investigation of traditional and current norms and conventions is required (Díaz Cintas 2009, 2010, 2013). Given the increasing ubiquity of screen-based texts and the fragmentation of audiences in the digital age, it is important to identify viewers' needs in terms of their processing habits, reading strategies and reception patterns, what Gambier (2003, 2008, 2013) calls "the three Rs": reception, reaction and repercussions. This would involve more experimental studies employing new techniques such as keystroke logging and eye-tracking. In an environment where demand for subtitled products is increasing and costs and deadlines to fulfil this demand are decreasing, the commercial priorities and imperatives of companies is productivity so the incorporation of translation memory tools and machine translation into subtitling is a promising line of enquiry, with corpora (Volk and Harder 2007; Volk 2008; Flanagan 2009; Kalantzi 2009; Mattsson 2009; Volk *et al.* 2010; de Sousa *et al.* 2011), and speech recognition technologies (Romero Fresco 2011) useful methodologies for investigating this. Subtitling research currently suffers from a Western, and particularly European, focus, although recently there has been interest from Latin America, South Africa and Asia (Gambier 2008), so there is a need to open up research to other perspectives in our globalised, digitally networked society (this criticism is often directed at TS as a discipline as a whole [cf. Tymoczko 2007]). While there has been a focus on subtitles as a didactic tool for learning foreign languages, less investigation has been carried out into the impact of subtitles on native language literacy, which is a particular concern in traditional subtitling countries (Gambier 2006a), and given the increasing availability of subtitles distributed online and produced by non-professionals.

Thirdly, there is a lack of bibliographical and historiographical subtitling research. There is by no means a complete and comprehensive library that fully documents all publications to date on subtitling, which has to some extent complicated the bibliographic search for previous studies with the result that some scholars may have carried out their research without knowing what others have done in the field, leading to repetition and fragmentation in the research landscape (Díaz Cintas 2013). In the 1990s the European Institute for the Media dedicated a section of its library to documenting publications on AVT; however, it ceased doing so and no other organisation has since taken over the task (Díaz Cintas 2004a). Franco Aixelá (2001) maintains the bibliographic database of translation and interpreting publications BITRA (<http://dti.ua.es/en/bitra/>), which includes publications on AVT, while Gambier (1997) produced a printed bibliography on AVT. Specific to subtitling, Gottlieb (2002) compiled an annotated bibliography on interlingual subtitling for cinema, TV, video and DVD covering the period 1929-1999, Perego (2002) created one for film subtitling, while Pereira and Arnáiz Uzquiza (2010) produced one covering subtitling for the deaf and hard-of-hearing from a multidisciplinary approach. As this list demonstrates, these are the efforts of individual researchers, and, however thorough they may be, they only cover certain fields of subtitling. This means that they are also potentially biased to a certain extent by the geographic location and language combinations of those scholars, a fact acknowledged by Franco Aixelá and Orero Clavero (2005). Additionally, there is no proper historiography of subtitling that would cover the aesthetic and communicative dimensions of intertitles and early subtitles and show the development of subtitling through the years (Díaz Cintas 2013).

Finally, given the challenges posed by globalisation and digitalisation, particularly with regard to the changes in and the current state of professional practices, it would be timely to investigate subtitling from a commercial perspective. This would cover topics such as the convergence between the AV industry and Internet providers, the vertical concentration between production, distribution and programming, the links between the economy and technology that impact on prices and the role of amateurs and automation in the future of translation (Gambier 2012). There have also been calls for research on the ways to train subtitlers and other AV translators because subtitling is traditionally learned in industry but is now frequently found in university curricula (Cerezo Merchán 2012) and although there has been a rise in recent years in courses specifically for AVT, it is not clear whether the training matches market needs (Gambier 2008). For example,

Sánchez (2004) laments the lack of subtitling-coherent translators, which is at odds with the literature which suggests that the use of templates has removed the need for specific subtitling expertise and that advances in technology mean subtitling software now takes care of many technical jobs; therefore, it is important to ascertain these market and professional needs.

While Franco Aixelá and Orero Clavero (2005: 90) believe that AVT has finally developed the “terminological, methodological and theoretical groundings to be a discipline of its own merits”, others are not so sure and question whether AVT could ever be considered its own academic discipline without its own theoretical basis. As Munday (2012: 274) warns:

[m]uch has been written on the technical and linguistic aspects of subtitling, but less attention has so far been paid to the integration of subtitling and broader analytic models. Without such a move, audiovisual translation studies risks remaining the realm of prescriptive, practice-based phenomenon rather than extending to embrace a theoretical branch of its own.

Criticisms of the social usefulness of research are not limited to the field of subtitling. Indeed, in recent years, the social relevance of Translation Studies research has been questioned (cf. Pym 2004; Gambier 2005, 2006b, 2007b, 2012; Gile 2007, 2009, 2010), revealing an apparent disparity between academia and wider society over the nature of academic research as well as the expectations of the role that it should play in society. These criticisms are just as relevant to scholars specialising in the field of subtitling and AVT as well as in other areas of TS. As Gile (2010) points out, all academic disciplines seeking institutional status and which are the recipients of publicly funded material and financial support are subject to demands from society, and Translation Studies is no different in this respect. Yet criticism has come from those within: from both translation and interpreting professionals and TS scholars. Practicing translators and interpreters complain that research falls short of their expectations to solve problems or improve methods during the translation process, deeming it ineffective, elitist and irrelevant to the working lives of translators (cf. Fraser 1996, 2004; Chesterman and Wagner 2002; Gile 2010), while academics have called for translation research to be more relevant to the needs of society (Gambier 2004; Schäffner 2004; Chesterman 2007). Katan (2009) found that, even though academics claim an activist element in TS

research, these efforts failed to translate into empowerment for practicing translators. Despite the important role translation, and AVT in particular, plays in the everyday lives of individuals and the audiovisual industry, it does not appear to receive societal recognition. In traditional subtitling countries, for example, translation is consumed in large quantities and countries such as Finland import 80% of feature films, over half of theatre plays and three out of four television programmes shown (Gambier 2004). AVT and translation also play a significant role in traditional dubbing countries; for example, in Spain 95% of films are imported (Franco Aixelá and Orero Clavero 2005). Yet, society seems to be unaware of the ubiquity of translation (Gambier 2004). There is a lack of visibility of translators and translation (Gambier 2005, 2012; Koskinen 2010), which is not aided by the relatively low social status of translators and interpreters (Gile 2004). Milton (2004: 169), talking specifically about the situation in Brazil, goes even further to suggest that “Translation Studies as an academic area exists as an almost separate domain from that of professional translation [...] and that there is minimal contact between these areas”. As the volume of translation grows in an era of globally networked communications, Translation Studies now needs to concentrate on strengthening its institutional foundations, communicating its achievements outside its academic environment and taking part in more public engagement to demonstrate the value that TS has to offer (Gambier 2004; Koskinen 2010; de Pedro Ricoy 2012).

This would suggest that there is a significant discrepancy between the knowledge produced in AVT and TS and its impact on wider society; however, this is largely anecdotal in nature and is based on opinion, with scant empirical evidence to demonstrate this, particularly from the point of view of the practitioner. Exceptions are Katan’s (2009, ongoing) survey of over 1000 translators and interpreters which shows that professional translators fail to see the relevance of translation theory (not research more widely) and that TS scholarly impetus has failed to create any professional empowerment for translators. de Pedro Ricoy’s (2012, forthcoming) surveys of professionals in the multimedia industry and of AVT and localisation practitioners about the social usefulness of TS research demonstrated a lack of awareness of, disengagement from and a certain distrust of academic research, but on a more positive note it also showed a real willingness to engage with research which was perceived to be relevant to industry needs. It is not clear if, or how, practitioners share the same view, which is particularly important to consider given the increasing drive to create

better links and embark on joint projects between academia and industry (Georgakopoulou 2014).

It would now be timely to ask questions to understand what value subtitling offers to society and social issues, how research activity supports this and contributes to Translation Studies in the public sphere. Some authors have identified interdisciplinarity as the key to advancing socially relevant research (Gambier 2004, 2012; in AVT in particular Matamala and Orero 2013); however, others, and even those who advocate interdisciplinarity, caution that cooperation must be on a reciprocal basis (Kaindl 2002; Gile 2004; Gambier 2006b, 2012) to avoid further weakening the status of TS as an autonomous discipline when it is only starting to gain academic status in institutional terms (Cronin 2003). In an effort to counter criticisms over the lack of social relevance in academic research, there has recently been a sociological turn in Translation Studies, which focusses on the relationship between translation and its place in wider society.

2.3.4 *Towards a sociological turn*

In light of these criticisms about the social relevance of research, towards the late 1990s Translation Studies scholars began to view translation a social practice: a series of social, cultural and political acts bound up within social contexts and intrinsically connected to local and global relations of power and control (Cronin 2003). These academics looked to sociology to develop analytical tools that would facilitate the identification of the mechanisms underlying translation that would account for “the involvement of translation in larger social contexts in general, and for the social nature of translation in particular” (Wolf 2012: 133), which heralded the sociological turn in Translation Studies (cf. Wolf and Fukari 2007). In the early 2000s Sociology discovered Translation as the object of its research for the first time with the publication of two issues of the sociological journal *Actes de la recherche en sciences sociales* (Heilbron and Sapiro 2002a, 2002b) dedicated to translation.

Interdisciplinarity has been a key feature of Translation Studies since its inception and Snell-Hornby *et al.* (1994) finally declared TS an interdiscipline in its own right due to the large number of subjects with which it overlaps and the myriad of approaches characteristic of the discipline. These interdisciplinary projects can often lead to the establishment of turns, which are alternative approaches that question existing

paradigms and offer new fields of research and methodologies (Wolf 2007). Research in Translation Studies necessitates going beyond disciplinary boundaries in order to address the fact that its object of study is constantly being reshaped and redefined because it is located in the meeting point between different cultures and languages (Wolf 2012). Bachmann-Medick (2006, 2009) asserts that in disciplines within the humanities, theory does not advance via the massive ruptures of paradigms (cf. Kuhn 1962) but in turns, more gentle feedback loops that follow the problems and processes of the surrounding society, and different turns can coexist in an “eclectic theoretical constellation” (Bachmann-Medick 2009: 4). The three stages that characterise turns are the expansion of the object or thematic field, metaphorisation and methodological refinement, provoking a conceptual leap and transdisciplinary application (ibid.).

The cultural turn of the late 1980s moved approaches to research in TS from a purely linguistic perspective to consider its object of research as a “text embedded within its network of both source and target cultural signs” (Bassnett and Lefevere 1990: 12). This new turn expanded the frames of research, elaborated broader research questions, enabled the inclusion of historical perspectives and contextual information and facilitated new methodologies to understand the power relations underlying translation activity. However, even with the cultural turn, the vast majority of approaches were fundamentally ways of studying the way the source text or target text functioned in its context - but still concentrating on the text (Pym 2006). In the mid-1990s, scholars began to move towards the view that translation was a social practice and started to turn their attention to under-researched fields such as translator training institutes, professional institutions and their impact on practices, working conditions, questions of ethics in translation, quality in translation, political aspects of translation, (auto)biographies of translators and interpreters, translation on the global market and more recently translation’s role in activism (Wolf 2012).

Chesterman (2006: 10) believes that much of the work grouped under the cultural turn actually seems closer to sociology than to cultural studies, with scholars tending to resort to the “lazy” compound concept of the “sociocultural”. Pym (2006: 14) highlights this same issue; however, he questions whether there is a difference because:

[w]e talk, too readily, about “sociocultural” or “social and cultural” approaches, contexts, factors, whatever... Are there any important particularities behind these adjectives? No

doubt the “social” is also the “cultural”, in the sense that both are opposed to the “eternal” or the “ontological”. But why then do we need the two terms?”

Hofstede’s (1991) onion model of culture places values and ideas at the core and practices around these, so the further from the centre, the more we move into the realm of sociology (social behaviour, social relations, institutions). There is a constant interplay between ideas and actions, with causality working both ways: sociologists focus more on the actions, while the cultural studies on the ideas (Chesterman 2006). This is echoed by Wolf (2007), who sees translation as conditioned by two levels: first, a structural level concerned with power, dominance, national interests, religion or economics; and a second level concerned with the agents involved in the process. Yet, Snell-Hornby (2006: 172) questions whether it constitutes a sociological turn” in TS because the topic:

has been around for so long, it is debatable whether it is now creating a new paradigm in the discipline: at all events translation sociology is a welcome alternative to the purely linguistic approach, and it is an issue of immense importance with a wealth of material for future studies.

However, others (Inghilleri 2005; Wolf 2012) assert that it does constitute a new turn on the grounds that it has met the criteria for the existence of a turn as set out by Bachmann-Medick (2006, 2009; see above), and that this has been proven by a series of scholarly outputs using insights from sociology to create new methodological and analytical tools to contribute to a sociology of translation. This sociological aspect is important to study in itself because “[a]ny translation, as both an enactment and a product, is necessarily embedded within social contexts” (Wolf 2007: 1). This changes the focus onto the agents and agencies involved in translation. While the field is still emerging and theoretical perspectives from sociology are being increasingly adopted in Translation Studies, they have been applied less frequently in subtitling or audiovisual translation research. An example of this in subtitling research is Abdallah’s (2005, 2011) studies of quality problems in the Finnish subtitling industry in the wake of economic globalisation using Latour’s (1987, 2005) Actor-Network Theory.

Developing a sociology of Translation Studies was perceived as a way to bring more cohesion to a fragmented discipline in the process of establishing itself as an academic field in its own right (Simeoni 1995; Gouanvic 1999; Chesterman 2007), a task

Gambier (2007b) and Buzelin (2013) see as urgent to undertake. Koskinen (2010) looks outwards from TS and considers its role in the context of the present instability both in universities and in the professional field and calls for a Public Translation Studies with the aim of achieving engagement with wider audiences and raising the profile of TS to answer the questions “Translation Studies for what?” and “Translation Studies for whom?” (Koskinen 2010). Given the developments in AVT as described in this chapter, it may be pertinent to engage in self-reflection and ask these questions about AVT as well.

2.4 Conclusion

This chapter has set out the necessary background to the thesis in order to situate it academically and conceptually. It began by detailing the specificities of the audiovisual text and audiovisual translation as distinct from ‘traditional’ translations and outlining the processes of subtitle production. It then moved on to a discussion of subtitling in the digital age and the fundamental impact digitalisation has had on producers and consumers of AV texts as well as on the subtitling profession. It also demonstrated the importance of subtitles in a globalised society characterised by multimodal, multichannel communications spread through digital networks. It ended with an overview of AVT as an academic discipline and of how it came to establish itself as a sub-discipline within TS.

AVT is now a thriving area of research and has had a huge impact on TS, making TS reconsider what counts as a text and translation. Yet despite these positive developments, AVT’s status as an academic discipline in its own right remains unclear due to the lack of its own theoretical branch and risks remaining a “prescriptive, practice-based phenomenon” (Munday 2012: 274). The sociological turn in TS has raised awareness of the relation of the discipline to its agents and to wider society, with the contribution research in AVT makes outwith academia and its social relevance questioned. If AVT is to continue to thrive, the time is right to embrace a sociology of AVT and engage in self-reflection on its nature, role and status. However, concepts such as *relevance* are rarely defined and these debates remain largely conceptual and internal to the discipline. The following chapter will move to an exploration of socially relevant research and research impact outwith the academy with reference to the emerging field of Research Impact.

Chapter 3 – The impact of research on practice

The review of the literature in the previous chapter suggested that despite AVT booming as a field of research and successfully establishing itself as a sub-discipline of Translation Studies, questions have been raised over the nature and role of its research as well as its social relevance, which reflects debates in TS more widely. Yet, what relevance or usefulness to practice means is rarely defined. The relevance of research to practice has been long debated across a range of disciplines, so this chapter will begin by considering traditional approaches that consider the lack of research relevance to practice as either a knowledge translation or a knowledge production problem. It is argued that these traditional approaches take a narrow view and the discussion shifts away from a dichotomous ‘research versus practice’ conceptualisation to deconstruct the relationship between research and practice more fully. This moves towards a wider definition of research relevance to practice which takes into account different definitions of research relevance to practice as well as the role of academia in relation to practice, with particular reference to the concept of jurisdiction (Abbott 1988). The chapter ends by looking to the emerging field of Research Impact, which concerns the wider consideration of the impact of scholarly research outside of the academy. This chapter will thus build a theoretical, analytical foundation for the study of the relevance of research to practice by looking across the disciplines.

3.1 The debate about the relevance of research to practice

In order to explore the contribution of academic research to practice, this section will investigate traditional approaches to considering the relation between research and practice. Relevance to practice raises fundamental questions about the relationship between academic research and practice, as well as the role of academic research in society (Scapens and Bromwich 2010); therefore, it is necessary to look at the bigger picture to afford a better understanding of these issues. It is necessary to pose questions of an ontological nature to try to comprehend practitioners’ and academics’ understanding of the world in order to ascertain the values that each group places on research and what they see as the role of science in society (Contandriopoulos 2012). For most of the 20th century, scientists have debated the purpose of knowledge and each group has framed the debate based on their understanding of what role research should play in society. Translation Studies has not been immune to questioning what purpose its research should serve and it has been claimed that “there can be few

professions with such a yawning gap between theory and practice” (Chesterman and Wagner, 2002: 1). However, a review of the literature would suggest otherwise: tensions have always existed in applied disciplines, as subtitling and TS are, because society has expectations that professional schools will deliver knowledge that can be used in practice (Mohrman and Lawler 2011). Questions over research relevance have typically been framed in one of two ways: as a knowledge transfer and exchange (KTE) problem, in which the process of translating research findings into practice is regarded as the root of the issue; or as a knowledge production problem, in which the research questions are seen as the source of the problem. However, it will be argued that these traditional perspectives take a narrow view and a wider conceptualisation of relevance needs to be adopted.

3.1.1 Traditional approaches to framing the debate about research relevance to practice

The debate is traditionally framed as a KTE or as a knowledge production problem. The knowledge transfer and exchange approach adopts the view that practitioners fail to adopt the findings of academic research because the knowledge produced is not in a form that can be readily applied in contexts of practice (van de Ven and Johnson 2006). Studies from this perspective are operationally oriented and focus on the process of transferring research knowledge into practice and on the nature of the exchanges between those involved. It has been studied extensively in nursing with a focus on identifying the barriers to research utilisation (Funk *et al.* 1991a, 1991b, 1995), and subsequently adopted by researchers examining the phenomenon in many other healthcare professions allied to medicine. This approach has also been investigated in policy studies and organisational studies, where researchers have looked at the gap between organisational research and managerial practice, organisational change, organisational learning and knowledge transfer as sources of innovation (cf. Nonaka 1994; Nonaka and Konno 1998; Nonaka and Takeuchi 1995; van de Ven and Johnson 2006; Shapiro *et al.* 2007).

The knowledge production approach follows that in any study, the usefulness of its findings is determined by the research question asked in the first place; thus, academic answers often lack practical meaning because it was the questions that were asked in the first place that lacked relevance (Vermeulen 2005). This perspective was captured in the influential Two Communities Theory (Caplan 1979), which centres on the cultural

differences between practitioners and academics and argues that they occupy separate worlds with different, and often conflicting, values, reward systems and languages. In this approach, “dissemination is too late if the wrong questions have been asked” (Pettigrew 2001: 67) and it focusses on epistemological issues, questioning the nature of knowledge in a discipline. The research production argument is often framed as *rigour versus relevance* (Pettigrew 2001; Vermeulen 2005): academic research should on the one hand be theoretically and methodologically rigorous to ensure that the evidence on which it is based is sound, whilst at the same time relevant to wider stakeholders in society. In this sense, relevance is found in the question, rigour in the method applied to provide the answer.

It is important to note that those outside academia who deem academic publications irrelevant have regularly expressed difficulty in interpreting the results of these academic, peer-reviewed publications, while studies have, across many disciplines, found that non-academics also admit to having neither regular access to nor awareness of research (Tucker and Lowe 2011; de Pedro Ricoy 2012, forthcoming; Merchant 2012). This creates a paradox with regard to judging the relevance of academic research: practitioners may not even be aware of potentially relevant research evidence that does exist if they do not have access to it or do not fully understand the findings (Merchant 2012).

3.1.2 Traditional approaches to improving the relevance of research to practice

An important element of the KTE process is the acknowledgment that it occurs in a complex social system of interactions among stakeholders (Graham *et al.* 2006) and one approach is to focus on the social linkages between the researchers and users during the process. It has been suggested that knowledge brokers have the ability to augment the work of such networks (Greenhalgh 2010) and professional associations have been proven beneficial in this respect (Tucker and Lowe 2011) by acting as an intermediary link.

A commonly proposed method for overcoming the research practice gap is to promote research designs such as Action Research, Engaged Scholarship and Participatory Research in the belief that knowledge emerges dialectically when academics and industry, practitioners or policymakers converge to address a problem. Action Research, defined by Reason and Bradbury (2001: 1), is:

a participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview which we believe is emerging at this historical moment. It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities.

Professional learning through methods such as Action Research has gained increasing importance as a means of bringing professionals into contact with new knowledge and ideas. Professional codes of conduct and professional associations in occupations such as social work and teaching include mandatory attendance at continuous professional development (CPD) for continuing registration (Bell *et al.* 2010). In addition, explicit guidance from the British government specified that social care should be based on the best evidence of what works and the Teacher Training Agency stated in 1996 that teaching should be a research evidence-based profession (Department of Health 1998; Bell *et al.* 2010). Known as evidence-based practice (EBP), it has increased attention on the relationship between research, policy and practice, and basing public policy and practice upon sound research and evidence is frequently cited as a desirable social good (Davies *et al.* 2000). The evidence-based practice movement began in Canada in the early 1990s as evidence-based medicine (EBM) (Guyatt 1991) and was formalised in 1992 (Evidence-Based Medicine Working Group 1992) as a means of promoting the importance of using medical research as best practice among practitioners and bridging the research-practice gap. EBP requires practitioners to make practice decisions based on the integration of research evidence with clinical expertise and the patient's unique circumstances (Straus *et al.* 2005). This basis of EBP in medicine assumes a technical rational conception of evidence based on a linear model involving the direct application of evidence to achieve instrumental outcomes, and has come to signify a profession's commitment to a scientific knowledge base as the foundation for practice decisions (Rosen 2003).

According to Gambier (2005), translation would be well suited to Action Research because it is a social phenomenon with socially determined consequences; therefore, the social relevance of TS could be determined through defining the objectives of a project, setting the agenda of the programme of research and disseminating the results. Action Research has already been applied in subtitling for the deaf and hard-of-hearing by Neves (2005), and in Translation Studies more generally (Kiraly 2000; Hatim 2001;

Williams and Chesterman 2002). For Gambier (2005), this is proof that translation and Translation Studies are social activities capable of resolving problems and the influence is no longer vertical (the supposed top-down theory-practice dichotomy) but horizontal, engaging stakeholders such as practitioners, universities and users.

However, the distinction between approaches to supporting engagement with and/or in research has a relationship with the nature of a profession's knowledge base. At the heart of this is the need to take into account the particular demands of different professional contexts, values and practices and their capacity to affect, encourage and influence engagement with research evidence (Spillane and Miele 2007). Despite the vital role that professional knowledge plays in professional practice, learning and development, little is known about the knowledge base of practitioners and what influences practice, particularly in AVT and TS. Additionally, most of what has been written has been done by academics, leaving the voice of practitioners largely absent. The professional situations in occupations such as education and social work are very different to those of subtitling practitioners, so Action Research may not be the most appropriate method for increasing the relevance of research to practice and encouraging research engagement. AVT, and TS more generally, are relatively new academic disciplines so there is lack of practicing subtitlers with an academic education in AVT. Additionally, professional organisation is much less mature in the subtitling profession: professional associations specifically for subtitlers and/or AVT practitioners do not exist in every country and may not be long-established, while there are no barriers to entry in AVT as no formal qualifications are required to practice.

Interdisciplinarity has also been highlighted as key to advancing socially relevant research (Gambier 2004). However, Gambier (2006b) has also highlighted the potential dangers of interdisciplinarity and has subsequently warned against the unidirectional use of ideas from other disciplines and of concepts that have not been tested in TS. Lambert (2012) feels that the claims for interdisciplinarity from TS scholars have achieved little more concrete than a few individual attempts at innovation drawing on other disciplines. This is echoed by Kaindl (2002), who warns that Translation Studies must reconsider its current practice of instrumentalising the research methods of other disciplines, or "lazy interdisciplinarity" in the words of Gambier (2012: 79), and instead encourage cooperation on a reciprocal basis, developing new approaches based on the equal contribution of differing disciplinary perspectives. Gile (2004) has concerns that this

current form of interdisciplinarity is adversely affecting the quality of TS research: because TS as discipline and its researchers are new, partnerships with other disciplines are almost always imbalanced as the power, finance and research competence generally lie mostly with the partner discipline; therefore, this form of interdisciplinarity may result in methodological weakness and adversely impact on the status of TS as a discipline. This is reflected in calls for more rigorous research (cf. Orozco 2004).

3.1.3 Towards a wider definition of research relevance

Defining the social relevance of research in terms of its application in practice is to take a narrow view, as there are many other ways in which research can be impactful. There are those who take a wider view and believe that “the duty of the intellectual in society is to make a difference” (Pettigrew 2001: 68). These scholars caution against restricting the definition of useful knowledge to this control criterion of applicability in practice because it is far too narrow and instrumental, and have concerns that it may lead to research focussing on shallow or short-sighted questions related to performance improvement instead of addressing larger questions and fundamental issues in society (cf. Grey 2001; Weick 2001; Gambier 2004, 2005, 2012; Hodgkinson *et al.* 2001; van de Ven and Johnson 2006). Gambier (2012) argues that Translation Studies’ social relevance is not about finding solutions to problems defined by the researcher alone, but a dialogue between disciplines and agents in the translation profession and Translation Studies, and should not be confused with the instrumentalisation of research. Furthermore, if institutions only carry out work in favour of particular sectorial interests, it poses ethical questions because the boundaries between consultancy and research become blurred and issues of methodological rigour and patronage arise (Grey 2001; de Pedro Ricoy 2012). This is particularly important in AVT given the increasing links between academia and the subtitling industry (Georgakopoulou 2014).

The university sector is currently undergoing huge changes, within the humanities especially, as budgets are being cut and debates rage around the commodification and marketisation of higher education institutions (Radder 2010). As a consequence, academics’ time is now at a premium and higher education is becoming increasingly bureaucratic with more and more demands placed on scholars to do more with less (Acord and Harley 2013). At the same time, the sector is growing rapidly and internationalising, and universities and scholars are now having to compete on an international level for students and researchers so in turn, the production of world-class

research is required to attract said students and researchers in the future (European Commission 2007). As a result, scholars may avoid spending too much time on competing activities such as public engagement, blogging or social media in order to focus on publishing in academic outlets and progress their careers (Acord and Harley 2013). Peer-reviewed publication continues to be the basis for all progression in academia from job appointments to securing research funding – the *publish or perish* situation, to which TS is not immune (cf. Rovira-Esteva and Orero 2011, 2012). As a result, Gambier (2004) asserts that the social relevance and responsibility of Translation Studies research are still low because most research is self-sufficient and produced exclusively for academic purposes. Gambier (ibid: 67-68) questions whether research in TS is:

anything more than simply a response to an institutional requirement for scientific production or to personal ambitions [...] they lead to a considerable number of publications, which sometimes gives the impression that translatoologists write more than they read.

It is important to note that the concept of research relevance, which is currently so prominent, is not entirely new. In fact, the founding purpose, set in 1821, of the university at which this researcher is based was to “address societal needs by incorporating fundamental scientific thinking and research into engineering solutions” (Heriot-Watt University 2013: 6). The difference today appears to be a nuanced shift in the interpretation of relevance and in who defines it. The notion of context is key to defining relevance, because “[k]nowledge becomes ‘relevant’ when it is context specific” (Aram and Salipente 2003: 190), and relevance cannot be accorded a priori. For Bhattacharjee (2001), there are two key issues underlying the notion of relevance in research terms: relevant to whom and relevant how. ‘Relevant to whom’ implies that research is more or less relevant to one audience than another, and involves identifying these audiences. Practitioners may criticise academic research as being irrelevant; however, it may be relevant to other stakeholders in their particular context. Keen (1991) categorises possible stakeholders for research into six groups: managers (for funding and learning from research), academics (for consuming and evaluating research), students (for benefiting indirectly via curriculum enhancements), university administrators (for evaluating research), government (for funding and consuming research, and making policy decisions) and society at large. The ‘relevant how’ issue is

related to the subject matter under investigation (Bhattacharjee 2001). Motivated by the criticism from practitioners, Thomas and Tymon (1982) discuss five conceptual dimensions of how to make academic research relevant: firstly, a relevant theory must accurately describe phenomena that practitioners actually experience (*descriptive relevance*); secondly, it must address something practitioners care about and want to influence (*goal relevance*); thirdly, it has to specify levers that practitioners can actually manipulate (*operational validity*); fourthly, it has to be non-obvious and interesting (*non-obviousness*); finally, it has to be timely, in the sense that it can provide guidance in time to help practitioners deal with their pressing problems (*timeliness*). To this list de-Margerie and Jiang (2011) add that it must synthesise and translate academic jargon into language that is readable and understandable by non-experts (*readability*), and that the subject matter should have the potential to enhance or restructure the mental models that practitioners apply in their practice (*topic*), to create a taxonomy of seven criteria for relevant academic research in the eyes of the practitioner.

Brennan (2007) posits that in the new knowledge-driven economy, governments and international organisations are at the centre of pressure on universities to achieve greater and new forms of relevance in order to meet the needs of the economy and industry, as well as from students who are increasingly adopting the role of consumers. Therefore, research that meets the needs of these stakeholders is deemed relevant. Leaving academic research to be defined in neoliberal economic terms means that it is the market that defines relevance, in contrast to the ideals of the free pursuit of knowledge as a contribution to the public good (Pusser *et al.* 2012), and value is now increasingly aligned with financial or economic value. This drive for evidence-based practice in recent years is also in line with governments demanding greater accountability and placing an increasing emphasis on the need to provide more instrumental evidence of the economic and social returns from its investment in research.

As it has been shown, traditional conceptualisations of the relevance of research to practice consisting of the instrumental application of results in practice as set out in traditional approaches is not as clear-cut as the literature would suggest. As a result, a strict dichotomy between research and practice is too simplistic. The next section will move on to deconstruct the so-called ‘big divide’ between research and practice and consider a more nuanced consideration of the relevance of research to practice in light of new developments in the emerging field of Research Impact.

3.2 Research impact

The relationship between research and practice is now being studied as a discipline in its own right due to the introduction in research assessment exercises of the evaluation of research impact outside of academia. Attention will now turn to a consideration of this new area of study to allow a better understanding of what it means for research to have relevance to those external to the academy, and of how this is conceptualised and measured.

3.2.1 *The emergence of Research Impact as a field of study*

Interest in and demand for the evaluation of research is increasing internationally due to a growing accountability agenda driven by the demand for good governance and management at national and international levels, as well as fiscal austerity in a number of countries (Guthrie *et al.* 2013). This has led to a need to demonstrate evidence-based policymaking, as discussed in the previous section, and accountability for the investment of public funds in research because at a time of economic constraint, hard decisions have to be made about the allocation of public resources (Kelly and McNicoll 2011; Guthrie *et al.* 2013). As a result, the new field of Research Impact has emerged.

The study of research impact, as it is currently conceptualised, is generally traced back to a UK white paper entitled *Realising Our Potential* (Office of Science and Technology 1993). The paper proposed a more utilitarian approach to the assessment of research and offered that academic outputs should contribute directly to economic growth and be planned for end uses, in contrast to previous thinking which assumed that publicly funded basic research would eventually benefit the economy and society. As described in Section 3.1, the move towards EBP in recent years has meant governments have been placing an increasing emphasis on accountability and the need to provide evidence of the economic and social returns from its investment in research. Consequently, the Research Councils “should make strenuous efforts to demonstrate more clearly the impact they already achieve from their investments” (Research Council Economic Impact Group 2006: 5). Early attempts at defining research impact linked it to a country’s international competitiveness and wealth creation, conceiving it as economic impact only. Research as intellectual capital was seen as a driver for the knowledge economy in the belief that encouraging economic growth would improve the quality of life for everyone (Meagher *et al.* 2008; Russell Group 2012). More recently, research impact has been viewed as part of a social contract between science and society

in which research must address pressing social issues (Nightingale and Scott 2007). This is what de Jong *et al.* (2011: 89) call the “third mission” of universities: in addition to educating students and conducting research, universities are expected to “stimulate the application and exploitation of knowledge for the benefit of the social, cultural, and economic development of society”. Evaluating the impact, and, by extension, the benefits, of research to society involves identifying what the most important issues are to society and determining how research contributes to solving these concerns and establishing if research has a wider impact on society beyond the private benefits to the individuals and the organisations who conduct research in today’s publish or perish environment (Williams *et al.* 2009). Traditional approaches to research evaluation are summative, assessing outputs measured by bibliometrics; however, these methods fail to capture these wider impacts, so they have been complemented by a shift in emphasis to more formative assessments (Guthrie *et al.* 2013).

Science, Technology, Engineering and Mathematics (STEM) subjects, and medical research in particular, have long focussed on demonstrating quantifiable, instrumental impacts of research through tangible products such as patents, licences, spin-off companies or improvements in patient health. In the Social Sciences (SS) and in the Arts and Humanities (A&H), these impacts are more intangible and as a result, more difficult to quantify. Unlike in STEM subjects, the processes through which SS and A&H research influences wider society have not been extensively studied in a systematic fashion (Levitt *et al.* 2010; Bastow *et al.* 2014) and there are concerns that simplistic models used to assess research impact are too narrow and will fail to capture impacts in these disciplines (Davies *et al.* 2005). The study of research impact in these two disciplines is still very much in its infancy, but as impact assessment is being increasingly introduced in research assessment exercises throughout the world, new ways are being sought to define, identify, capture and measure research impact outwith academia in these disciplines. The topic of interest in this PhD study, subtitling, is located within the A&H, so issues of research impact assessment in these disciplines is pertinent. Very little work has been done on this topic in the A&H, with most taking place in the SS or covering both disciplines together, so for this reason both will be discussed.

Current conceptualisations of research impact have evolved out of several diverse disciplinary perspectives, including the diffusion of innovations, knowledge utilisation,

knowledge translation and evidence-based practice and its roots can be traced back to the Social Sciences and Health Sciences research in North America. Following World War Two, the birth of the Great Society programmes in the USA produced a boom in SS research in universities, think tanks and research foundations during the 1950s and 1960s under the assumption that research could and should be of direct use to government in determining and achieving its social policy, and ultimately solve society's problems (Nutley *et al.* 2007). During this time, Rogers' (1962) *Diffusion of Innovations* studied the adoption of new agricultural innovations in rural sociology and produced new insights into the process of knowledge dissemination, identifying the elements involved in the spread of innovations. His study was important in that it identified that the diffusion of innovations is a general process that follows the same model: an *innovation* is *communicated* through certain *channels* over time among members of a *social system* (*ibid.*).

Throughout the 1970s and 1980s, this post-war optimism turned sour as research failed to solve social problems and, coupled with a rise in concern for accountability among federal programme managers, led to the realisation that research utilisation was more complex than originally conceived (Larsen 1980). During this time, important work was done to conceptualise knowledge utilisation. While diffusion focusses on the process of spreading knowledge, knowledge utilisation centres on the structure and function of how knowledge is used in practice. It concerns the "factors explaining the utilization of scientific and technical knowledge by decisionmakers and those in professional practices" (Landry *et al.* 2001: 396). Weiss (1979) studied what she saw as the paradox that significant financial resources were being invested in Applied Social Science research but there was general agreement that this research had little effect on policy decisions. She claimed that this was the result of conceptual confusion over the interpretation of research utilisation in the Social Sciences and that Social Science research use in public policy was more complex than originally considered. She asserted that "it is essential to understand what "using research" actually means" (*ibid.*: 426) and distinguished seven different models of research use among policymakers.

Following Weiss' attempts to clarify what it meant to use research in practice, important steps were made in conceptualising research use as a discipline in the Social Sciences as scholars began to distinguish knowledge utilisation as "a complex process involving political, organizational, socioeconomic, and attitudinal components in addition to the

specific information or knowledge” (Larsen 1980: 424). There have been two main lines of enquiry: the product perspective, in which the results of specific pieces of research are used in practice to lead users to make a particular decision they otherwise would not have made, and the process perspective, in which research use is measured on a scale in relation to decision-making processes (Landry *et al.* 2001). From the former perspective, authors such as Caplan *et al.* (1975), Rich (1975; 1977), Knorr (1976) and Weiss (1977; 1979) collectively identified that research use could be instrumental, conceptual or symbolic. This distinction was more formally proposed by Pelz (1978) who distinguished that *instrumental use* involves acting on research results in specific, direct ways; *conceptual use* concerns using research results to inform general thinking and the results influence actions in less specific, more indirect ways than in instrumental use; and *symbolic use* entails using research results to legitimate and sustain predetermined positions or using research results selectively to justify actions taken for other reasons. The latter perspective, knowledge utilisation as a process, involves the construction of evaluation scales of utilisation.

Knowledge translation was a term coined by the Canadian Institutes of Health Research in 2000 to describe the discipline that emerged in the field of Healthcare throughout the 1990s that concerns the process of moving knowledge into practice. It has subsequently been studied across so many other disciplines, where terminology is used differently, that McKibbin *et al.* (2010) have identified more than 100 terms for KTE. This may contribute to confusion about what KTE is and as a result, hinder its advance. For example in the UK and Europe, the terms *implementation science* and *research utilisation* are commonly seen in this context; in the USA, the terms *dissemination and implementation*, *research use*, *knowledge transfer* and *uptake* are often used; while in Canada, the terms *knowledge transfer and exchange* and *knowledge translation* are commonly used (Straus *et al.* 2013). Knowledge translation appears to be a larger construct than diffusion of innovations and knowledge utilisation, in that it includes most previously existing concepts related to moving knowledge to use and encompasses all steps between the creation of new knowledge and its application to yield beneficial outcomes for society (Sudsawad 2007). Knowledge translation activities are increasingly being incorporated into STEM subjects’ grant funding requirements in North America so it is of importance to researchers, with the term *end of grant knowledge translation* used to refer to “the development and implementation of a plan

for making knowledge users aware of the results of a research project” (Straus *et al.* 2013: 5).

It is important to note that research utilisation and evidence-based practice are often used synonymously, but they are theoretically distinct concepts. EBP is more general and describes far-reaching programmes in a profession to promote practice based on evidence; therefore, it encompasses research utilisation, but evidence can come from sources other than research and in the field of research utilisation, research refers to the findings of academic research only (Estabrooks 1999).

The lines between these fields are very fluid and as they are studied across many disciplines, terms are used interchangeably when in fact they have nuanced differences in definitions in different disciplines, resulting in conceptual and terminological confusion. Attention will now turn to how research impact is conceptualised in the A&H and SS.

3.2.2 Defining research impact in the Social Sciences and Arts and Humanities

Particularly in the Arts and Humanities, the concept of research impact is proving controversial and causes strong reactions among some academics, who prefer to talk about *value* rather than *impact* (Levitt *et al.* 2010; Bate 2011). A key foundation for these concerns has been a lack of knowledge about how these disciplines actually work (Bastow *et al.* 2014) because “existing research in the sociology of science...generally concerns the natural sciences” (Guetzkow *et al.* 2004: 191). There has been concern in the SS and A&H about how to evaluate research in these disciplines because while many of those introducing impact assessment think of it as a ‘sheep in wolf’s clothing’, critics fear that it underplays the dangers of impact assessment (Brewer 2011). Indeed, it has been questioned whether it is possible to measure research impact at all, with some believing that “it is impossible to quantify the total ‘contribution’ of the humanities, the arts and social sciences to society. This is because, in these disciplines, *society itself is the subject of the research*” (Council for the Humanities, Arts and Social Sciences 2005: 15, emphasis in original).

There are few mechanisms in Social Science to systematically codify and synthesise research to help identify impacts (Nason *et al.* 2007), while in the Arts and Humanities, these are almost non-existent (Levitt *et al.* 2010). Much of the amassed evidence is

disparate, with most of it in the form of grey literature, conducted for different purposes, using a variety of methodologies and focussing on diverse aspects. The purpose of research evaluation will determine how to assess impact, and there are four main rationales (Guthrie *et al.* 2013: 6; see also Davies *et al.* 2005; Penfield *et al.* 2014). The first is *advocacy*, to demonstrate the benefits of supporting research, enhance understanding of research and its processes among policymakers and the public, or to make the case for policy and practice change. The second is *accountability*, to show that money has been used efficiently and effectively, and to hold researchers to account. The third is *analysis*, to understand how and why research is effective and how it can be better supported, feeding into research strategy and decision-making by providing a stronger evidence base. The fourth is *allocation*, to determine where best to allocate funds in the future, making the best use possible of a limited funding pot. In addition, how impact is defined will determine how it is assessed (Donovan 2011); however, there is no consensus on what impact is, how to define impact, what terminology to employ to describe impact and how to evaluate it.

A clear definition of impact is required because understanding of the term differs between users and audiences, and there is a distinction between *academic* impact, understood as the intellectual contribution to one's field of study within academia, and *external socio-economic* impact beyond academia (Penfield *et al.* 2014: 21). There are many different definitions of research impact, often remaining at the abstract or general level, such as that of the Research Councils UK's (2014) joint definition, which covers all disciplines:

Impact is the demonstrable contribution that excellent research makes to society and the economy. Impact embraces all the extremely diverse ways in which research-related knowledge and skills benefit individuals, organisations and nations by:

- fostering global economic performance, and specifically the economic competitiveness of the United Kingdom
- increasing the effectiveness of public services and policy
- enhancing the quality of life, health and creative output
- encompasses economic performance and competitiveness, effectiveness of public services and policy, enhancing quality of life, health and creative benefits.

More precise is that of Bastow *et al.* (2014: 37), who define external impact in the social sciences as an “auditable or recordable occasion of influence”, while for Molas-Gallart *et al.* (2000: 171, emphasis in original) “social and economic research has an *impact* on non-academic audiences whenever a research effort results in identifiable influences on current social, policy and management practices”.

Key to understanding research impact in the Social Sciences and Arts and Humanities is the distinction between different types of impacts, and between *instrumental* and *conceptual* impacts. Nutley *et al.* (2007: 36) define these respectively:

‘Instrumental use or impact’ refers to the direct impact of research on policy and practice decisions where a specific piece of research is used in making a specific decision or in defining the solution to a specific problem.

‘Conceptual use or impact’ is a more wide-ranging definition of research use, comprising the complex and often indirect ways in which research can have an impact on the knowledge, understanding and attitudes of policy-makers and practitioners.

The Economic and Social Research Council (ESRC) also define capacity building impacts as “the transfer of people and skills across the researcher/user interface” (ESRC 2011: 5). These different typologies of research impact show a more nuanced approach to the debate over the relevance of research outside of academia than traditional approaches as discussed in Section 3.1.1, moving away from relevance as instrumental application in practice. In a cross-sector literature view of research impact in the education, healthcare, social care and criminal justice sectors, Walter *et al.* (2003: 11) show this more nuanced way of thinking and state that:

[r]esearch impact forms a continuum, from raising awareness of findings, through knowledge and understanding of their implications, to changes in behaviour. Strategies to enhance research impact may address any point on this continuum. The aim of research impact strategies will determine how their effectiveness is measured.

Reviews from the healthcare literature almost invariably examine objective measures of the process or outcomes of care which require demanding levels of impact to be demonstrated and do not address the extent of the impact at the conceptual end of the spectrum (*ibid.*). The difference in these identified impacts in the SS and A&H is

primarily linked to the differing nature of knowledge between these and STEM disciplines. In the SS, research is largely conceptual, contributory, collective, cumulative and builds on previous existing knowledge; therefore, it is less linked to specific pieces of research, the research process is more diffuse and missing the breakthrough discoveries on which public images of the STEM disciplines still focus (Davies *et al.* 2005; ESRC 2013; Bastow *et al.* 2014). In the Arts and Humanities, on the other hand, research is characterised as individual, focussed on theory, source and text and the process concerns introducing new perspectives, reflections and critiques (Ochsner *et al.* 2013). Additionally, it is characterised as having a societal orientation (*ibid.*), because A&H researchers regard themselves as being rooted in their culture (Hellqvist 2010).

Moreover, even the term *impact* is not agreed upon: terms such as *influence*, *contribution*, *benefit*, *value* and *enhance* are used interchangeably to describe impact, but they do not always mean the same thing. Wooding *et al.* (2007) changed *benefits* to *impacts* in order to take into account the fact that they can be positive as well as negative, and it is important to highlight any “dysfunctional consequences” (Davies *et al.* 2005: 23) of research as well. These terms are particularly problematic because these words form part of everyday language, which can result in discussions at crossed purposes when terms are employed without specific definitions. For example, a piece of commissioned research can have considerable economic value, but it may be much more difficult to discern a specific impact (Kelly and McNicol 2011). Particularly important is the definitional difference between *economic* value and *financial* value, because many discussions on economic impact actually concern financial impact:

financial value is about actual money flows, for contracts entered into, fees paid, books bought, cash handed over...However economic value is a much broader concept, it is all about the resources used and generated...it can include time spent or saved, quality of life and environmental improvements and can encompass more ‘intangible’ things like the worth of political stability (Kelly and McNicol 2011: 7).

The terms *impact* and *use* are also used interchangeably, as can be seen in the previous definition of research impact by Nutley *et al.* (2007: 36), drawing on the roots in the field of Knowledge Utilisation, as discussed in section 3.2.1. To distinguish between these two terms, Bornmann (2013) identifies three main types of societal impact

definitions that have emerged from the study of research assessment since the 1990s. These are societal impact as a *product* that can be used by stakeholders, societal impact as *knowledge use*, in which the interactions between researchers and societal stakeholders results in the adoption of knowledge facilitated by a product (i.e. the use of research outputs) or a person (i.e. the researcher as consultant), and societal impact as *societal benefits*, which centres on the effects of the research outputs on the economy, policy, professional practice, or on the wider impact on culture, media and community (ibid.). It is also important to distinguish between the different stages of research to impact. There are *inputs*, the resources injected into conducting the research; *outputs*, the products and services directly produced from the research; *outcomes*, the initial effects of the research; and *impact*, the long-term changes the research brings about (Guthrie *et al.* 2013). These terms will be employed in this thesis as per these definitions and *impact* and *use* are regarded as distinct from each other: impact results from use. It is particularly important to distinguish between outputs, outcomes and impacts, which are distinct terms but are often used interchangeably, resulting in a lack of clarity (Kelly and McNicol 2011; Parsons and Burkey 2011). The next section will look at current approaches to the assessment of the wider impact of research outside of the academy.

3.2.3 Approaches to assessing research impact in the Social Sciences and Arts and Humanities

There are two main approaches to evaluating impact in the Social Sciences and Arts and Humanities. The first is to identify indicators of impact based on the research outputs, and the second is to look at indicators of activity (Molas-Gallart *et al.* 2002). The majority of impact assessment studies take the former approach, which is linear and primarily centred on research outputs and the creation of categories of impact indicators. One of the central challenges in demonstrating impact is describing the path by which a programme achieves its end outcomes (Williams *et al.* 2009). These studies adopt either a forwards- or backwards-looking perspective (Davies *et al.* 2005). Tracking forwards from research outputs involves assessing how stakeholders come into contact with these products and identifying lists of impact indicators, while backwards-tracking studies start with the stakeholder community or a particular policy and attempt to understand how practitioner behaviours or policy changes are based on research outputs. More work is beginning to be done in this latter approach in order to try to capture the more nuanced types of impact, but little has been done from this perspective

(ESRC 2013). This is also the approach that has been adopted in this PhD thesis, which starts with a particular practitioner community, subtitlers, and looks at how research impacts on their professional practice.

There have been some theoretical frameworks developed to identify research impact in the Social Sciences, although few of these have actually been tested in practice. For the most part, studies try to identify indicators of impact and take a forward looking approach using logic models, which are linear, visual depictions of how a research programme will work under certain conditions to solve problems (Bickman 1987). These studies have drawn on the research impact tradition in medicine and have applied an adaptation of the Payback Framework, originally developed by the Health Economics Research Group at Brunel University to examine the paybacks (i.e. impacts) of health services research (Buxton and Hanney 1994, 1996). The Payback Framework consists of two interlinked elements: a multidimensional categorisation of the paybacks from research and a logic model of the complete research project (ibid.). Although it was originally designed to only capture the socioeconomic impacts of health research, the framework has been adapted and applied to assess the impact on policy of specific pieces or programmes of research in the Social Sciences (Hanney *et al.* 2004; Wooding *et al.* 2004; Nason *et al.* 2007) and in the Arts and Humanities to assess A&H research at the University of Cambridge (Levitt *et al.* 2010). Linear models such as the Payback Framework can be useful where there are obvious links between research outputs and impacts that follow a clear path. However, this trail of evidence rarely exists in Social Science and Arts and Humanities research (ESRC 2009), so the logic model presents the *theory* of how a research project may lead to outcomes and impacts, but cannot ascribe causal links to attribute what specifically created an identified impact (Williams *et al.* 2009). Logic models oversimplify the process and underspecify the complexity involved in moving from outputs to outcomes and impacts (Davies *et al.* 2005). Backwards-tracking approaches begin with user communities, and usually take a case study approach with various embedded methods, in particular surveys or interviews with stakeholders. The methodological limitations of these backwards-tracking perspectives include issues of sampling, isolating the specific effects of research outputs from the myriad other influences on the user communities, while case studies may provide an uneven picture and can lack context (Davies *et al.* 2005).

The second approach, identifying indicators of activity, is less frequent but attempts to measure indicators of efforts made by those conducting research to contribute to impact outwith academia in terms of the interactions between stakeholders and researchers. Studies show that these interactions are an important predictor of impact (Bercovitz and Feldman 2011; Lövbrand 2011; de Jong *et al.* 2011; Meagher 2013) because “if we know what process characteristics correlate with (often only long-term) impact in terms of use and benefits, these process characteristics can be used as a proxy for societal impact” (de Jong *et al.* 2011: 90). This approach comprises both direct and indirect interactions, the interaction processes are subject to field specific dynamics and interactions can be complex, taking place in network configurations (*ibid.*). These approaches are not linear, and focus on the quality of interactions and KTE efforts. It is important to distinguish here between viewing networks as simply channels of dissemination and seeing them as a place within which knowledge is shared and developed in terms of communities of practice (Davies *et al.* 2005). One developed framework is to identify *Productive Interactions*, which are defined as “exchanges between researchers and stakeholders in which knowledge is produced and valued that is both scientifically robust and socially relevant” (Saapen and van Drooge 2011: 212). An interaction is productive when it “leads to efforts by stakeholders to somehow use or apply research results or practical information or experiences” (*ibid.*), so impacts are classed as behavioural changes caused as a result of the use of particular research outputs.

There are several issues which have been identified regarding assessing impact in the SS and A&H, particularly in relation to linear models. Attribution of impact is very difficult. Social processes operate in complex, multi-causal environments (Davies *et al.* 2005; Bastow *et al.* 2014); however, attribution involves firmly establishing causal links between observed changes and specific interventions, which would involve conducting controlled experiments (Williams *et al.* 2009). This is why Bastow *et al.* (2014: 53, emphasis in original), when defining external impact, specify that:

we have to establish that a *potential* for influence from research on external audiences occurred, in a way for which evidence exists [...] An occasion of influence arises when we can show that an outside decision-maker or actor was in contact with and aware of academic work or research. But we go no further than that up the causal chain.

This means impacts are indirect, as they are moderated by many actors and events and many inputs flow into decision-making (Weiss 1980; de Jong *et al.* 2011). Impacts are also time-lagged since it often takes a long time for impacts to occur (Meagher *et al.* 2008; de Jong *et al.* 2011, Klautzer *et al.* 2011; Bastow *et al.* 2014). There is no consensus over the optimum time to conduct impact assessment, because if it is carried out too late impacts may have come and gone, too early and they have not yet happened (Bozeman and Kinglsey 1997). Additionality is another issue, as it difficult to identify if the outcomes or impacts would have occurred anyway, regardless of the research being conducted (Meagher *et al.* 2008). Impacts may also be unevenly spread across and within projects (Parsons and Burkey 2011), so this has important methodological considerations. Serendipity also plays a part in research impact (Meagher *et al.* 2008), because the outcomes and impacts of research can be unpredictable, creating planned and unplanned impacts (Bastow *et al.* 2014). Conducting in-depth case studies is also very time- and resource-intensive, placing a high burden on those involved in conducting impact assessment. Identifying activity indicators can overcome timelags and attribution, and avoid resource intensive evaluation, which is why de Jong *et al.* (2011) recommend that the focus should be on contribution and efforts instead of attribution and results.

As this section has demonstrated, defining, measuring, capturing and identifying the more nuanced impact of research in the SS and A&H is by no means straightforward. The discussion of these new conceptualisations of the wider influence of impact outside of the academy has moved the debate on from a strictly dichotomous *research versus practice* perspective which sees the relevance of research in the instrumental application of results in practice to solve specific problems. However, studies in these disciplines have in the main been concentrated in the Social Sciences and as a result are focussed primarily on policy impacts, while very little work to date has centred on identifying impacts on practice. The following section will now turn to a discussion of research impact on practice specifically, and move to a wider understanding of the relevance of research to practice.

3.3 Research impact on practice: Socially relevant research to practice

This section shifts the discussion on to a more in-depth consideration of the relationship between research and practice, following the discussion of the more nuanced ways in which research can inform stakeholders outside of the academy. It begins with an

outline of research impacts on practice, a little-studied area, before moving on to a consideration of different definitions of socially relevant research to practice with particular reference to applied disciplines. The section then ends with a discussion of the concept of jurisdiction, to complete the analytic frame of reference.

3.3.1 *Research impact on practice*

The previous section gave an outline of how research impact has been conceptualised so far in the Social Sciences and Arts and Humanities, which has been primarily studied in terms of the impact on policy. However, it has been acknowledged that having an impact on policy is not a necessary condition for impacts on practice to occur, because impact on practice must entail a change in individuals' (professional) behaviour as a result of research findings, even if there are no changes to official policy (Levitt *et al.* 2010). Only a few studies to date have specifically investigated the impacts of research on practice, and Meagher (2013) found a major issue was the lack of projects with impacts on practice as opposed to policy.

Typologies of impact on practice identified are *instrumental*, *conceptual* and *capacity-building*, the same as in research impacts more generally, with *attitude/cultural change* on the part of practitioners and *enduring connectivity* between all stakeholders identified in addition as specific to practice (Meagher 2013). Parsons and Burkey (2011: 28-29), in response to criticisms of educational and pedagogical research as small scale, irrelevant, inaccessible and of low quality, produced the following typology of research impacts on practice:

- *Speculative or anecdotal evidence*: projects where it can be reasonably expected or inferred that outcomes were made available to practitioners but where this has not been explicitly evidenced
- *Indirect impact*: evidence of projects making project outcomes available to practitioners but with no direct evidence of utilisation of those outcomes
- *Direct mediated impact*: evidence of projects engaging with professionals' practice through an intermediary
- *Direct impact*: evidence of projects directly engaging professionals and their practice
- *No evidence of outcome or impact*: no evidence provided or explicit evidence of focus on teaching and learning policy only.

Specific indicators of impacts on practice have been identified as altering the effectiveness of an individuals' behaviour, adopting new technologies (Levitt *et al.* 2010), confirming practice, incremental change to practice and changing practice direction (Nason *et al.* 2007). Key enablers of impact on practice include constructing and embedding effective external partnerships in the research, adopting a 'problem-centred' focus for resources and producing practitioner tailored resources (Parsons and Burkey 2011), pro-active principle investigators, stakeholder champions and knowledge intermediaries, the researcher's skills in engaging practitioners, institutional context, mutual benefits as seen by practitioners and pro-active approaches to engagement before, during and after the research project (Meagher 2013). The most important dissemination routes to practitioners were through media coverage and discussions with policymakers (Nason *et al.* 2007). A two-way knowledge exchange has been highlighted as particularly important as a dynamic process that can occur at different stages of the research (Meagher 2013). Parsons and Burkey (2011) found that practitioners like practice-based evidence, supported by verifiable approaches that allow them to reflect on their own practice and engage as a *practisearcher*, while there is also some evidence that practitioners welcomed research that challenged views. The barriers to research impact on practice are the heterogeneity of practitioners, institutional contexts that do not place value and priority on research impact and time lag, because impacts need time to develop and establish themselves and can suffer from changes in context i.e. staff, and can be hard to identify (Meagher 2013). Additionally, practitioners were cautious about applicability of outputs, which demonstrates differences in expectations of how far research can be expected to have direct impact on practice (Parsons and Burkey 2011).

It is important to note that all of these impacts are assessed from the researcher's perspective and not from that of the practitioner, and Meagher (2013) recommends engaging practitioners in identifying a full range of impacts. Furthermore, the projects involved in identifying impacts on practice were all ones in which practitioners had been involved in the research (i.e. examples of Action Research) and were focussed on teaching, in which practitioners are expected to engage in CPD as mandatory, as discussed earlier in section 3.1.

3.3.2 *Socially relevant research*

The preceding section looked at the study of the impact of research outside of the academy as part of the literature on research evaluation in approaches to auditing the return on public investment in higher education to ensure public accountability. There is some literature which treats the usefulness or relevance of research to society as distinct from research impact, which shall now be discussed. Particular reference to the social relevance of research in applied disciplines will be considered.

The assessment of the relevance of research to society has been included as a specific category in research assessment exercises in the Netherlands with two protocols developed for this specific purpose (Brancheprotocol Kwaliteitszorg Onderzoek 2008; Standard Evaluation Protocol 2009, 2014). In addition, following the development of these protocols, many Dutch institutions involved in the quality assurance of research participated in the Evaluating Research in Context (ERiC) project to further examine the issue of the social relevance of research. These protocols are of particular interest to this PhD thesis for two reasons: firstly, they deal with the social relevance of research in particular as a distinct concept; and secondly, the BKO covers applied research, under which category subtitling falls.

The ERiC (2010: 10) project, consistent with the other Dutch protocols, defines the social relevance of research as:

- the degree to which research contributes to and creates an understanding of the development of societal sectors and practice (such as industry, education, policymaking, health care) and the goals they aim to achieve, and to resolving problems and issues (such as climate change and social cohesion);
- a well-founded expectation that the research will provide such a contribution in the short or long term.

The first part of this definition is *retrospective* as it relates to the specific contributions and effects that the research has produced, while the second part is *prospective* and concerns the expectation that the research will yield these contributions in the future. To be consistent with this definition of socially relevant research, researchers need to identify what the most important issues are to society (or, to practice, as is the case here)

and the relevant stakeholders and determine how research currently contributes to solving these concerns (Williams *et al.* 2009).

The main tasks of research organisations under the SEP protocol are to produce results for the academic community, to produce results that are relevant for society, and to educate and train the next generation of researchers (Standard Evaluation Protocol 2009). Here, academic quality and societal relevance are distinct in terms of research quality, relevance to society and viability, where relevance to society regards:

the quality, scale and relevance of contributions targeting specific economic, social or cultural target groups, of advisory reports for policy, of contributions to public debates, and so on (Standard Evaluation Protocol 2014: 7).

The three main aspects of socially relevant research are:

- *Societal quality of the work*, which concerns the efforts of researchers to interact with stakeholders in society and the contributions research makes to important debates in society.
- *Societal impact of the work*, which concerns the effects of research on specific stakeholders or procedures in society in terms of specific outcomes of the research, measured as indicators of behavioural change.
- *Valorisation of the work*, which concerns the knowledge translation activities aimed at making research results available and suitable for application in products, processes and services, including interactions with organisations and the direct use of research results and expertise of researchers in consultancy terms (Standard Evaluation Protocol 2009: 10).

Contribution in terms of *demonstrable products*, *demonstrable use of products* and *demonstrable marks of recognition* must be established along with the provision of indicators for each of these aspects with relevant stakeholder groups in society. Evaluating research in context is highlighted as vital to ensuring research is socially relevant because the contribution that each field or research programme can make to issues or groups in society differ (Evaluating Research in Context 2010). Interactions between researchers and stakeholders through personal contact, publications, artefacts or stakeholder contributions to the research are also regarded as key to socially relevant research.

In research at universities of applied sciences in the Netherlands, the distinction between academic quality and research relevance is not so clear because:

research is so interwoven with practice that any distinction between academic quality and societal relevance would be false, and would be at odds with accepted views on the quality of research in that field” (ibid.: 11).

Research is regarded as being firmly rooted in professional practice and bound by application in context, so research questions should be drawn from practice and results will generally have to be directly applicable. This perspective is important for this PhD thesis as subtitling is an applied discipline.

These universities of applied science use the term *practice-based research* to refer to the type of research they conduct, which is defined as “research that is rooted in professional practice and that contributes to the improvement and innovation of professional practice” (Brancheprotocol Kwaliteitszorg Onderzoek 2008: 7) and should have relevance for professional practice, education and training, and wider society. This type of research is characterised as providing instrumental outcomes such as directly usable products and directly applicable practice solutions, as being of a multidisciplinary or transdisciplinary nature, as having a close connection to education and the resulting knowledge widely disseminated (ibid.). In relation to professional practice in particular, researchers must demonstrate that:

research subsequently generates knowledge, insights and products that contribute to the resolution of problems in professional practice and/or to the development of professional practice. It also focuses on strategic questions and on the longer term (ibid.: 13).

In Translation Studies, authors have added their definitions of socially relevant theory and research to practice. These perspectives have moved on from narrow prescriptive views believing that the direct, instrumental application of research results in practice is where its relevance lies, and that “its value (its only value?) is in its application, in its social usefulness” (Chesterman and Wagner 2002: 2). These approaches incorporate the practitioner’s perspective, feedback best practice and are rooted in the professional realities of the practitioner, and aim to contribute to improving practice and the profession (Robinson 1991; Chesterman and Wagner 2002; Fraser 2004; de Pedro

Ricoy 2012). Fraser (2004) noted that research in Interpreting Studies has in general progressed over the years working from practice to theory, and believes the same should happen in TS. de Pedro Ricoy (2012) takes this view further and posits that socially useful research should not just contribute to achievements in practice, but that these innovations in practice should provide social benefits for the recipients of practice. This is also reflected in the views of Koskinen (2010: 23), who states that researchers in TS should be:

[s]tarting from where they [practitioners] are, not where we scholars are, we can re-enforce scientific Translation Studies by bringing in the added impetus of pressing social issues, and we can “back-translate” the accumulated knowledge to the practitioners.

These moves from the instrumental conceptualisation of the relevance of research to practice to understanding how research should relate to its wider social environment is consistent with views expressed in the field of Research Impact. It is also in line with calls for a greater sociological focus in TS to increase its relevance by incorporating the agents involved in the translation process as well as linking it to its wider social environment.

3.3.3 The contribution of academia to practice

Abbott's (1988) concept of jurisdiction, which is the exclusive right to perform professional work, studies the relation of a profession to its work and abstract knowledge is deemed key to securing professional jurisdiction. Abbott's approach differs from traditional approaches to the sociology of professions in that his focus is on the work of professionals, as opposed to traditional perspectives which define a profession by taxonomies of traits, functionalism or interactionism. According to Abbott (ibid: 81), this focus on work means that “to say it is a profession is to make it one”, and as jurisdiction is exclusive, he sees the professions as an interdependent system.

The link of jurisdiction includes both cultural and social control. The cognitive structure of the profession provides the cultural control and arises in work with the task, so it is important to understand the work of professionals. The professional tasks have objective and subjective foundations, which combine to comprise the fully defined

professional task. Objective foundations can be *technological* i.e. professions based on problems created by technology, *organisational* i.e. professions with organisational foundations and *natural objects and facts*. The subjective qualities are the construction of the task as defined by the professionals who currently hold jurisdiction; thus, “to investigate the subjective qualities of jurisdictions is thus to analyze the mechanisms of professional work itself” (ibid.: 40). The jurisdictional claims that create these subjective qualities have three parts: claims to classify a problem, to reason about it, and to take action on it (or in Abbott’s terms to diagnose, to infer, and to treat): these are the three acts of professional practice.

Academia should provide a research function that helps provide new modes of diagnosis, treatment and inference and an instructional function to train future and current professionals. However, it plays its key role in making claims to jurisdiction because these professional tasks are legitimated by formal knowledge that is rooted in fundamental values. Academic knowledge justifies what a profession does and how a profession does its work, legitimating the profession as a means to a socially valued end: in this cultural control, tasks are constructed into “known “professional problems” that are potential objects of action and further research” (ibid.: 59). Holding cultural control means that these claims are cognitive only, and professions will not hold jurisdiction without social control, because “[i]n claiming jurisdiction, a profession asks society to recognize its cognitive structure through exclusive rights; jurisdiction has not only a culture, but also a social structure” (ibid.). Social control is established through active claims put forth in the public media, legal, and workplace arenas. In addition, the profession’s internal structure is important and the greater the social organisation, the stronger the claims for jurisdiction.

Abstract knowledge is central to claiming jurisdiction and making jurisdictional changes because “only professions expand their cognitive dominion by using abstract knowledge to annex new areas, to define them as their own proper work” (ibid.: 102). The level of abstraction necessary to maintain jurisdictional strength depends on the context in which the profession operates, not on a standard level. On the one hand, abstraction that emphasises formalism (i.e. extreme abstraction with no effective treatment for professional tasks) can be regarded as generalities without legitimation. On the other hand, abstraction without content (i.e. extreme concreteness in expert action without any

formal academic basis) is seen as craft knowledge that lacks legitimacy. Each profession will determine their optimum level of abstraction to maintain jurisdiction.

Abbott's concept of jurisdiction adds another layer to the understanding of the relevance of research to practice, and shows that academic research should play an important role in its profession. Socially relevant research to practice impacts on practice by supplying products and efficiencies in use, providing conceptual tools to inform practice, creating capacity building properties by maintaining close links to education and training, contributing to the development of the practice and providing benefits to those who utilise these professional services by addressing social issues. It should also contribute to the long-term development of the profession and the aims it wishes to achieve. Abbott's contribution to this understanding is that academic knowledge plays a vital role in legitimating the work that professionals do, and emphasises the need to communicate with all stakeholders involved in the industry and the public because exclusive claims to professional jurisdiction must be made before public audiences.

3.4 Conclusion

The advancement of knowledge is especially important when innovation is high and major changes are occurring in the practice environment because practitioners need help the most when change is occurring (Betz 1996; Kaplan 2011; Powell and Owen-Smith 1998), and this is the case in the subtitling profession today. However, the criticisms of the social usefulness of research in AVT demonstrate that there appears to be a disparity between academia and wider society over the expectations of the nature and role that research should play. In this constantly changing environment, there is a pressing need to demonstrate the added value that TS scholars can offer and to participate in greater public engagement to ensure the benefits of the research process do not remain confined to academia (Koskinen 2010, 2012; de Pedro Ricoy 2012, forthcoming). For this reason, it is important to investigate how research in subtitling impacts on its practitioners and as a result, what the perceived impacts of subtitling are on wider society, and to ascertain how academic research supports practitioners in what they do, which shall be the focus of the next chapter.

Chapter 4 - Data and methodology

This chapter will outline how the conceptual framework as outlined in Chapters 2 and 3 was put into practice by detailing the methodological approach. It begins with a consideration of the methodological foundations, moves to a discussion of the construction of the questionnaire, then details the process of data generation before finally describing the methods of data analysis.

4.1 Methodological considerations

This section will outline the methodological foundations of the study and describe the reasons behind the chosen research design. It starts by discussing how this study is an example of participant-oriented research in Translation Studies, then it outlines the issues around conducting mixed methods research, before moving on to describe the philosophical lens of pragmatism which underpins the methodological choices and lastly details the practical strategy of enquiry.

4.1.1 *Participant-oriented research: Sociological lens*

The sociological approach to Translation Studies emerged in response to the increased understanding that translation is a social practice, embedded within particular social contexts. The cultural turn of the late 1980s moved from understanding its object of research from a purely linguistic approach to consider the source and target text as a “text embedded within its network of both source and target cultural signs” (Bassnett and Lefevere 1990: 12) and expanded the frames of research. However, this approach still fundamentally concentrated on the text. Studying how the source or target text functioned in context highlighted a need to focus on those carrying out these translations, the agents of translation, and for self-reflection on the part of TS researchers to focus on the nature of TS as a discipline. This impetus to “identify the translator and the translation researcher as a constructing and constructed subject in society” (Wolf 2007: 1) was perceived as a way to bring more cohesion to a fragmented and newly established discipline in its own right (Simeoni 1995; Gouanvic 1999; Chesterman 2007; and Gambier 2007b). This perspective, studying the participants involved in translation and, in addition, involving the participation of those agents in the research project itself, is what Saldanha and O’Brien (2013: 150) call “participant-oriented research”. Consequently, this project can be said to be an example of participant-oriented research.

This sociological perspective has developed since Robinson (1991: 135) called for a “people-centred theory of translation” in which the focus would be on:

[h]ow translators act as social beings: as employees of a translation agency or other firm, as freelancers hired by clients, as users of libraries and other research resources, as professionals recognized (or unrecognized) for their work in society.

While the sociological turn continued to develop from the late 1990s onwards and was formalised by Wolf and Fukari (2007), this approach has been around for much longer. Indeed, Holmes (1972[1988]) suggested the need for translation sociology as a future area of studies on his map of Translation Studies, although this was never actually included in his original conception of TS as a discipline. Chesterman (2009) suggested adding a branch to Holmes’ original map called *Translator Studies*, which would focus explicitly on the cultural, cognitive and sociological aspects of the agents involved in translation. While this move towards understanding translation as a social practice has proved popular in TS, it has been slower to spread to AVT. Therefore, this thesis aims to contribute towards a widening of these debates in a sociology of AVT and change the focus onto the agents of subtitling: subtitlers.

In parallel developments, there has been a distinct lack of participant-oriented research in the field of Research Impact. In this emerging field, the focus has been predominantly from the perspective of academics and research funders, and very little takes into account the views of practitioners. The primary approach to evaluating impact in the Social Sciences and Arts and Humanities is linear and has centred on tracking forwards or backwards from particular research outputs to identify categories of indicators of impact (Davies *et al.* 2005). Tracking forwards from research outputs involves assessing how stakeholders come into contact with these products and identifying lists of impact indicators, while backwards-tracking studies start with a particular policy or stakeholder community and attempt to understand how practitioner behaviours or policy changes are based on research outputs. More work is beginning to be carried out in this latter approach but to date, little has been done from this perspective (ESRC 2013), and, despite calls for the inclusion of practitioners in research impact assessment (Meagher 2013), it continues to lack evaluation from the perspective of practitioners. A backwards-tracking approach has been adopted in this PhD thesis, which starts with a particular practitioner community, subtitlers, and looks at how

research impacts on their professional practice. Therefore, it contributes to participant-oriented research in the emerging field of Research Impact.

4.1.2 Mixed methods research

There have been debates in TS about the most appropriate paradigm for conducting research with a dichotomy established between what has come to be known as the Empirical Science Paradigm (ESP) and Liberal Arts Paradigm (LAP) (Gile 2005). First outlined by Moser-Mercer (1994), the former corresponds to the scientific ideals of research conducted in a systematic, logical and rigorous manner and tested through empirical methods, while the latter involves the intellectual exploration of ideas on a more theoretical level based on argumentation. This is a reflection of wider deliberations in the research community dating back to the so-called ‘paradigm wars’ of the 1960s that set positivism and postpositivism against interpretivism, constructivism and phenomenology and created a divide between their respective research methods of quantitative and qualitative research under the assumption that their underlying ontological and epistemological assumptions, axiology, research strategies, rhetoric and methods are incompatible (Blaikie 2010). For this reason, quantitative and qualitative research methods were kept apart, which is mirrored in these TS debates between the ESP and LAP, which identify with more quantitative and qualitative approaches to research respectively. The position adopted in this thesis aligns with Gile (2005) in that debates of this nature are distracting: both bring different perspectives to the study of translational phenomena, so for this reason, the approach adopted should be whichever the researcher deems most appropriate for the investigation at hand.

Increasingly, specific methods are being disassociated from particular paradigms with quantitative and qualitative methods being used more freely and combined in the same study. As a result, mixed methods research has been posited as a third methodological approach (Teddlie and Tashakkori 2003). This research study has opted for a mixed method approach, collecting both quantitative and qualitative data. Creswell and Plano Clark (2007: 5) define mixed methods research as:

a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on

collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies.

A mixed method study should include at least one quantitative and one qualitative strand, a strand being “a component of a study that encompasses the basic process of conducting quantitative or qualitative research” (Creswell and Plano Clark 2011: 63).

While combining quantitative and qualitative methods requires additional skill on the part of the researcher, it has many benefits. Firstly, mixed methods approaches compensate for the deficiencies of each individual strand. Opponents of quantitative research deem that its preformulated nature is imposed on research participants so it can only access behaviour and not meaning, which provides an artificial account of the social world, while qualitative research gathers behaviour in context to get meaning (Bryman 2012). Secondly, the two different types of data combine to provide a more complete picture of the topic under investigation, with the qualitative data providing illustration, enhancement or explanation as a complement to the quantitative data (Creswell and Plano Clark 2011). As Bryman (2012: 628) puts it, “the quantitative and qualitative data deriving from mixed methods research should be mutually illuminating”. Thirdly, quantitative methods are generally high in reliability and low in validity, and vice versa for qualitative methods, so mixed methods research approaches balance this out (Hale and Napier 2013). Finally, quantitative methods concern large-scale, macro aspects of research while qualitative methods focus on the more small-scale, micro characteristics; therefore, mixed methods projects can integrate both levels (Robson 2002).

4.1.3 Pragmatism: Philosophical lens

Although the philosophical stance of researchers is not always explicated, research is not neutral and it reflects the worldview of the researcher. The research design is a reflection of the assumptions the researcher holds about reality and of the nature of knowledge (Crotty 1998). Consequently, these views “influence the practice of research and need to be identified” (Creswell 2009: 5).

The epistemological stance of pragmatism underpins mixed methods research. This worldview draws on the philosophical pensées of C. S. Peirce, William James, George Herbert Mead and John Dewey (Cherryholmes 1992). Its focus is primarily on

applications and solutions to problems rather than predefined methods, so the researcher should focus on the research problem and use pluralistic approaches to select the most appropriate methods for solving it (Patton 1990). The key concern is with what works (Robson 2002).

Tashakkori and Teddlie (2003) were the first to formally link pragmatism and mixed methods research, arguing that ontologically, it was no longer necessary to focus on conceptualisations of truth and reality, and that epistemologically, it was time to move beyond the positivism-constructivism divide. They further established that the research questions should determine the methodological approach rather than a particular paradigm; thus, it was perfectly acceptable for researchers to use quantitative and qualitative methods in the same study (ibid.). Pragmatism then “opens the door to multiple methods, different worldviews, and different assumptions, as well as different forms of data collection and analysis” (Creswell 2007: 11). This is the position adopted in this thesis.

4.1.4 Strategy of enquiry

Recent methodological discussions in Translation Studies have centred on promoting academic rigour in TS research by advocating a top-down approach to research design based on deductive and/or inductive reasoning, hypothesis testing, falsification and the provision of generalisable results (cf. Williams and Chesterman 2002; Tymoczko 2007). However, this research design is not appropriate for all research projects because as Blaikie (2010: 67, emphasis in original) notes, “[h]ypotheses are tentative answers to ‘why’ questions, and, sometimes ‘how’ research questions...*But they are not appropriate for ‘what’ questions*”. It is necessary to provide a good description of what is going on in the first instance before ‘why’ questions can be tackled, so description is the fundamental task (ibid.). Therefore, as this project aims at answering ‘what’ questions in an area about which not much is known, a bottom-up approach would be preferable. This study is explorative, in that “it seeks to find out what knowledge exists about a particular phenomenon” (Saldanha and O’Brien 2013: 16), and descriptive, as it aims to “elicit data through which a phenomenon can be described in detail” (ibid.).

In order to understand subtitling practitioners’ perception of how academic research impacts on their professional practice, survey research is the methodology employed in this study. Surveys are a staple of sociological research, so its use in this project makes

a methodological contribution to the social turn in Translation Studies. Survey research allows a description of the characteristics of a set of cases and the systematic comparison between these cases based on the same characteristics (de Vaus 2002).

Surveys are characterised by a structured or systematic set of data... [called] a variable by case data grid...we collect information about the same variables or characteristics from at least two (normally far more) cases and end up with a data grid (ibid.: 3).

Data contained in the grid can be quantitative, qualitative or a combination of both, and can be collected via a variety of methods. In this project, a non-incentivised self-completion questionnaire administered via a webpage is the method used to produce a structured data set containing both quantitative and qualitative data, as a mixed methods approach has been adopted. This research design is what is known as a *convergent parallel research design* (Creswell and Plano Clark 2011), in which quantitative and qualitative data are collected simultaneously. This is a fixed design, where “the use of quantitative and qualitative methods is predetermined and planned at the start of the research process, and the procedures are implemented as planned” (ibid.: 54). The decision to collect both at the same time, rather than independently, was taken for practical reasons due to time and financial restraints during the research period.

The strength of using questionnaires as a research method is that they are good for collecting exploratory data, useful for collecting data on facts, opinions, attitudes and behaviour of participants, they can collect structured survey data on a large scale, they consume less time than carrying out individual interviews and the structured nature of the data makes analysis somewhat easier (Saldanha and O’Brien 2013). However, it can be easy to get the design and administration wrong, they are not good for explanatory data, participants are constrained in their responses, there is a risk of low response rate and securing an appropriate sample can be difficult (ibid.). Employing a questionnaire will generate data as part of an empirical, data-driven approach to the investigation of the relevance of academic research to professional practice. The next section will describe the process of designing and constructing the questionnaire used to generate the data in this study.

4.2 Questionnaire design

This section will describe the different stages in the process of moving from an abstract conceptual framework to the construction of a questionnaire ready for distribution. It begins with an explanation of how the conceptual framework was operationalised into concrete questions, then moves onto a description of the questionnaire development and ends with an overview of the questionnaire tool and an explanation of the construction of the online questionnaire.

4.2.1 Operationalisation

The design stage of the questionnaire is arguably the most important, as the questions asked in the questionnaire must help to answer the research question(s) (Saldanha and O'Brien 2013); therefore, it is imperative to ensure clarity about the construct to be investigated and how it relates to the research questions. This process involves operationalisation, which is defined as “the process of deciding how to translate abstract concepts [...] into something more concrete and directly observable” (de Vaus 2002: 14). This process is necessary because it is impossible to directly observe an abstract concept such as *social relevance of research* without defining what it is. It is important to note that the aim of this research was not to create an instrument that would act as a measurement scale or test of the construct under investigation (cf. Angelelli 2004), but to create a research method that would address the research questions set out in Chapter 1 of this thesis.

Operationalisation involves clarifying the concept under investigation to create a coherent framework that can be used to directly observe the phenomenon under investigation and address the research questions. de Vaus (2002: 48) calls this process “descending the ladder of abstraction” as it “involves moving from the broad to the specific, from the abstract to the concrete”. This is done by first of all providing a clear definition of the concept, which is known as creating the *nominal definition*, or “the working definition which is to be used in the research” (ibid.: 47). Conducting a thorough literature search of the concept of *socially relevant research* and synonymous terms and phrases led to the arrival at the definition to be used in this research project, as outlined in Section 3.3 of this thesis.

The second stage involves delineating the dimensions of the concept, which means unpacking the construct as defined in the previous step to identify the salient

dimensions that must be investigated (de Vaus 2002). This process involves going further into the literature and deciding what are the most important facets of the definition to the study in hand and at this stage, the researcher must choose how many of these aspects to investigate using the questionnaire. To ensure that the research questions are answered, at this stage the aspects of the definition chosen should be those that are central to answering the research questions. This is known as operationalising the research questions (Saldanha and O'Brien 2013).

The final step of the operationalisation process involves clearly defining each dimension selected in the previous stage and developing specific indicators for each of these aspects (de Vaus 2002). These indicators must be concrete items that can be directly measured. These indicators are then formulated into questions in the questionnaire. Moving from an abstract concept to concrete indicators and ensuring at all times that these are linked to the research questions and questionnaire items helps to create a coherent framework for investigating the research topic that will answer the specific research questions. The results of this process are outlined in Appendix A, which details each dimension to be measured, its corresponding sub-dimensions and the definitions adopted for the purposes of this thesis, along with the indicators identified to measure each sub-dimension. Each indicator is cross-referenced to the specific question in the survey to which the indicator relates.

Following the review of the literature as demonstrated in Chapters 2 and 3, the main dimensions and sub-dimensions of socially relevant research were identified. The two main dimensions were selected as the contribution that research has makes to practice in terms of providing improvements and innovations in professional practice, and the contribution of research to the resolution of problems in practice and society and to the development of practice.

The first dimension concerns identifying the specific ways in which research already produced has impacted on professional practice, assessing the linkage mechanisms between the two communities and ascertaining the valorisation in practice of research outputs by members of the practitioner community. This dimension is retrospective in nature, as it involves evaluating the contribution of research conducted to date to practice. The sub-dimensions selected to measure this dimension are: direct and indirect impacts on practice; capacity building impacts through contribution to

education and training; wide dissemination of research outputs; and interest in and appreciation of research outputs. Direct and indirect impacts concern the extent to which research outputs provide identifiable, directly applicable solutions to professional problems or behavioural changes. Contribution to education and training is the extent to which the academic research community contributes to educating and training current and future practitioners towards their professional endeavours. Wide dissemination of research outputs refers to the relationship between the academic research and practice communities in terms of the contact that takes place between the two and the knowledge transfer and exchange activities undertaken. Interest in and appreciation of research outputs is the marks of recognition by members of the practice community regarding the interest in, awareness of and application of academic research outputs in their professional endeavours.

The second dimension concerns the degree to which academic research and the academic research community specifically contributes to understanding professional practice and societal sectors, and to resolving the problems and issues of these groups. It involves identifying how academic research to date relates to the professional realities of practitioners and the recipients of this practice, and evaluating the effects on these stakeholders. It has a more strategic and prospective focus in the sense that it seeks to uncover how research could make a contribution to practice based on longer-term professional issues and relates to the extent to which academic research and the scholarly community could provide such contributions in the future. The most pertinent sub-dimensions identified are: understanding of the nature of practice; understanding of the sector and of goals; understanding of the challenges faced by practitioners in professional practice; and the effects of professional practice on wider society. An understanding of the nature of practice involves mapping the activities involved in practitioners' professional endeavours in order to identify how closely academic research refers to these professional realities. Understanding of the sector and of its goals concerns the extent to which the academic research community understands the subtleties of the sector and the goals that practitioners aim to achieve through their professional practice. An understanding of the challenges faced by practitioners in professional practice refers to the extent to which the academic community contributes to the long-term strategic aims and challenges of practitioners in their working lives. The effects of professional practice on wider society concern the wider relationship between practitioners and beneficiaries of practice in terms of the social benefits

provided to specific stakeholders in society who are the recipients of professional practice and the effects of research and innovations in practice.

Specific indicators were then drawn up for each of these sub-dimensions, which are the individual items that can directly and concretely measure these aspects and form the basis of the questions in the survey. The full list of indicators developed for each of these sub-dimensions is listed in Appendix A and cross-referenced with the particular question in the survey to which they refer.

4.2.2 Questionnaire development

Following the process of operationalisation as described in the above section, the indicators were developed into 40 questions. In developing the questionnaire, it was decided to keep the instrument in English. Although it was anticipated that the majority of respondents would not be native English speakers due to the geographical spread in the data generation area, the translation of questionnaires evokes particular issues of validity and reliability in ensuring that each translated version is measuring the same phenomenon (cf. Sperber 2004).

As part of the mixed methods approach, these questions consisted of 31 closed questions, supplemented by 9 open questions. A closed question is one in which respondents “are presented with a set of fixed alternatives from which they have to choose an appropriate answer” (Bryman 2012: 246), while an open question is “one for which respondents formulate their own answers” (de Vaus 2002: 99). Closed questions are quicker to complete so are useful for long questionnaires (as it could be said that this questionnaire is) and for those which are self-administered as respondents must motivate themselves to complete, and they do not discriminate against less articulate respondents (ibid.), which is pertinent to this research project given the potentially high percentage of non-native English speakers responding. They also create structured data that can be analysed quantitatively and are easier to code. Closed questions receive criticism in that they may prompt socially desirable answers, which are those that respondents think the researcher wants to receive, or exercise impression management, in which respondents select the ‘nicest’ answer (Langdridge and Hagger-Johnson 2009). Additionally, they can create false opinions through limited options (de Vaus 2002). A lot of thought is required to develop an exhaustive range of alternative responses, although this can be overcome through the provision of an ‘Other’ free text box to allow

for unanticipated responses (Saldanha and O'Brien 2013), which was the case in this questionnaire whenever possible to overcome these concerns. Open questions allow for the inclusion of qualitative data and compensate to an extent for the restricted nature of closed questions; however, respondents often skip them through lack of time or a well-formed response and it can be difficult for researchers to interpret these responses out of context (ibid.).

In order to create the draft questionnaire structure, the 40 questions were divided into seven sections and arranged into a structure deemed most logically coherent for respondents, as opposed to following the conceptual framework as operationalised in the previous section, in order to make the questionnaire easier for respondents to follow and complete (Hale and Napier 2013). These sections were as follows: (1) About You, (2) Your Work as a Subtitler, (3) Your Contact with Academic Research on Subtitling, (4) The Influence of Academic Research on Subtitling on your Professional Practice, (5) The Influence of the Subtitling Research Community on the Subtitling Professions, (6) The Role of Subtitling in Today's Society and (7) Final Comments. The two questions in Section Seven were optional open questions: the penultimate question asked if there was anything else the respondent wished to add, the inclusion of which at the end of a questionnaire is considered good practice (Saldanha and O'Brien 2013), and the final question allowed respondents to leave their contact details, should they wish to receive the results of the questionnaire or be involved in further research.

According to Hale and Napier (2013), questionnaires elicit three types of information: *factual*, which relates to demographic information about the participants, *behavioural*, which covers what participants do, and *attitudinal*, which gathers respondents' beliefs and opinions on particular issues. Section 1 elicited factual information, Section 2 behavioural information and Sections 3 to 7 collected a combination of attitudinal and behavioural responses. Factual and behavioural information was collected through a variety of question formats including binary choice and multiple choice formats (de Vaus 2002). Attitudinal questions were elicited quantitatively in two ways: through Likert scales, in which respondents indicate their level of agreement or disagreement with a statement along a scale; and with semantic differential scales, in which participants specify the value of a statement between two opposing adjectives placed at either end of a scale. Scales from one to five were used so that a middle number would indicate neutrality and avoid forcing respondents to adopt a position that they may not

hold, as advocated by Hale and Napier (2013). Open questions were also used to elicit attitudes and opinions qualitatively.

The final stage involved pilot testing the draft questionnaire prior to commencing data collection. A total of 10 respondents, who, although not subtitlers, were practising translators and interpreters, completed the questionnaire and provided feedback on ways to improve it as well as the time it took to complete. The draft version was subsequently revised to eliminate issues identified such as typographical errors, unclear or ambiguous questions, leading questions, technical jargon, missing information and logical structure. The construction of the instrument, entitled “Survey on the Social Impact of Subtitling”, entailed particular considerations through the medium of distribution, which will now be discussed.

4.2.3 The questionnaire tool

The questionnaire was administered via a webpage, which “involves placing the questionnaire on a web server and getting respondents to visit the relevant web page to answer the questionnaire” (de Vaus 2002: 124). This method of distribution means that developing the questionnaire has particular methodological implications and the construction of the questionnaire requires that either the researcher is sophisticated in the use of HTML in order to build a webpage, or it necessitates access to specialised Internet survey software (Bryman 2012). The latter approach was adopted in this research project and the software used to build the questionnaire was the Bristol Online Survey (BOS) [<https://www.onlinesurveys.ac.uk>], an online survey tool created by the University of Bristol. It allows the development, hosting and analysis of questionnaires via the BOS website, as well as the transfer of data to facilitate analysis through other statistical software, should that be required. An account to use BOS for this project was arranged through the existing Heriot-Watt University (HWU) subscription. The creation of each questionnaire generates a unique URL to which potential respondents are directed in order to access and complete the questionnaire. BOS was selected as it offers advantages over free-to-use survey software such as increased sophistication of its design and analysis applications, while the survey page itself includes the HWU logo and the URL generated includes the academic *.ac.uk* address to give it more legitimacy. The URL generated for this questionnaire was: <https://hw.onlinesurveys.ac.uk/socialimpactofsubtitling>

4.2.4. Questionnaire construction

Web-based questionnaires pose particular practical construction issues. They can be developed as static single-page or interactive multiple-page instruments, and the latter was adopted as the presentation mode in this questionnaire as it offers greater uniformity, the software prompts for missing answers, participants can pause and restart at their leisure and the researcher can analyse dropouts, although it does mean that respondents cannot see the whole questionnaire at one time (Best and Harrison 2009). A full copy of the questionnaire and its introductory page are included as Appendix B.

It is important to give consideration to the layout of the questionnaire on-screen and the number of items to include on each page. Completion of the instrument is facilitated by the inclusion of respondent instructions in terms of how to access, how to provide responses to and, in particular, how to submit, as well as by the addition of progress indicators at regular intervals throughout instrument (Best and Krueger 2008). While the BOS tool did not allow for the inclusion of a progress indicator, this was compensated for by clearly stating on the first page before commencing how long completion should take and how many sections were included. Instructions for individual questions must be clear and distinct from questions and remain consistent (Dillman 2007). For this reason, the questions were decorated, making use of the embellishments available in the software to embolden and/or italicise key words and phrases. In the instructions on how to submit answers, there was a clear box at the bottom of each page labelled *Submit and continue* and the final *Finish* button, which led to the final page informing respondents that they had completed the survey. A smaller link appeared at the bottom of each page to allow respondents to *Finish later*. This option took respondents to another page which clearly stated they had not finished and contained a unique link to their questionnaire along with the survey expiry date, the option to email the link to themselves and a *Return to survey* button.

The questionnaire was split into nine pages. The first was an initial participant information page, which included all the information potential participants would need to decide whether or not they wanted to participate, as well as clearly stating the characteristics of the target participants so that only those eligible to respond would continue (Hale and Napier 2013). This page outlined general information about the study including its aims, why potential respondents should participate, the number of questions it comprised, the number of sections (i.e. pages) included, an estimate of the

time to complete, specific instructions for completing the questionnaire and reassurance as to the maintenance of anonymity of respondents and confidentiality of responses. The following seven sections contained the seven sections as described in Section 4.2.2. The ninth and final *Thank You* section confirmed that their responses had been submitted, thanked respondents for taking part and urged them to share the URL with any fellow practitioners they thought might be interested in participating. Each of these pages can be seen in the full copy of the questionnaire as included in Appendix B.

It is also important to determine if all items must be answered. Respondents drop out more often when presented with open-ended questions because they require more effort (Best and Krueger 2008), and while forcing responses can eliminate nonresponse, it can lead participants to abandon the questionnaire so all mandatory items should be clearly indicated (Best and Harrison 2008). For this reason, in this questionnaire all mandatory questions were marked with a red asterisk and all open questions that were included to elaborate on certain closed questions were left as optional, as were the final two questions. The welcome page advised participants that all questions were mandatory unless otherwise stated, in this case indicated by a replacement of the red asterisk with (*optional*).

A further practical consideration is how to format the response style. Open questions were straightforward in that a single- or multi-line text input box could be inserted to allow respondents to freely type as much text as desired. Closed questions required more consideration to ensure that respondents could correctly complete answers, for example that they could only enter one response to single response questions and vice versa. Closed questions can employ drop-down, also known as pull-down, menus, which “conceal the list of response options, save for a default category, until the subjects click on the menu with their cursor” (Best and Harrison 2008: 425). This question type can also use click tags, in which “subjects respond by maneuvering their cursor over the input tag of their preferred choice and clicking their mouse” (ibid.). Click tags can be radio buttons or check boxes: the former are round and only allow one response to be selected, while the latter are square and permit participants to select as many responses as applicable (Best and Krueger 2008). Radio buttons were used for single response closed questions, such as binary choices, Likert scales and semantic differential scales, while check boxes were employed for the multiple response questions. In this questionnaire, the drop-down list was only used once. While drop-

down lists take up much less space than click tags, they are less user-friendly: they make answering a two-step process which increases the time required to respond (Dillman 2007) and respondents may be more inclined to choose answers at the top of the list or may be more likely to inadvertently select an answer they did not intend (Couper *et al.* 2004; Healey 2007). For this reason, the drop-down list was only used to select the country in which respondents were based because the high number of countries included in the data collection area meant that the list would have taken up too much space on-screen. Vertical as opposed to horizontal alignment of checklists and multiple-choice lists was selected for closed questions. Although this takes up more space and extends the questionnaire length, vertical was chosen for this study as it was deemed clearer (Best and Harrison 2008). Additionally, BOS had the advantage of including filter questions, so questions were automatically filtered out and never seen by respondents to whom they were not applicable. The following section will now detail how the results of this questionnaire design process were implemented to generate empirical data.

4.3 Data generation

Following the description of how abstract concepts were converted into a physical questionnaire, this section will explain the process of data generation. The term *generation* is preferred to *collection* because “[c]ollection suggests the recording of data that already exist” (Saldanha and O’Brien 2013: 9), whereas the study is concerned with eliciting new empirical data. This section begins with a discussion of Internet-mediated research methods, continues with a description of the participants and dissemination strategies, outlines the sampling technique employed and then highlights issues of validity and reliability in the research.

4.3.1 Internet-mediated research methods

The elicitation of data through a self-completion questionnaire administered online is an example of Internet-mediated research (IMR), which involves the gathering of original data to be subjected to analysis in order to provide new evidence in relation to a particular research question (Hewson *et al.* 2003). When conducting research online it is important to distinguish between *web-based*, i.e. using the Internet as a method for gathering new data, and *communication-based*, where the Internet is the platform from which the data collection instrument is launched, for example using email to send a

questionnaire for completion (Bryman 2012). This study employed the former approach with the questionnaire hosted on the BOS site.

Using the Internet to generate data from individuals is advantageous as it is more economical in terms of both time and money, it can reach large numbers of potential respondents easily, geographical location or distance from the researcher is no problem and data can be collected and collated quickly (Bryman 2012). It is also useful for finding hidden populations, which are “groups who are not easy to identify” (Saldanha and O’Brien 2013: 167). Additionally, the researcher can get an update on the response rate on a daily basis while self-administration via the computer allows participants to answer when they wish, increasing their sense of privacy (ibid.). However, it does exclude those without Internet access or adequate computer literacy (Bryman 2012), although these two points were not deemed to be a concern in this research project given the technical nature of subtitling. It is more difficult to confirm the identity of people who respond and to prevent “subject fraud” (Best and Krueger 2009: 221), in which individuals respond more than once with different identities each time.

While some guidelines for researchers conducting research online have been created (Markham and Buchanan 2012), IMR raises new ethical considerations. The behaviour of Internet users is governed by “netiquette”, which concerns:

the conventions of politeness or definitions of acceptable behaviour that are recognized by online communities, as well as by service providers’ acceptable use policies and by data protection legislation” (Bryman 2012: 679).

In the use of online methods to gather data directly from individuals, one of the key challenges in ethics online is that national borders and national research governance no longer limit the research (Enyon *et al.* 2008). While this piece of research was conducted on a European level, it was still subject to the ethical standards of HWU and as such, ethical approval was granted from the university’s ethics committee.

Maintaining confidentiality and anonymity is a key issue in IMR (Hewson *et al.* 2003). Langdridge and Hagger-Johnson (2009) discuss the importance of participants being aware that they are being studied and aware of whether they are identifiable, and posit that the most ethical situation is that participants are recruited and anonymous, which is

the case in this study as practitioners opted in to participate, all findings are reported anonymously and no personal information was gathered. The exception to this is email addresses, which participants could leave only if they wanted to receive the results of the study or to participate in further research, but these details are used solely for this purpose and are not linked to the reporting in any way. The data also must be protected from other people accessing or tampering with it (Enyon *et al.* 2008), which was ensured in this study as the BOS software is password protected.

Individuals who choose to participate in any research project must do so on the basis of informed consent, and this is highlighted as being particularly problematic with online research. Informed consent means that the individual understands what the goal of the research is, what they are agreeing to do and any potential risks and/or benefits of taking part (Enyon *et al.* 2008). All this information was made clear to participants both on the questionnaire's introductory page and on invitations directing potential respondents to the web survey, along with the inclusion of the researcher's and the researcher's supervisors' contact details, should potential respondents wish to seek further information or clarification. It is understood that by choosing to complete the questionnaire, participants are giving their informed consent because "[i]f they do not consent to participate, then they will not complete the questionnaire" (Hale and Napier 2013: 55).

4.3.2 Participants

The data generation period took place between 1st September 2014 and 30th November 2014. The participants that this study is targeting are subtitling practitioners for whom subtitling is their full- or part-time paid job; thus, those who subtitle on a non-professional basis i.e. fansubbers are excluded. The geographical area for participants was defined as the countries that the European Audiovisual Observatory, the European institution responsible for overseeing the European audiovisual industry (including cinema, television, radio, video and on-demand services), defines as Europe. This includes a total of 40 countries, which are listed in Appendix C.

The main ways of implementing contact procedures with potential respondents are through email lists and soliciting visitors to the webpage (Best and Harrison 2009). As there are no existing email contact lists of practicing subtitlers, it was decided to contact the professional associations of which practitioners may hold memberships to act as an

intermediary and to disseminate the questionnaire to their mailing lists of subtitlers. An Internet search was conducted to create an email list of all the professional associations for subtitlers and audiovisual translators in these 40 countries. The Internet search established that there are relatively few professional associations dedicated solely to subtitling practitioners, or even to audiovisual translators, and in addition, these associations do not exist in every country in the data generation area. For this reason, it was decided to include professional associations that cater for general translators as well. This search identified a total of 124 professional associations, 11 of which were specifically for subtitlers and/or audiovisual translators, to form the email list. In order to solicit potential respondents to the survey, the link may be posted on message boards and other web pages (Hewson and Laurent 2008), so a similar list was drawn up of relevant message boards on translators' fora, LinkedIn groups, Facebook groups and Twitter accounts. The full list of these associations and other groups is included as Appendix D.

When contacting by email, distinguishing legitimate research studies from spam is one of the biggest challenges for online researchers; therefore, it is important to emphasise the legitimacy of the study (Best and Harrison 2008). In order to increase legitimacy, upon launch of survey the email was sent from the researcher's HWU account and to single recipients only, because bulk emailing can trigger spam filters. The body of the message acted as a brief covering letter asking the professional associations if they would circulate the message to their members and/or share via their social media platforms. The message contained the link to the questionnaire, the objectives of the research, procedures for completion, expectations and the author's contact details. To further solicit potential respondents to the questionnaire, the covering letter was posted as a message on the identified fora and the link disseminated via Twitter. The aim was to spread the link as widely as possible in the hope of reaching as many subtitling practitioners in the defined geographical area.

Non-response is a recognised problem with online self-completion questionnaires so to counter this issue it is recommended good netiquette to follow-up with non-respondents at least once (Bryman 2012). The researcher followed up with all contacts in the email list, including both those who had responded to the dissemination request and those who had not, two weeks before the closing date to request if the link could be re-sent to members. How far the topic is deemed interesting to potential respondents will affect

response rate (Baumgartner and Morris 2010), and it is hoped that soliciting the opinions of subtitlers on issues pertinent to their professional practice would encourage a healthy level of interest in the study.

4.3.3 Sampling

Quantitative research is particularly concerned with probabilistic sampling, which is “[a] sample that has been selected using *random sampling* and in which each unit in the population has a known probability of being selected” (Bryman 2012: 714, emphasis in original). Probabilistic sampling supports statistical inference, which means that the researcher can make generalisations based on the findings beyond the particular case under investigation. For this reason, a sample of the population that is as representative and non-biased as possible must be surveyed. Non-probability sampling, on the other hand, is “an umbrella term to capture all forms of sampling that are not conducted according to the canons of probability sampling” (ibid.: 201) and it has an increased chance of generating a biased sample. Non-probability sampling techniques are used when probability sampling is impossible, impractical or not feasible, for example when a sampling frame does not exist or where it is difficult to identify members of the population (de Vaus 2002). This is the case for the population under investigation in this study, so for this reason non-probability sampling was employed. The particular method was snowball, or network, sampling, which is defined as:

a sampling technique in which the researcher samples initially a small group of people relevant to the research questions, and these sample participants propose other participants who have had the experience or characteristics relevant to the research (Bryman 2012: 424).

As it is impossible to know who has been reached using this snowball sampling technique, it introduces bias because it cannot be claimed that every practitioner had the same chance of participating, and since we cannot determine the full population of subtitlers we cannot report a response rate (Hale and Napier 2013). Common sources of bias are *frame coverage bias*, in which an important part of the population is missing (such as missing email addresses); *selection bias*, in which there is an error in how participants are chosen (for instance requiring access to the Internet); *size bias*, in which some populations have greater chance of being selected than others (for example those with multiple emails or on multiple mailing lists); and *nonresponse bias*, in which those

who do not respond are in some way systematically different from those who do answer (Fricker 2008). Additionally, probabilistic sampling on the Internet is problematic because there is no agreement over how to define the Internet population, whether it is in terms of having access to or simply using the Internet, or through household or personal connections (Best and Harrison 2008). As a result, the Internet is well suited to non-probabilistic sampling because of the ease, speed and low-cost of accessing a potentially large number of respondents, as well the ability to locate appropriate groups by focusing on content (ibid.).

It should be noted that the BOS tool requires the researcher to input an expected response rate and it is not possible to turn off this feature, so a figure of 100 was entered as an estimated expected response rate. This function makes the programme suitable for those who wish to make inferences beyond the case under investigation but does not take into account those who employ non-probability sampling techniques. Given the nature of the data under investigation, probability sampling was not feasible, and the aim of this research project is to explore and describe the population, not to make generalisations beyond the data set gathered.

4.3.4 Reliability and validity

It is important to consider the trustworthiness of the research, which is assessed in terms of validity and reliability. Probability sampling and generalisability concern what is known as external validity, which is a “concern with the question of whether the results of a study can be generalized beyond the specific research context in which it was conducted” (Bryman 2012: 711). External validity indicates that the findings are not just one-off and unique to that case; therefore, the findings have increased validity. As explained in the previous section, this was neither the aim of this study nor practically possible, but it is important to acknowledge the limitations of any study and that this study cannot establish external validity.

With regard to the internal validity, validity “refers to the issue of whether an indicator (or set of indicators) that is devised to gauge a concept really measures that concept” (Bryman 2012: 171), that is, that the method employed investigates what it sets out to investigate (Hale and Napier 2013). While this is of greater importance to the development of scales and tests, it is nonetheless still important to consider in questionnaire research. Validity was ensured in this study through establishing face

validity, meaning that “the measure apparently reflects the content of the concept in question” (Bryman 2012: 171). A thorough review of the literature defined the concepts under investigation, while the operationalisation stage ensured all elements of the concepts under investigation were defined, transformed into concrete indicators that can be directly measured and matched to the research questions. Piloting the questionnaire, and making appropriate changes following feedback, ensured that it was “asking questions that seem ‘sensible’ to the respondent” (Saldanha and O’Brien 2013: 161). Piloting also ensured that the questions were understood as intended and that they produce responses that will answer the research questions (Hale and Napier 2013).

We can say that a method is reliable if “it can be replicated by other researchers, or by the same researcher at a later time, and obtain similar results” (Hale and Napier 2013: 12). This concerns establishing that the methods are dependable and transparent, which will help to increase the credibility of the results (Saldanha and O’Brien 2013). Reliability is ensured in this study as the data was elicited from all participants during the same fixed time frame using the same method i.e. the same online self-completion questionnaire hosted on the BOS website. The conceptual framework and questionnaire itself are clearly outlined in the thesis, while the methods for constructing and distributing the questionnaire and the data generation methods are clearly and transparently described. Should another researcher wish to replicate the study, all pertinent details and procedures are outlined in this thesis, thus increasing its reliability. The following section will turn to detailing the methods for data analysis.

4.4 Data analysis

Following the generation of new data, it must be analysed. This section will focus on the analysis of data in mixed methods research, the procedures for analysing the quantitative data, those for analysing the qualitative data and finally how these two data sets were integrated.

4.4.1 Analysis in mixed methods research

Integrating both quantitative and qualitative data is generally seen as way of combining the best of both paradigms and overcoming their weaknesses (Saldanha and O’Brien 2013). The convergent design adopted involves “[c]oncurrent quantitative and qualitative data collection, separate quantitative and qualitative analyses, and the merging of the two data sets” (Creswell and Plano Clark 2011: 73).

There are four considerations to take into account in the analysis of the quantitative and qualitative strands of the research: the level of interaction between the strands, the priority of the strands, the timing of the strands and the mixing strategy (ibid.). In this study, the two strands remained independent and separate quantitative and qualitative results are presented. As such, both strands are given equal priority in the study. While both strands were generated concurrently during the same period, the two strands were mixed in the final interpretation, as presented in Chapter 6 of this thesis, the discussion and findings chapter.

4.4.2 Quantitative data analysis

The closed questions in the questionnaire generated the survey's quantitative data. The quantitative data produced was non-parametric, which is further split into nominal and ordinal data. Nominal data refers to names or categories, and ordinal data refers to the results obtained from respondents ranking concepts on semantic differential and Likert scales (Hale and Napier 2013). Nominal data have no set rank order but we can distinguish between different categories, while ordinal data can be ranked on a scale; however, it cannot be specified numerically how much the difference is between these categories (de Vaus 2002). Parametric data, on the other hand, is interval data in which the categories are ranked in a meaningful way and it is possible to specify the amount of difference, as these categories are all numeric and the intervals between them are specified precisely (ibid.).

It is important to differentiate between these types of quantitative data because different statistical analyses are applicable to each type. There are two basic types of statistics: descriptive and inferential. Descriptive statistics "are those that summarise patterns in the responses of cases in a sample" (de Vaus 2002: 207), while inferential statistics aim to "provide an idea about whether the patterns described in the sample are likely to apply in the population from which the sample is drawn" (ibid: 208). Inferential statistics calculate interval estimates and tests of statistical significance and are only applicable to parametric data, which were not collected in this survey, so for this reason inferential statistical analysis cannot be conducted in the quantitative analysis of this thesis.

Descriptive statistics are generally analysed and presented in three ways: tabular analyses, graphical analyses and statistical summaries (de Vaus 2002). Tabular

analyses are suitable for all types of data and take the form of simple frequency counts and percentages. Nominal and ordinal data can be presented as graphical analyses, with bar and pie charts the most appropriate for these data sets. Statistical summaries present simple statistical measurements. For nominal data, it is most appropriate to calculate typical values in terms of the central tendency showing the mode and to indicate group variation by calculating the variation ratio, while for ordinal data, the central tendency should be demonstrated by calculating the median and variation in terms of percentiles (ibid.).

The data generation method meant that the answers provided by respondents were directly and automatically entered into a database on the BOS tool and the software package calculated a range of basic descriptive statistics. It also allowed for the cross-referencing and cross-tabulation of results for more in-depth analyses.

4.4.3 Qualitative data analysis

The qualitative data generated from the open questions were exported from the BOS software and a thematic analysis conducted. A thematic analysis is “the process of working with raw data to identify and interpret key ideas or themes” (Matthew and Ross 2010: 373). However, according to Bryman (2012), despite the frequency with which thematic analyses are conducted, it is a remarkably underdeveloped procedure and what counts as a theme is rarely defined. Accordingly, a theme is defined as:

- a category identified by the analyst through his/her data;
- that relates to his/her research focus (and quite possibly the research questions);
- that builds on codes identified in transcripts and/or field notes;
- and that provides the researcher with the basis for a theoretical understanding of his or her data that can make a theoretical contribution to the literature relating to the research focus (ibid: 580).

The analysis of the text involves identifying themes (and subthemes if appropriate), narrowing these themes down to the most important to the research project, creating hierarchies of themes and then linking these to theory (Ryan and Bernard 2003). It involves the close reading and re-reading of chunks of text, which may contain any number of themes and subthemes (Saldanha and O’Brien 2013). In the case of this project, the chunks of text were the open comments and ranged from single words to a

paragraph. There is no clearly specified set of procedures when conducting a thematic analysis, but Ryan and Bernard (2003) suggest looking for the following: repetitions, indigenous typologies or categories, metaphors and analogies, transitions between topics, similarities and differences, linguistic connectors, missing data and theory-related material.

The responses to the open questions were exported from BOS into a password-protected Excel spreadsheet in order to conduct the thematic analysis. Each individual comment was subject to a close reading several times and identify themes marked. Similar themes were then grouped together and organised into categories, with subcategories as appropriate, to create a coherent list of responses. These responses were then quantified and presented in tabular form with frequency counts.

4.4.4 Integrating the quantitative and qualitative data

As is consistent with the convergent parallel research design, the quantitative and qualitative data were kept separate for the analysis and were only mixed prior to the final interpretation stage (Creswell and Plano Clark 2011). Following the first two steps – designing each strand and generating the data, then conducting the separate quantitative and qualitative analyses - this is the third step in the procedure, before the fourth and final stage, which is interpreting the merged results (ibid.).

This third step is the interface between the quantitative and qualitative data and where they are mixed to give a more complete understanding of the topic under investigation. Comparing, contrasting and summarising content areas in both the data sets in relation to the research questions afforded an understanding of how they converge, diverge and illuminate the other set. The merged data were finally integrated in Chapter 6, the discussion section of the thesis.

4.5 Conclusion

This chapter has described the methodological approach adopted in this study. It has demonstrated how an explorative, descriptive, mixed method, convergent parallel fixed research design, which collected both quantitative and qualitative data simultaneously, was the most appropriate for investigating the research topic. It then described how a non-incentivised self-completion online questionnaire was the most suitable method to achieve these aims as well as the process of moving from the abstract conceptual

framework as outlined in Chapters 2 and 3 to a fully developed and constructed questionnaire. This was followed by a discussion of how the novel, empirical data was generated through conducting Internet-mediated research to find the hidden population of subtitling practitioners. Finally, the procedures followed for analysing the data in a mixed methods study were outlined. The results of this process will now be reported in the next chapter.

Chapter 5 – Results

This chapter will present the results of the data generated using the questionnaire as detailed in the previous chapter. The quantitative and qualitative results will be presented together reflecting the chronological order of the questions as set out in the seven sections of the questionnaire: (1) About You, (2) Your Work as a Subtitler, (3) Your Contact with Academic Research on Subtitling, (4) the Influence of Academic Research on your Professional Practice, (5) the Influence of the Subtitling Research Community on the Subtitling Profession, (6) the Role of Subtitling in Today's Society, and (7) Final Comments.

A total of 469 participants began the survey and 246 of these completed the questionnaire in full, meaning 223 dropped out before completion. In addition, one of these 246 respondents had to be discounted as the participant identified him/herself as a volunteer subtitler and as a result, did not meet the criteria required to take part in the study as defined in Section 4.3.2. Accordingly, the total data set is made up of 245 subtitling practitioners. The number of respondents to each question (n) is noted after all figures and tables in which the data is presented. If (n) is greater or less than 245 (the total number of respondents), this means that the question was either a multiple response closed question to which respondents could select as many responses as applicable to their situation or an optional open question to which they could enter as many or as few details as they wished. The results are presented in the form of descriptive statistics as tabular and graphical analyses with frequency counts and percentages as appropriate to the type of data generated.

5.1 About you

This section contained seven questions and was dedicated to attribute information in order to elicit demographic information about the respondents. It gathered data on their gender, age, nationality, native language, the country in which they are based, their highest level of education, if they hold a qualification in languages, translation and/or interpreting and AVT, and if they hold a membership for a professional association. These results will be discussed in relation to the theoretical frame of reference in Section 6.2.1 and crossed referenced with other results, but as well as gathering basic demographic information about the respondents, the answers begin to shed greater light

onto the professional realities of this occupational group, about which much remains undocumented.

Questions 1 and 2 were closed single choice questions, the first asking for the gender split of respondents and the second for their age group. The responses show subtleting to be a female-dominated profession, with over two thirds of respondents female, while the age split was relatively equally balanced with approximately one third each in the 18-35, 36-45 and 45-65+ age brackets. This may show that the profession is comprised of practitioners at all stages of their career, comprising those who have established careers whilst still attracting new entrants to the market. The following Figures 5.1 and 5.2 show these results graphically.

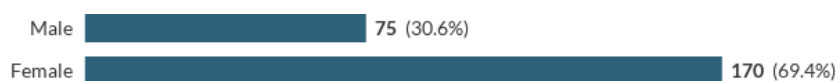


Figure 5.1: Gender division in dataset (n=245)

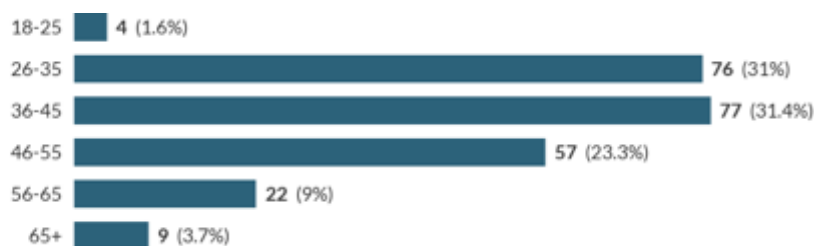


Figure 5.2: Dataset by age group (n=245)

Question 3 was an open question with two parts, in which respondents freely entered their nationality and their native language. It was decided to keep both aspects of this question as open because it is not uncommon for those in the language industries to be bilingual or to hold dual nationalities. Additionally, native language and nationality may not coincide with the countries included in the data generation area. Accordingly, multiple response closed questions with checklists that try to incorporate all possible options would have appeared too unwieldy on-screen; hence, the decision to employ open questions. The results for these two questions are presented in the following Tables 5.1 and 5.2.

Nationality	Frequency	Percentage
Swedish	29	11.9
Dutch	26	10.7
Greek	22	9.1
French	22	9.1
British	21	8.6
Finnish	18	7.4
Norwegian	15	6.2
German	12	4.9
Portuguese	11	4.5
Danish	8	3.3
Croatian	6	2.5
Polish	6	2.5
Spanish	5	2.1
American	4	1.6
Icelandic	4	1.6
Italian	4	1.6
Slovak	4	1.6
Bulgarian	3	1.2
Estonian	2	0.8
Slovenian	2	0.8
British/Dutch	2	0.8
French/American	2	0.8
Austrian	1	0.4
Belgian	1	0.4
Canadian	1	0.4
Cypriot	1	0.4
Indian	1	0.4
Irish	1	0.4
Lithuanian	1	0.4
Macedonian	1	0.4
Romanian	1	0.4
Russian	1	0.4
British/Greek	1	0.8
British/French	1	0.4
Swedish/British	1	0.4
Swedish/French	1	0.4
Icelandic/American	1	0.4
Total (n)	243	100

Table 5.1: Dataset by nationality (n=243)

Native language	Frequency	Percentage
Swedish	29	12.0
English	28	11.6
Dutch	27	11.2
French	23	9.5
Greek	22	9.1
Finnish	17	7.1
Norwegian	14	5.8
German	13	5.4
Portuguese	11	4.6
Danish	7	2.9
Croatian	6	2.5
Polish	6	2.5
Icelandic	4	1.7
Italian	4	1.7
Slovak	4	1.7
Spanish	4	1.7
Bulgarian	3	1.2
English/French	3	1.2
Estonian	2	0.8
Slovenian	2	0.8
English/Norwegian	2	0.8
Lithuanian	1	0.4
Macedonian	1	0.4
Romanian	1	0.4
Russian	1	0.4
English/Danish	1	0.4
English/Greek	1	0.4
English/Hindi	1	0.4
English/Icelandic	1	0.4
English/Swedish	1	0.4
Spanish/Catalan	1	0.4
Swedish/French	1	0.4
Total (n)	242	100

Table 5.2: Dataset by native language (n=242)

The fourth question enquired about respondents' location using a single response closed question. This was the only one to employ a dropdown menu listing the 40 countries in the data generation area in order to ensure that only those eligible could respond. Subtitlers in 26 countries of these countries took part, covering a range of 'traditional' subtitling, dubbing and voiceover countries, as Figure 5.3 below shows.

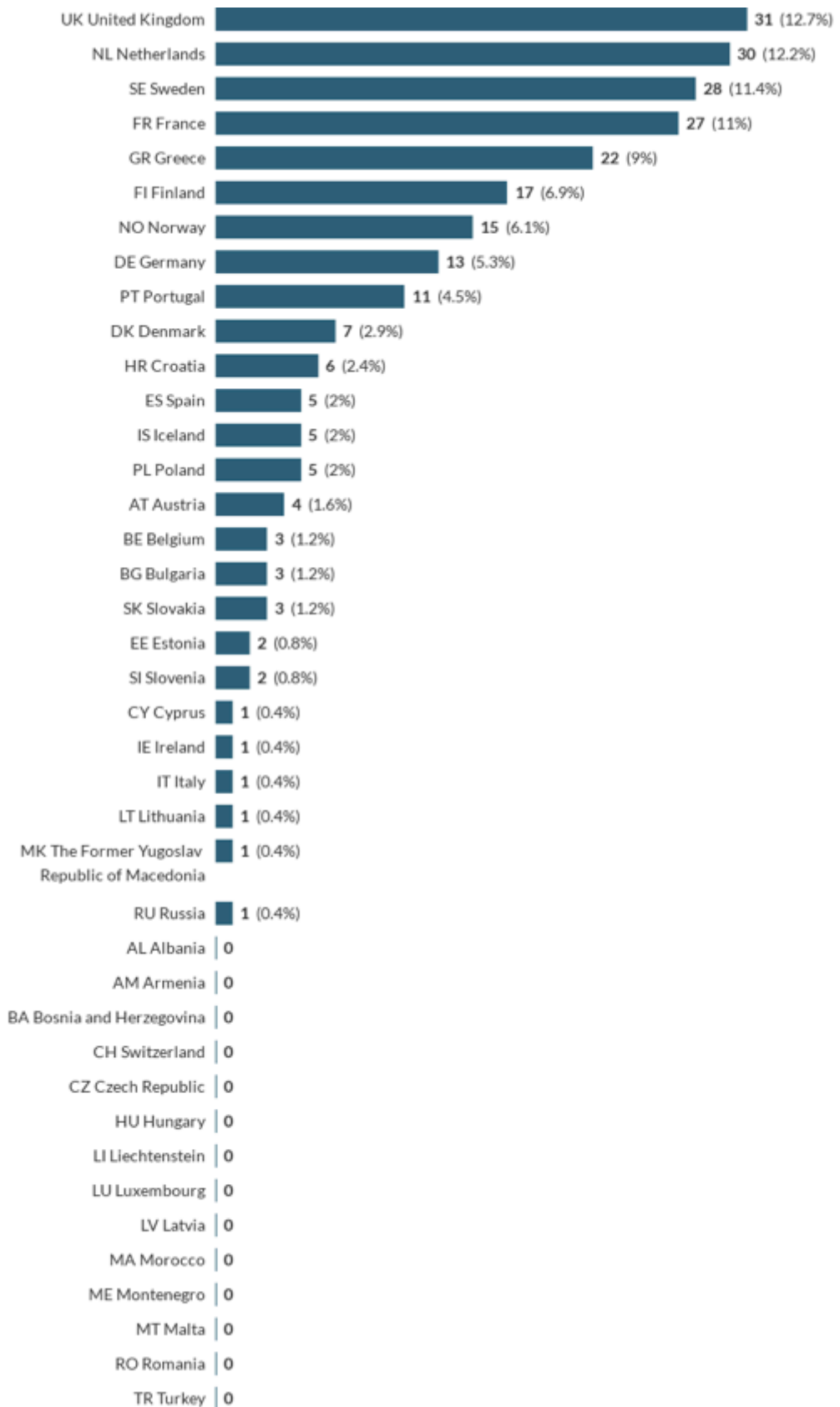


Figure 5.3: Dataset by country of residence (n=245)

Of those 14 countries not represented in the data, contacting potential respondents proved problematic. In Armenia, Lichtenstein, Montenegro, Malta and Morocco, the

researcher could not identify any professional associations through which the questionnaire could be disseminated. Those identified and contacted in Albania, Bosnia and Herzegovina, Switzerland, the Czech Republic, Hungary, Luxembourg, Latvia, Romania and Turkey did not respond to either the initial or follow up request to circulate the questionnaire, so it cannot be known if they distributed the survey to their members.

Questions 5 and 6 enquired about the educational attainments of the respondents. Question 5 was a single response closed question, and the results show subtitlers to be a highly educated professional group. As Figure 5.4 below demonstrates, 95.1% of respondents have completed higher education, and 63.7% hold a postgraduate qualification.

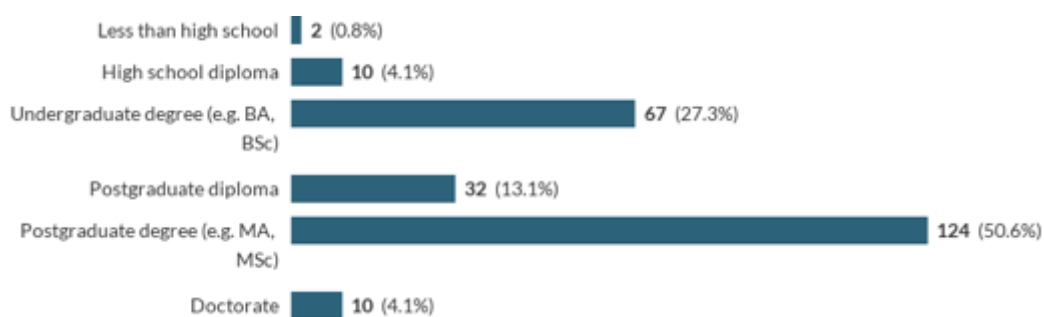


Figure 5.4: Dataset by highest level of education (n=245)

Question 6 looked at these educational achievements in more detail in relation to translational activities. This multiple choice closed question allowed respondents to detail whether or not they hold a qualification in languages, translation and/or interpreting and/or AVT and at which levels. The check boxes meant they could select as many as applicable. The results, as Figures 5.5, 5.6 and 5.7 below demonstrate, show that 75.7% of respondents have some form of qualification in languages, 64% in translation and/or interpreting and 38.4% in audiovisual translation. These numbers have important implications for the engagement with and/or in academic research in subtitling, which is explored in more detail in Chapter 6, particularly given the 61.6% of respondents who do not have an educational qualification in audiovisual translation.

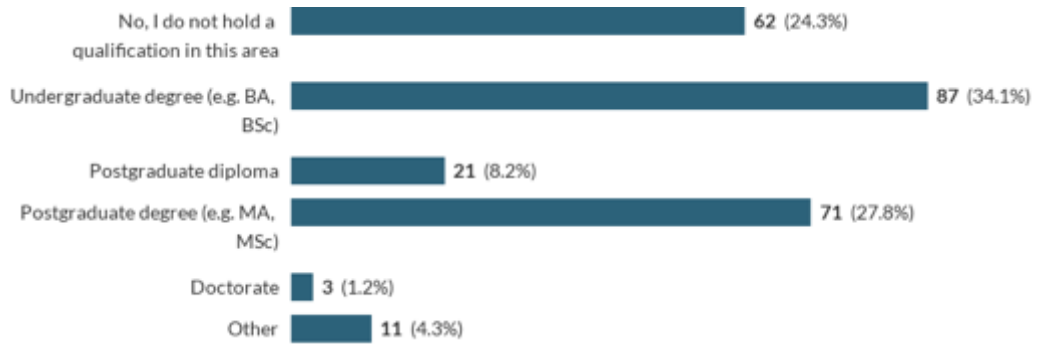


Figure 5.5: Dataset by level of language qualification held (n=255)

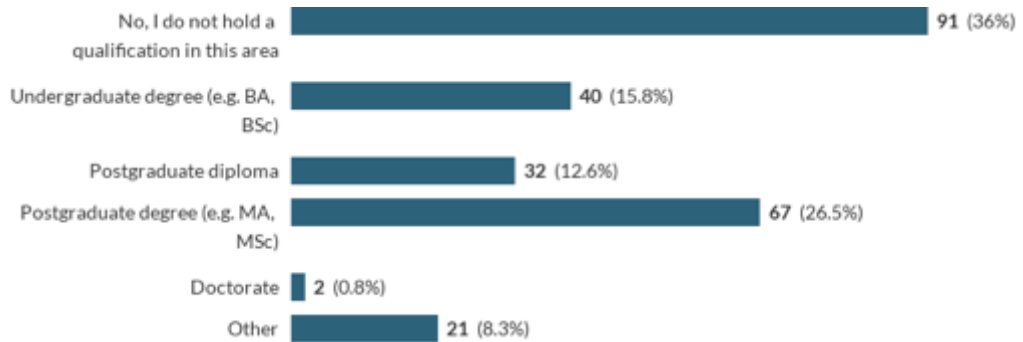


Figure 5.6: Dataset by level of translation and/or interpreting qualification held (n=253)

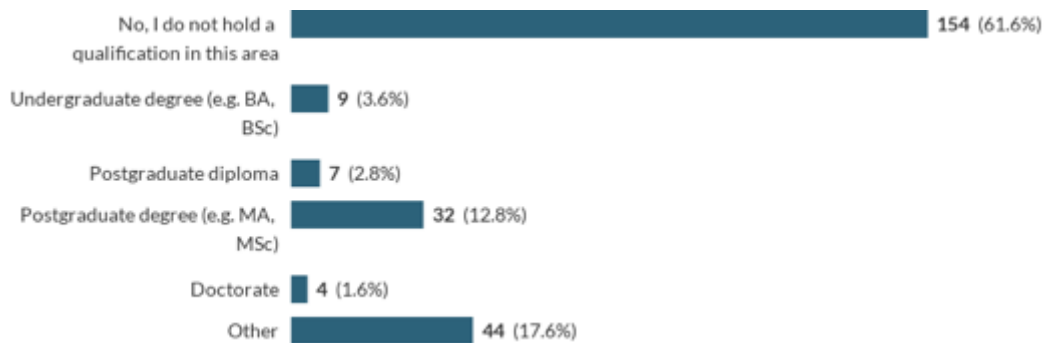


Figure 5.7: Dataset by level of audiovisual translation qualification held (n=250)

Question 7 solicited information on the professional organisation of the respondents with a single response, closed binary question asking respondents if they were a member of a professional organisation and the results are detailed in Figure 5.8. This acted as a filter question and the 60.8% who answered ‘Yes’ were then asked in a subsequent open question to detail those associations for which they held a membership.



Figure 5.8: Dataset by membership of a professional association (n=245)

The results show that only 40 respondents were members of an association specifically dedicated to subtitlers and 42 were members of an AVT professional association. This may not be surprising, given that only 11 such professional bodies were identified in the search for associations through which the questionnaire could be distributed and as detailed in Section 4.3.2. As general translation and/or interpreting bodies were the associations for which respondents most commonly held memberships, this may point to weaknesses within the internal structure of the subtitling profession with relation to its social organisation. Table 5.3 below summarises the full list of professional associations given.

Type of professional association	Frequency
General translation and interpreting	67
Audiovisual translation	42
Subtitling	40
Journalism trade union	17
Literary translation	14
Creative arts	9
State certified translation and interpreting	5
Interpreting	4
Other	4
Film	3
Business	2
Speech-to-text reporting	2
General trade union	1
Total (n)	210

Table 5.3: Dataset by type of professional association membership held (n=210)

5.2 Your work as a subtitler

This section contained eight questions, which elicited behavioural information from respondents concerning the type of work they do as a subtitler in order to help build a more detailed picture of the professional profile of the respondents. Participants were asked to provide details about their current employment status, the role they carry out in their current subtitling job, the length of time for which they have been subtitling, the activities that make up their workload, the core subtitling activities they undertake, the audiovisual content and products that they subtitle, their working languages and the types of clients with whom they typically work. The responses in this section help to

provide further information on the professional tasks of subtitlers to allow a greater understanding of the relation of the subtitling occupation to its work. It is important to fully understand the tasks subtitlers undertake on a day-to-day basis because it is these that are constructed into professional problems and become the objects of action and research (Abbott 1988). A thorough comprehension of these professional endeavours is necessary in order to be able to assess the contribution, both actual and potential, and the relevance of academic research to subtitling practice. The results in this section are discussed in Section 6.2.1 in more detail with respect to the theoretical framework adopted.

Question 8 asked about the employment status of respondents with a multiple response, closed question to which respondents could check as many boxes as applicable to their personal situation. It also included an ‘Other’ open option so that any categories not included could also be detailed. The results show the subtitling profession to be dominated by self-employed freelance workers, with 200 respondents classifying themselves under this employment status. As (n) is greater than the number of respondents, it shows that subtitlers may hold more than one role in the subtitling industry in order to gain enough work to sustain themselves, as detailed in Table 5.4.

Employment status	Frequency
Self-employed freelance worker	200
Employed as a permanent member of staff in a public organisation	12
Employed on a fixed-term contract in a public organisation	6
Employed as a permanent member of staff in a private organisation	25
Employed on a fixed-term contract in a private organisation	9
Owner of a subtitling company	3
Unemployed	2
Self-employed entrepreneur	1
Employed on a fixed-term contract in a university	1
Total (n)	259

Table 5.4: Dataset by current employment status (n=259)

There was a second part to question 8 with a single response, binary choice closed question to establish whether respondents worked full-time or part-time and 60.9% of respondents count themselves as full-time subtitlers, as shown in Figure 5.9.



Figure 5.9: Dataset by employment status (n=245)

Question 9 enquired about respondents’ role in their current subtitling job and this multiple choice, closed question allowed for as many responses as applicable. It also included an open option for ‘Other’ answers to be added, and after a thematic analysis of these qualitative responses, the resulting categories were quantified and added to the other quantitative responses, as Table 5.5 below shows. The responses demonstrate more nuance in the role of subtitlers in terms of highlighting the separate adapting, editing and quality assurance functions they perform.

Description of role	Frequency
Subtitler	231
Subtitling project manager	21
Translator	11
Technical support provider	8
Subtitle adaptor	5
Subtitle editor	5
Technical subtitling tasks	2
Consultant	1
Intralingual subtitler	1
Live subtitler	1
Quality assurance	1
Stenographer	1
Unemployed	1
Total (n)	289

Table 5.5: Dataset by current subtitling role (n=289)

Question 10 investigated the length of time that respondents had been working as subtitlers. A single response, closed question enquired as to how long respondents had been working in their current role and in the subtitling industry in total. With regard to their current role, the results are relatively evenly split with approximately one fifth in each of the categories: less than 3 years, 3-5 years, 6-10 years, 11-15 years and 16+

years. With regard to how long respondents have been in the subtitling industry in total, the responses demonstrate that those with 6-10, 11-15, 16-20 and more than 20 years experience have been in their current role for less time than they have been in the industry in total, hinting at career development or a change of employment circumstances. This is not surprising given the developments that have taken place in the subtitling industry over the past 20 years. Figures 5.10 and 5.11 show these results graphically.

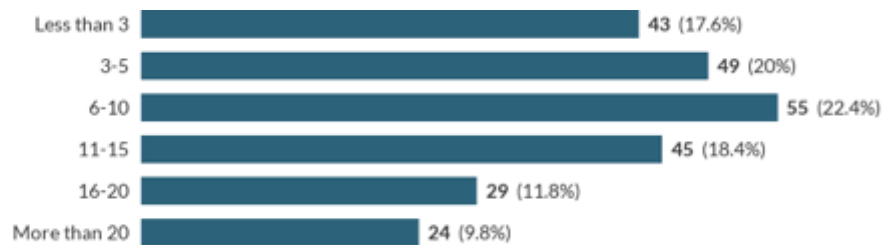


Figure 5.10: Dataset by length of time in current role (n=245)

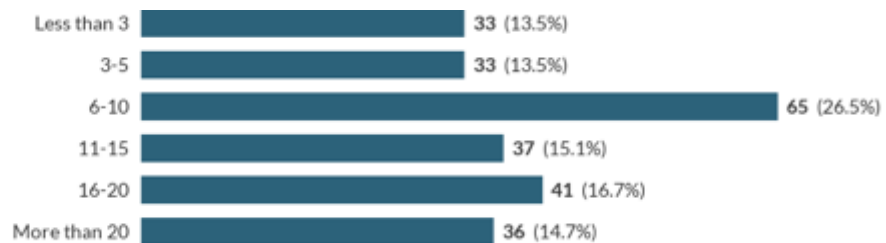


Figure 5.11: Dataset by total length of time in subtitling industry (n=245)

Looking further into the tasks that subtitlers carry out, question 11 employed a single response, binary choice closed question to ask if subtitling makes up respondents' full workload. As shown Figure 5.12, one third of respondents work exclusively as subtitlers, while two thirds are engaged in other activities to complement subtitling tasks.



Figure 5.12: Division of workload by subtitling versus non-subtitling activities in dataset (n=245)

This question had a filter and those who answered ‘No’ were directed to two additional questions, 11a and 11b. Question 11a was single response, closed question that enquired about the percentage of workload dedicated to subtitling and the results, as per Figure 5.13 below, are evenly split with approximately a quarter of respondents each devoting up to 25%, 25-50%, 51-75% and 76-99% of their workload to subtitling.

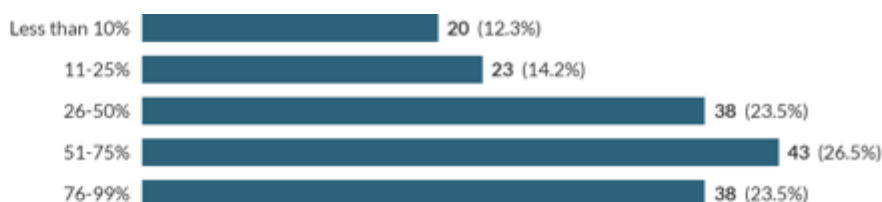


Figure 5.13: Dataset by level of subtitling activities in workload (n=245)

Question 11b was a multiple response, closed question in which check boxes allowed respondents to select all the other tasks they undertake in their day-to-day working lives as subtitlers and that comprise their professional portfolios. In order to get as complete a picture as possible of their working lives, it also included an open ‘Other’ option so that respondents could include responses not already listed. These qualitative answers were analysed thematically, categorised, quantified and added to the quantitative data.

The results show that general translation work (i.e. ‘traditional’ written-to-written text translation) is the most common alternative professional task that subtitlers carry out, with 128 respondents entering this answer. Some way behind this was a variety of other translational activities, including other modes of audiovisual translation (voiceover, dubbing and audio description) and a range of interpreting roles (including conference and public service), as well as teaching. 13 other miscellaneous occupations unrelated to language and translation roles were also identified. The wide range of activities listed shows the close relation between all the different translational roles and the requirement for practitioners to take on a range of professional tasks in the translation and interpreting occupations in order to gain and sustain full employment. Table 5.6 below presents a summary of both the quantitative and qualitative responses given for this question regarding the non-subtitling activities in respondents’ workloads.

Activity	Frequency
Translation	128
Voiceover	29
Teaching	20
Text revision tasks	16
Dubbing	15
Other miscellaneous occupations	13
Conference interpreting	11
Public service interpreting	10
Audio description	9
Writing	9
Subtitling project management	7
Academic work	3
Technical subtitling tasks	3
Audio transcription	2
Running business	2
Consultancy	1
British Sign Language interpreting	1
Court interpreting	1
Television interpreting	1
Quality assurance	1
Speech-to-text reporting	1
Total (n)	283

Table 5.6: Dataset by division of non-subtitling activities in workload (n=283)

Questions 12 to 15 elicited more detail on the types of subtitling work that respondents carry out in order to gain a deeper understanding of professional realities. Questions 12, 13 and 15 were multiple response, closed questions with check boxes that allowed as many categories as applicable to be selected, along with an open ‘Other’ option so that respondents could add any other answers not included in the list. Question 14 was an open question in which respondents could freely enter their source and target language working languages in up to six combinations.

As Table 5.7 below shows, the most common core subtitling activity was interlingual subtitling with 179 respondents carrying out this task, followed some way behind by the second and third most frequent activities of intralingual subtitling (79) and intralingual SDH (59) respectively. The newer modes of subtitling, which have emerged with advances in technology and as detailed in Chapter 2, appear less regularly but still form part of practitioners’ professional realities.

Core subtitling activity	Frequency
Interlingual subtitling	190
Intralingual subtitling	79
Intralingual SDH	59
Respeaking / live intralingual subtitling	17
Interlingual SDH	15
Surtitling	12
Respeaking / live interlingual subtitling	7
Subtitle revision	7
Quality assurance	2
Live stenography	1
Live interpreting for subtitling	1
Interlingual subtitling for voice-over	1
Subtitling for TV	1
Dubbing for TV	1
Total (n)	393

Table 5.7: Dataset by division of core subtitling activities in workload (n=393)

The top three types of audiovisual content subtitled by respondents were documentaries (217), films (213) and TV series (211), with corporate videos (102) also identified as important sources of work. Some way behind, but still subtitled by around a fifth of respondents, were news (56), public information films (51) and sporting events (49). Television subtitling was the most common form (224), followed by DVD (151), cinema (99) and the Internet (84). With regard to the types of audiovisual products subtitled, television is the most common (224), followed some way behind by DVD (151), cinema (99) and the Internet (84).

It is important that research on subtitling reflects the experience of those working as subtitlers and the tasks that they most commonly undertake. Equally, it vital that academic endeavours also begin to investigate new and emerging subtitling modes and products, and do not just concentrate on those that are the most canonical or highly regarded in society, in order to more accurately portray the full extent of their professional lives. This information is summarised in Tables 5.8 and 5.9 below and the topic will be addressed in more detail in Section 6.2.1, in which the professional task of subtitlers is discussed in terms of the relation of the profession to its work, and in Section 6.2 more generally with regards the academic contribution to practice and to the sector.

Types of audiovisual content subtitled	Frequency
Documentaries	217
Films	213
TV series	211
Corporate videos	102
News	56
Public information films	51
Sporting events	49
Theatre performances	25
Operas	17
Conferences	15
Computer games	7
Other TV content	5
Cartoons	3
Promotional materials	3
Educational materials	2
Medical materials	1
Short films	1
Total (n)	978

Table 5.8: Dataset by division of type of audiovisual content in workload (n=978)

Types of audiovisual products subtitled	Frequency
TV	224
DVD	151
Cinema	99
Internet	84
Live performances	16
CD-ROMs	15
Presentations	2
Public venues	2
VOD	2
Apps	1
Corporate use	1
Unknown	1
Total (n)	598

Table 5.9: Dataset by division of type of audiovisual product in workload (n=598)

Around 30% each have one or two working language combinations (74 respondents each), approximately 15% have three or four languages (37 and 33 respondents respectively) while almost 4% (9) have five working languages and around 6% (16) have six different combinations in which they work. This demonstrates that while it is not necessary to have a large number of language combinations, there are practitioners

who do and are successful in this regard. When these combinations are cross-referenced with the native languages of the respondents, it shows that almost one third (32.5%) of respondents work out of their native language, challenging the truism that translators (subtitlers included) should only translate into their native language. Tables 5.10 and 5.11 below summarise these results.

Number of working languages	Frequency
1	74
2	74
3	37
4	33
5	9
6	16
Total (n)	243

Table 5.10: Dataset by number of working language combinations (n=243)

Language direction	Frequency	Percentage
Into native language only	164	67.5
Into and out of native language	79	32.5
Total (n)	243	100

Table 5.11: Dataset by direction of working language (n=243)

The final question in this section of the questionnaire, number 15, was the last to focus on mapping the professional reality of practitioners and focussed on the types of clients with whom respondents work. The answers show that subtitling agencies remain the main source of work for practitioners with 169 respondents (69%) selecting this category. It is interesting to note that direct clients, those organisations or individuals who contract services with the practitioner directly and not through an intermediary, is the second most frequent type of client. They provide work for 81 (33%) of respondents, which in theory should give more control of contract and working conditions to the subtitler than when going through an intermediary. The results show a wide range of organisations that provide work for subtitling practitioners in order to complete their professional portfolios, as Table 5.12 below details.

Types of clients	Frequency
Subtitling agencies	169
Direct clients	81
Public television stations	77
Post-production companies	66
General translation agencies	55
Production companies	53
Private television stations	50
Film festivals	44
Distribution companies	35
Own company	2
Theatres	2
Colleagues	1
Film museums	1
Foreign film sales agents	1
Opera houses	1
Total (n)	638

Table 5.12: Dataset by type of client (n=638)

The results from this section of the questionnaire completes the mapping of subtitling practitioners' professional activities, which will form the basis of the discussion in Section 6.2.1, and Section 6.2 more generally.

5.3 Your contact with academic research on subtitling

This section contained six questions, gathering a combination of behavioural, attitudinal and factual questions in order to explore respondents' interaction with academia and academic research. Respondents answered questions about their access to academic research, the areas of research on subtitling with which they are familiar, the regularity with which they attend subtitling events as part of their CPD, how often they encounter academic research on subtitling through various channels of dissemination, the frequency with which they are in contact with the academics who conduct research into subtitling and if they have ever conducted any research into subtitling themselves.

The responses to this part of the questionnaire form the basis of the discussion in Section 6.1 of this thesis, which focusses on how academic research impacts on professional subtitling practice, and in particular Section 6.1.3, which centres on the mechanisms through which impacts on practice are achieved. Socially relevant research to practice is characterised by a wide dissemination of research outputs among practitioners and by an interest and appreciation of the research outputs among this

group, so for this reason the questions in this section of the survey investigate these aspects.

Question 16 asked practitioners to state their level of agreement along a five-point Likert scale to three statements, as shown in Figures 5.14-5.16. The scale used was (1) strongly agree, (2) agree, (3) neither agree nor disagree, (4) disagree and (5) strongly disagree. Respondents demonstrated a clear interest in academic research: 66.9% strongly agreed or agreed, 15.9% neither agreed nor disagreed and 17.1% disagreed or strongly disagreed with the statement “I am interested in academic research on subtitling”. Despite this interest, when responding to the statement “I am informed about academic research on subtitling”, agreement began to decrease: 28.6% strongly agreed or agreed, 33.1% neither agreed nor disagreed and 38.3% disagreed or strongly disagreed with that statement. Respondents’ appreciation of academic research was demonstrated with responses to the statement “It is important to conduct academic research on subtitling”: 69.4% strongly agreed or agreed, 17.6% neither agreed nor disagreed while 13.1% disagreed or strongly disagreed with the statement. This indicates support for the need to base the profession on academic knowledge and an interest in this knowledge; however, with decreasing numbers of respondents who feel that they know about such research, this may point to issues practitioners finding out about scholarly activity.

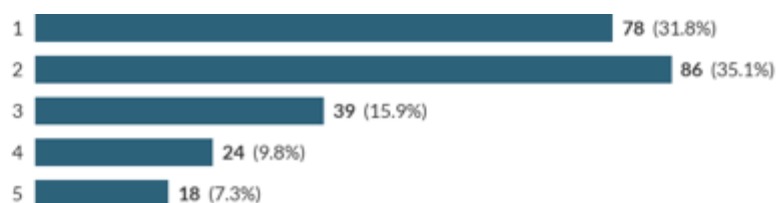


Figure 5.14: Dataset by level of interest in academic research on subtitling (n=245)

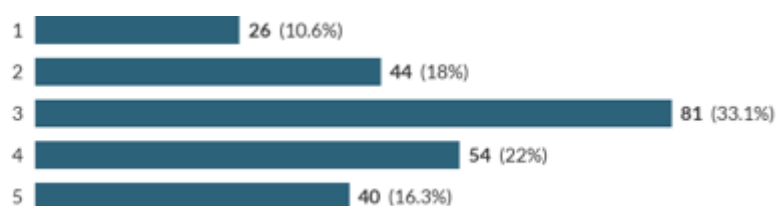


Figure 5.15: Dataset by level of awareness of academic research on subtitling (n=245)

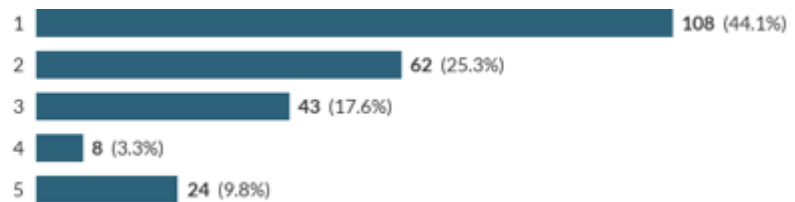


Figure 5.16: Dataset by level of importance of conducting academic research on subtitling (n=245)

Question 17, an open question, asked respondents to detail any areas of subtitling research with which they were particularly familiar in order to gauge more concretely practitioners' awareness of academic research. 12 specific pieces of academic work were listed in response to this question, and 17 separate authors were highlighted, as detailed in Tables 5.13 and 5.14 respectively. In Table 5.13 the pieces of work and their authors have been reproduced as listed by respondents and with minimal editing by the researcher.

Author	Piece of work	Frequency
Pablo Romero-Fresco	NER model	2
Jan Ivarsson and Mary Carroll	Subtitling	1
Max Richardson	We Don't Translate. We Subtitle.	1
	Theorien und Praxis der Untertitelung am Beispiel von Black Adder	1
Jean-François Cornu	Le doublage et le sous-titrage : Histoire et esthétique	1
Janne Skovgaard Kristiansen	Intralingual subtitling of Norwegian film – representing the audio aspect in the best way possible for both a hearing and a hard of hearing audience	1
Brij Kothari	Same Language Subtitling (SLS)	1
Peacefulfish and Media Consulting Group	Study on dubbing and subtitling needs and practices in the European audiovisual industry	1
Rupérez Micola, Bris and Banal-Estañol	Subtitling and English skills	1
EU	Bridge project automatic speech recognition	1
EU	SUMAT	1
Total (n)		12

Table 5.13: Dataset by named pieces of academic research on subtitling (n=12)

Author	Frequency
Henrik Gottlieb	6
Jorge Díaz Cintas	4
Jan Ivarsson	4
Mary Carroll	3
Yves Gambier	3
Tiina Holopainen	3
Tiina Tuominen	3
Fotios Karamitroglou	2
Jan Pedersen	2
Helene Reid	2
Kristiina Abdallah	1
Dimitris Asimakoulas	1
Géry d'Ydewalle <i>et al.</i>	1
Ib Lindberg	1
Anthony Pym	1
Aline Remael	1
Pablo Romero Fresco	1
Total (n)	39

Table 5.14: Dataset by named academic researchers in subtitling (n=39)

With regard to specific areas of research, Table 5.15 below lists those with which respondents were familiar. Again, these responses have undergone minimal editing and categorising by the researcher in order to show the full range topics and respondents' understanding of these in their own words. A total of 33 respondents listed areas of research with which they were acquainted to give a total list of 26 different types. In addition, two respondents used this question to leave comments on their feelings about academic research on subtitling more generally. These have been reproduced in full as follows:

For me when I read about research on subtitling, I often have a feeling that the researchers are asking the wrong questions, or questions that are quite obvious to people in the business (No offence, it probably doesn't apply to you). Swedish to French subtitling, discourse particles, what gets lost in the process...

No such information offered by the Sw. [Swedish] academic Community. Papers are produced; we never see them.

Topic of research	Frequency
Subtitling for children / young people	4
SDH	3
Second language acquisition through subtitling	2
Viewer reception	2
3D subtitling	1
Accessible film making	1
Automated subtitling	1
Copyright in subtitling	1
Crowdsourcing/pro bono subtitles	1
Cultural references	1
Curriculum design for AVT studies	1
Education of AVT specialists	1
Exposure time of subtitles	1
Eye-tracking	1
Fansubbing	1
Humour in TV shows	1
Linguistic compression	1
Live subtitling	1
MT	1
Professional world of AVT	1
Quality assessment in AVT	1
Rapid translation	1
Reading speed	1
Same Language Subtitling to improve literacy	1
Subtitling as reading texts	1
Taboo language	1
Total (n)	33

Table 5.15: Dataset by named topics of academic research on subtitling (n=33)

Question 18 then moved on enquire about practitioners engagement with CPD, which may act as a channel to interact with academic knowledge. Respondents were asked to state on a five-point Likert scale the frequency of their attendance at conferences, seminars, webinars, practical workshops, professional association events and public lectures specifically aimed at subtitling. The scale employed was (1) very often, (2) often, (3) occasionally, (4) rarely and (5) never. The results are presented in Figures 5.17-5.22 and show that those who attend such events often or very often to be low. This could indicate that there are either some barriers to subtitlers attending such events or that there is a lack of such events, a topic which is discussed further in Chapter 6.

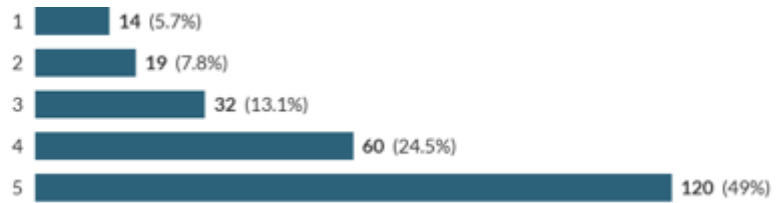


Figure 5.17: Dataset by frequency of attendance at conferences (n=245)

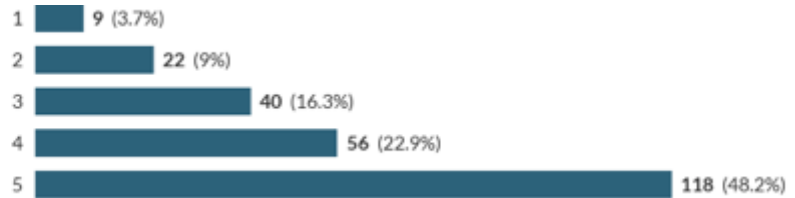


Figure 5.18: Dataset by frequency of attendance at seminars (n=245)



Figure 5.19: Dataset by frequency of attendance at webinars (n=245)

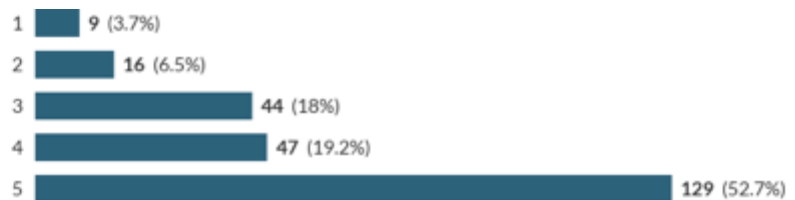


Figure 5.20: Dataset by frequency of attendance at practical workshops (n=245)

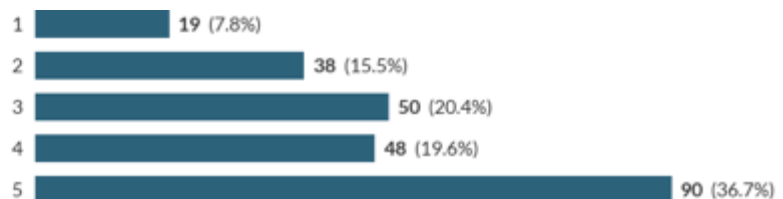


Figure 5.21: Dataset by frequency of attendance at professional association events (n=245)

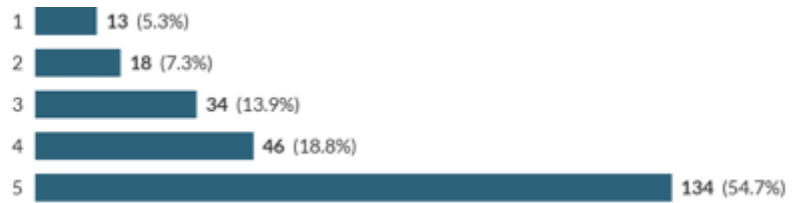


Figure 5.22: Dataset by frequency of attendance at public lectures (n=245)

Question 19 used a five-point Likert scale to shed more light on the frequency with which practitioners access research through different channels. The scale employed was (1) very often, (2) often, (3) occasionally, (4) rarely and (5) never. The list included a combination of traditional academic channels, general channels and informal channels of dissemination: print academic journal articles, online academic journal articles, internet fora, academic books, non-academic books, theses, television programmes, discussions with work colleagues or professional acquaintances, articles in general circulation publications (such as newspapers or magazines), newsletters, blogs, social media, podcasts and radio programmes. The responses are shown in Figures 5.19-5.36, and again indicate a low frequency for those who very often or often encounter academic research in these ways, the results of which will be discussed in more detail in Section 6.1.3.



Figure 5.23: Dataset by frequency of access to subtitling research via print academic journal articles (n=245)

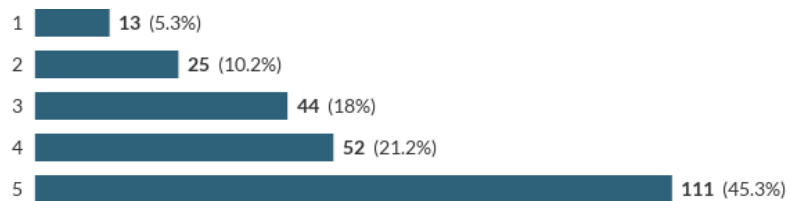


Figure 5.24: Dataset by frequency of access to subtitling research via online academic journal articles (n=245)

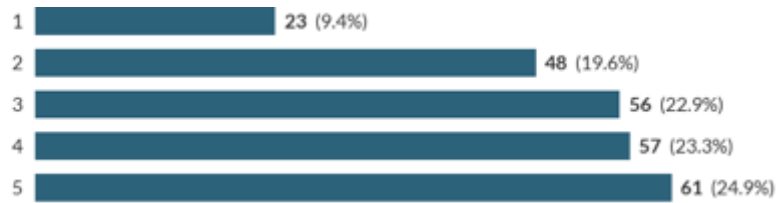


Figure 5.25: Dataset by frequency of access to subtitling research via Internet fora (n=245)



Figure 5.26: Dataset by frequency of access to subtitling research via academic books (n=245)



Figure 5.27: Dataset by frequency of access to subtitling research via non-academic (n=245)



Figure 5.28: Dataset by frequency of access to subtitling research via theses (n=245)



Figure 5.29: Dataset by frequency of access to subtitling research via TV programmes (n=245)



Figure 5.30: Dataset by frequency of access to subtitling research via discussions with work colleagues or professional acquaintances (n=245)

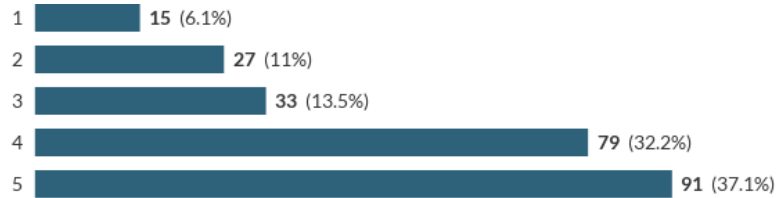


Figure 5.31: Dataset by frequency of access to subtitling research via articles in general circulation publications (n=245)

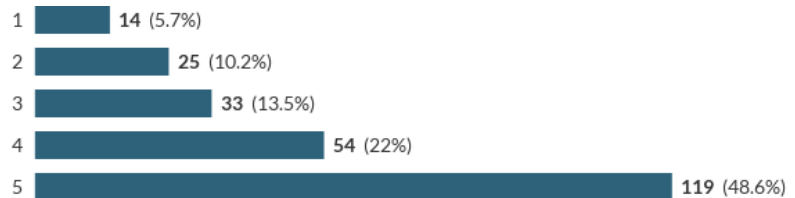


Figure 5.32: Dataset by frequency of access to subtitling research via newsletters (n=245)

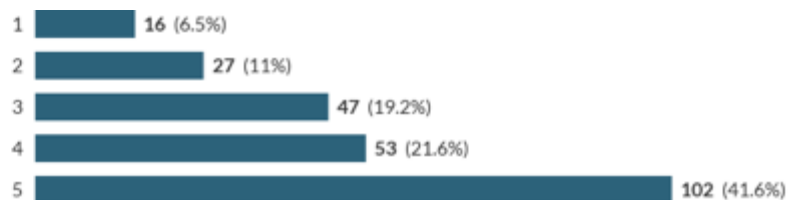


Figure 5.33: Dataset by frequency of access to subtitling research via blogs (n=245)

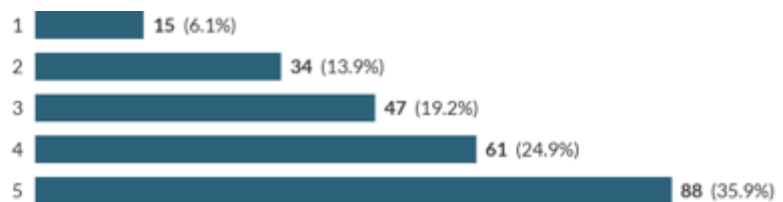


Figure 5.34: Dataset by frequency of access to subtitling research via social media (n=245)



Figure 5.35: Dataset by frequency of access to subtitling research via podcasts (n=245)



Figure 5.36: Dataset by frequency of access to subtitling research via radio programmes (n=245)

The ways in which practitioners interact with academic researchers in subtitling was investigated in question 20. Respondents stated along a five-point Likert scale the frequency with which they encountered researchers through social media, subtitling industry events, professional associations and professional networks. The scale adopted was (1) very often, (2) often, (3) occasionally, (4) rarely and (5) never. Again, those for whom the frequency of encounter was often or very often was low, and may indicate that either practitioners or academics do not use these channels or that there are barriers to subtitlers (or indeed academics) using them.

These results, as detailed in Figures 5.37-5.40, are discussed further in Section 6.1.3, in which the mechanisms through which the impact of academic research on professional subtitling practice are discussed and considered more fully.

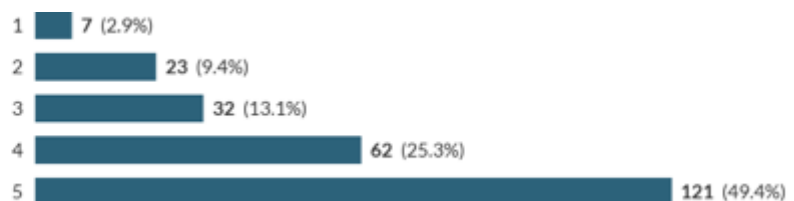


Figure 5.37 Dataset by frequency of encounters with academic researchers in subtitling via social media (n=245)

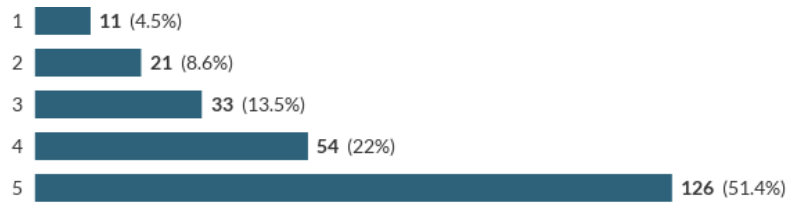


Figure 5.38: Dataset by frequency of encounters with academic researchers in subtitling via subtitling industry events (n=245)

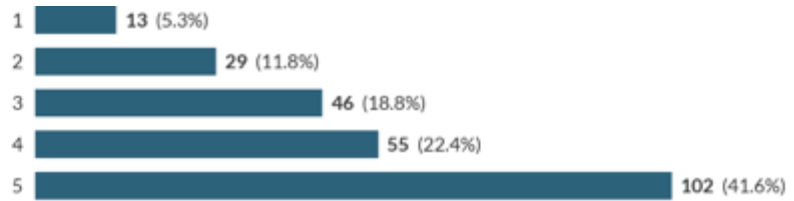


Figure 5.39: Dataset by frequency of encounters with academic researchers in subtitling via professional associations (n=245)

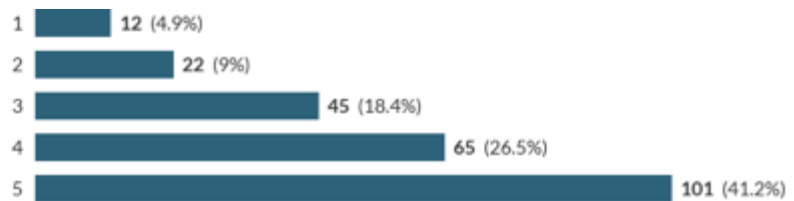


Figure 5.40: Dataset by frequency of encounters with academic researchers in subtitling via professional networks (n=245)

The final question in this section, number 21, was a single response, closed question to which respondents advised if they had ever conducted any academic research on subtitling. Taking part in research projects has been highlighted in the literature as an important method of engaging practitioners with academic knowledge, as noted in Section 3.1.2 of this thesis. The results, as illustrated in Figure 5.41, show that while 50.2% of respondents had neither conducted academic research nor wanted to, 13.1% had done so and the remaining 36.7% had not but would like to given the opportunity.

The implications of these results for the social relevance of research to subtitling practice are examined in Section 6.1.3.

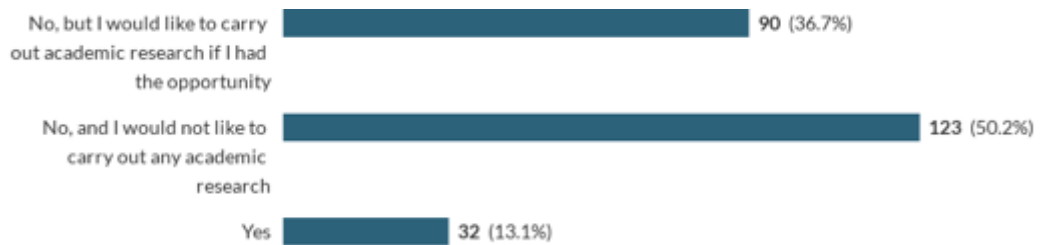


Figure 5.41: Dataset by participation in academic research projects in subtitling (n=245)

5.4 The influence of academic research on subtitling on your professional practice

This section is made up of a total of five questions and elicits data on the ways in which academic research in subtitling impacts on respondents' professional practice through a mixture of questions on their behaviours, beliefs and attitudes. Respondents detailed the resources they consult during their daily subtitling practice, the ways in which they believe research on subtitling has impacted on their practice, how useful they find particular areas of subtitling research to their daily practice, the topics they believe would be useful to their day-to-day subtitling practice and who they believe would be best placed to conduct said research. The findings based on the responses in this part of the questionnaire are discussed more fully in Sections 6.1 and 6.2 of the thesis.

Questions 22 and 23 investigated the specific ways in which academic research impacts on professional practice. In Question 22 respondents indicated on a five-point Likert scale the regularity with which they used different sources of knowledge: academic research, advice from colleagues and/or professional acquaintances, professional association publications, industry reports and guidance from leading practitioners in the field. The scale employed was (1) very often, (2) often, (3) occasionally, (4) rarely and (5) never. The results are presented in Figures 5.42-5.46 and show that academic research and industry reports do not feature highly in practitioners' professional knowledge bases, with only 10.6% and 10.2% of respondents using these sources very often or often respectively. The most frequently used resource was advice from colleagues and/or professional acquaintances with 53.9% of respondents employing this resource very often or often, showing the preference for tacit over codified, explicit knowledge. The implications of this are considered in more depth in Section 6.1.1 of the discussion chapter.

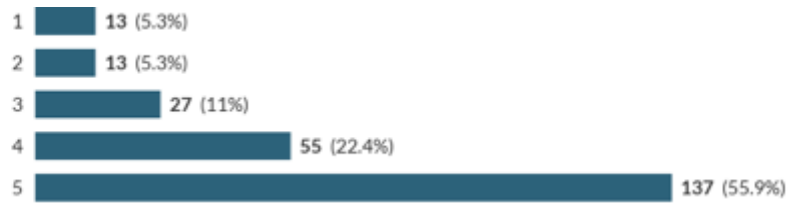


Figure 5.42: Dataset by frequency of use in daily practice of academic research (n=245)

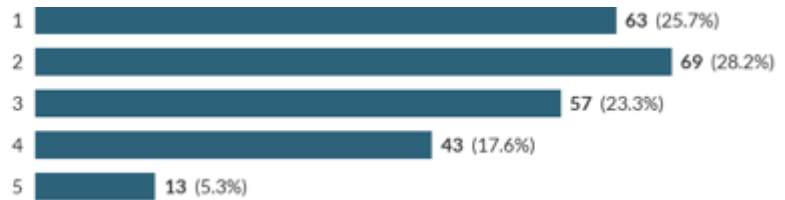


Figure 5.43: Dataset by frequency of use in daily practice of advice from colleagues and/or professional acquaintances (n=245)

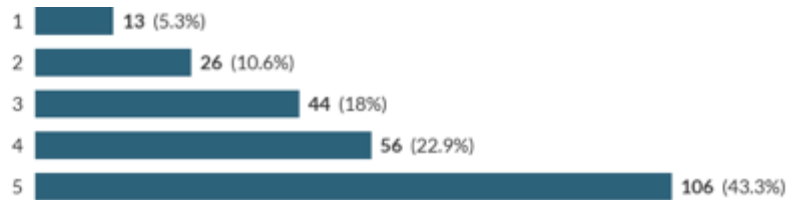


Figure 5.44: Dataset by frequency of use in daily practice of professional association publications (n=245)



Figure 5.45: Dataset by frequency of use in daily practice of industry reports (n=245)

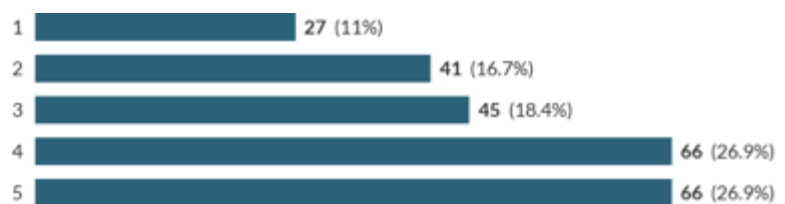


Figure 5.46: Dataset by frequency of use in daily practice of guidance from leading practitioners in subtitling (n=245)

Question 23 was a multiple response closed question that provided a checklist of nine different ways in which research on subtitling had ever influenced, inspired or informed subtitling practice, and an open ‘Other’ option was also included to allow respondents to add any other answers not already included in the list. This question was an attempt at ascertaining specific indicators of impact of research on professional practice based on those identified in the few studies previously conducted in the A&H and SS. Table 5.16 below summarises these results and the findings are examined in Section 6.1.2.

Type of influence on subtitling practice	Frequency
Research has informed my professional thinking in a general way	121
Research offers a source of reassurance to confirm decisions I have taken whilst subtitling	99
Research has produced tools that I have incorporated into my professional practice	76
Research has never influenced, inspired or informed my subtitling practice	60
I have used research findings to make changes to my subtitling practice so that I am more effective	55
I have directly applied research results to help me solve a problem whilst subtitling	40
Research findings have formed part of training delivered by agencies I have worked for	40
Research findings have formed part of CPD courses I have attended	33
Research findings have formed part of training delivered by an employer	33
Research underpins professional status	3
Research findings have formed part of subtitle training delivered by a language school I attended	1
Research findings are used to win arguments about the need for quality subtitling	1
Translation Studied research has influenced practice	1
Total (n)	563

Table 5.16: Dataset by indicator of impact of academic research on subtitling practice (n=563)

In question 24 respondents noted along a five-point semantic differential scale how useful to their everyday practice they believed particular areas of research to be. The scale employed was (1) extremely useful, (2) useful, (3) neither useful nor useless, (4) useless and (5) completely useless. Existing academic research in subtitling was categorised according to nine different approaches to research: linguistic, cultural, prescriptive, cognitive, quality assurance, technological, sociological, pedagogical and commercial. In addition, examples were given after each category to give clarity and to aid understanding. Figures 5.47-5.55 show the full results to this question listed by each

individual approach to research, while Table 5.17 below summarises the aggregate of responses 1 and 2 (extremely useful and useful) on the semantic differential scale. Section 6.2.4 discusses the implications of these results more fully in relation to the contribution that academic research makes to professional practice.

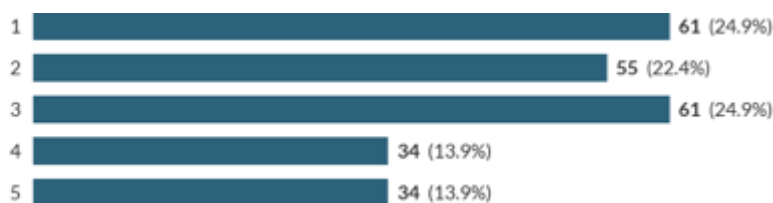


Figure 5.47: Dataset by perceived level of usefulness to practice of linguistic approaches to subtitling (n=245)

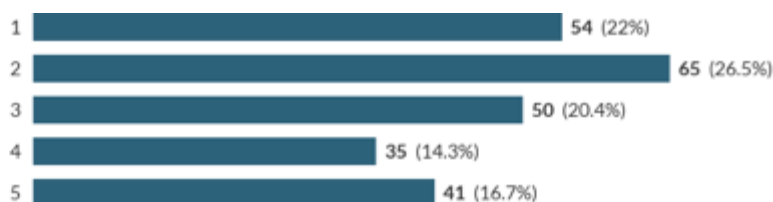


Figure 5.48: Dataset by perceived level of usefulness to practice of cultural approaches to subtitling (n=245)

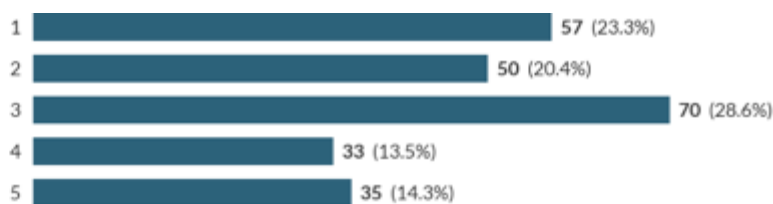


Figure 5.49: Dataset by perceived level of usefulness to practice of prescriptive approaches to subtitling (n=245)

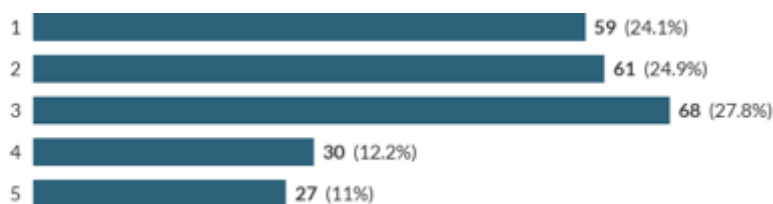


Figure 5.50: Dataset by perceived level of usefulness to practice of cognitive approaches to subtitling (n=245)

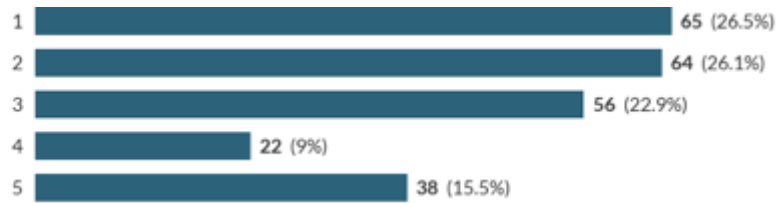


Figure 5.51: Dataset by perceived level of usefulness to practice of quality assurance of the finished product approaches to subtitling (n=245)

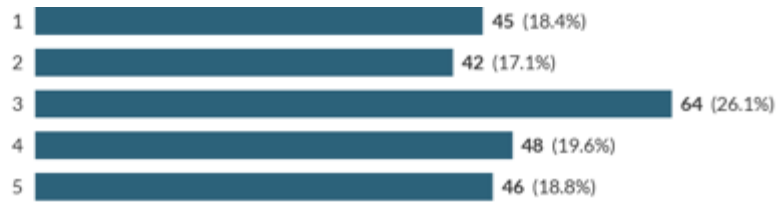


Figure 5.52: Dataset by perceived level of usefulness to practice of technological approaches to subtitling (n=245)

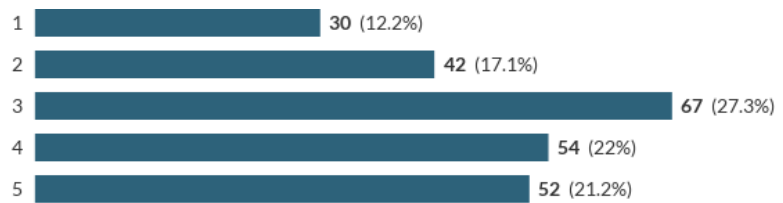


Figure 5.53: Dataset by perceived level of usefulness to practice of sociological approaches to subtitling (n=245)

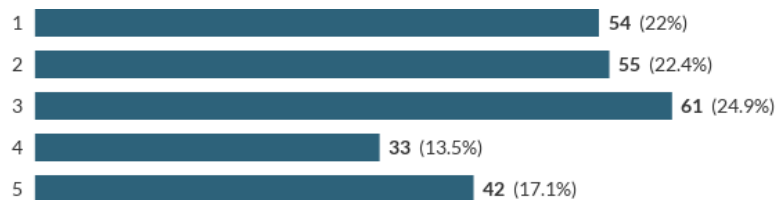


Figure 5.54: Dataset by perceived level of usefulness to practice of pedagogical approaches to subtitling (n=245)



Figure 5.55: Dataset by perceived level of usefulness to practice of commercial approaches to subtitling (n=245)

Area of research	Aggregate for rankings 1 and 2 (frequency count)	Aggregate for rankings 1 and 2 (percentage)
Quality assurance approaches	129	52.6%
Cognitive approaches	120	49.0%
Cultural approaches	119	48.5%
Linguistic approaches	116	47.3%
Pedagogical approaches	109	44.4%
Prescriptive approaches	107	43.7%
Commercial approaches	95	38.8%
Technological approaches	87	35.5%
Sociological approaches	72	29.3%

Table 5.17: Dataset by aggregate of top two rankings of perceived level of usefulness to practice of each approach to academic research on subtitling

This was followed by an open question, number 25, in which respondents could describe the areas they believed would be most useful to their daily subtitling practice and that they would like researchers to investigate. Practitioners were free to give as little or as much detail as they desired; indeed, this question was not mandatory so respondents were not obliged to write anything at all if they did not wish to do so.

Following a thematic analysis, these qualitative responses were categorised according to the nine different approaches to academic research in subtitling as listed in the previous question 24, quantified and grouped into different topics as suggested by the respondents under these categories. Table 5.18 below summarises the suggestions and comments made in response to this question, which contributes to Section 6.3.1 in the Discussion chapter of this thesis.

Area of research	Frequency
Cognitive approaches	57
<i>Reading speed of viewers</i>	
<i>Reading behaviour of viewers</i>	
<i>Impact of linguistic compression on viewer comprehension</i>	
<i>Impact of bilingual subtitles on viewers</i>	
<i>How viewers process subtitles</i>	
<i>General cognitive issues</i>	
Commercial approaches	46
<i>Pricing practices</i>	
<i>Subtitling market analyses</i>	
<i>Legal issues</i>	
<i>Contribution of subtitling to cultural sector</i>	
<i>General commercial issues</i>	
Sociological approaches	44
<i>Subtitling as a profession</i>	
<i>Working conditions</i>	
<i>Market relations</i>	
<i>Users of subtitles</i>	
<i>General sociological issues</i>	
Reception studies	36
<i>Quality assessment by end-users</i>	
<i>General reception issues</i>	
Technological approaches	33
<i>Development of new tools to integrate into subtitling software</i>	
<i>Development of new subtitling software</i>	
<i>Development of voice-recognition tools</i>	
<i>Machine translation of subtitles</i>	
<i>General technological issues</i>	
Linguistic approaches	29
<i>Marked speech</i>	
<i>Humour</i>	
<i>Idiomatic expressions</i>	
<i>Cultural references</i>	
<i>General translation issues</i>	
Technical / prescriptive approaches	28
<i>Codes of practice</i>	
<i>Visual presentation of subtitles</i>	
<i>Impact of templates on subtitles</i>	
<i>General technical approaches</i>	
Pedagogical approaches	27
<i>Education and training of subtitlers</i>	
<i>Subtitling and literacy skills of viewers</i>	
<i>Foreign language acquisition through subtitles</i>	
<i>General pedagogical approaches</i>	
Cultural approaches	15
<i>Censorship</i>	
<i>General intercultural issues</i>	

I do not know	15
No academic research would be useful	4
All areas outlined in question 24	2
Rhetorical answer given	1
Total (n)	

Table 5.18: Dataset by areas of research perceived as most useful to daily practice (n=337)

The final question in this section of the survey, number 26, complemented the previous one and added more depth to the understanding of how research could be more useful to practice by asking who should conduct the areas of research respondents outlined. This was a multiple response, closed question to which as many of the nine categories in the checklist that respondents felt to be applicable could be selected, and there was also an open ‘Other’ box to enter any additional answers not already included. Table 5.19 summarises the responses, the most common of which was a combination of academics, industry experts and practitioners (163), followed by academics in AVT (149) and subtitling practitioners (122), which is indicative of a will for closer cooperation between all stakeholders in the subtitling industry, as well as further interest of practitioners in engaging in conducting research.

Who should conduct the research suggested	Frequency
A combination of academics, industry experts and practitioners	163
Academics in AVT	149
Subtitling practitioners	122
Academics in T&I Studies	95
Industry experts in subtitling	82
Professional associations	65
Public sector organisations	59
Academics in other disciplines	34
Consultants	13
End users of subtitled products	2
Cognitive experts	1
Non-governmental organisations (NGOs)	1
Postgraduate students in TS	1
Postgraduate students in Comparative Literature	1
Software developers	1
Representatives of end users of subtitled products	1
I do not know	1
Total (n)	791

Table 5.19: Dataset by list of stakeholders perceived as best placed to conduct research on subtitling deemed most useful to practice (n=791)

5.5 The influence of the subtitling research community on the subtitling profession

This section contained three attitudinal questions to try to establish respondents' opinions on how they perceive the relationship between the academic research and practitioner communities more widely. It gathered their perceptions of the contribution academia makes to practice, the main issues and challenges practitioners currently face in their subtitling work and the ways in which they feel the academic community could offer support to practitioners. These responses feed into the findings in Section 6.2.3 and in Section 6.3 of this thesis' Discussion chapter.

Question 27 asked respondents to state their agreement with four statements on a five-point Likert scale: the academic community supports me in my day-to-day professional practice; the academic research community plays an important role in developing the subtitling profession; the academic research community trains and prepares current and future practitioners to work in subtitling; and the academic research community contributes to public debates that are relevant subtitling by bringing important issues to attention. The scale adopted was (1) strongly agree, (2) agree, (3) neither agree nor disagree, (4) disagree and (5) strongly disagree. Figures 5.56-5.59 show the results of the responses to this question.

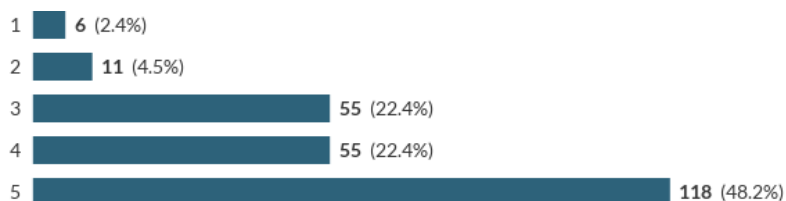


Figure 5.56: Dataset by perceived level of support of academic community to practitioners (n=245)

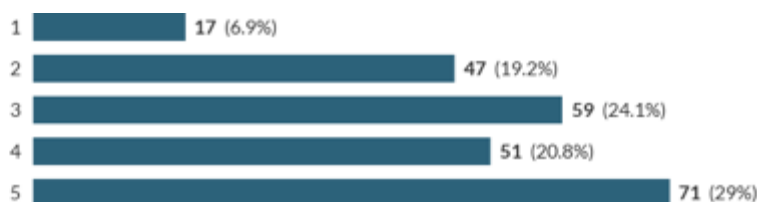


Figure 5.57: Dataset by level of agreement that academic community plays an important role in developing the subtitling profession (n=245)

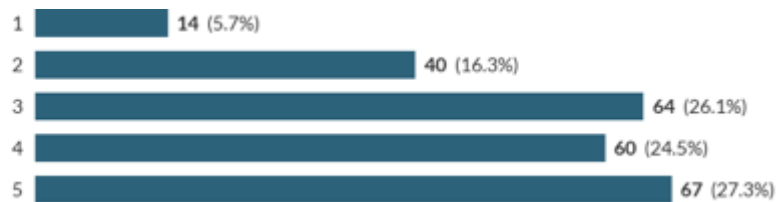


Figure 5.58: Dataset by level of agreement that academic community trains and prepares current and future practitioners to work in subtitling (n=245)

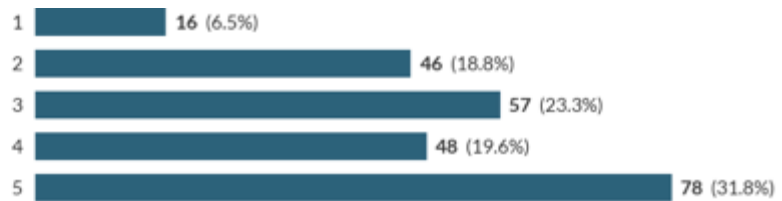


Figure 5.59: Dataset by level of agreement that academic community contributes to public debates that are relevant to subtitling by bringing important issues to attention (n=245)

The second question in this section, number 28, was an open question and allowed respondents to freely enter the main challenges that, in their opinion, they face in their job as a subtitler on a daily basis. Subtitlers could list as many or as few points as they wished, and additionally, as this was not a mandatory question, if respondents did not want to give any suggestions then they were not obliged to do so and could leave the question blank.

Following a thematic analysis, the qualitative results were quantified and grouped into six main categories: working conditions (288), technical issues (82), lack of social recognition (70), market structure (58), linguistic issues (37) and legal issues (17). Each category contains a number of sub-categories, which give more precise details on the specific issues faced by respondents. The following Table 5.20 lists in full the challenges identified by respondents as well as a breakdown of the particular issues grouped under each category. These concerns relate by far to working conditions, with the frequency count showing 288 responses detailing some aspect of this category as their main professional issue. This may not come as a surprise given the changes in the organisation of the subtitling industry as outlined in the review of the literature. Some way behind was technical issues, lack of social recognition and concerns around market structure. These responses are discussed in greater detail in the findings of this thesis in Section 6.2.3.

Challenge	Frequency
Working conditions	288
<i>Payment</i>	125
<i>Short deadlines</i>	65
<i>Challenge of maintaining quality</i>	21
<i>Managing high volume workloads</i>	18
<i>Deteriorating working conditions</i>	15
<i>Health and well-being</i>	11
<i>Finding clients / work</i>	8
<i>Lack of feedback</i>	7
<i>Job insecurity</i>	7
<i>Lack of training options</i>	7
<i>Managing client relations</i>	4
Technical issues	82
<i>Source and supporting materials</i>	30
<i>Software, file formats and tools</i>	20
<i>Spatial constraints and linguistic compression</i>	15
<i>Lack of standardised norms</i>	10
<i>Speed of technological developments</i>	4
<i>Lack of quality assurance processes</i>	3
Lack of social recognition	70
<i>Lack of client understanding about subtitling</i>	24
<i>Low professional status</i>	17
<i>Subtitles not valued</i>	15
<i>Lack of audience understanding about subtitling</i>	11
<i>Negative impact on professional status due to fansubbers</i>	3
Market structure	58
<i>Commissioners who prioritise cost efficiency over quality</i>	25
<i>Concentration of multinational corporations who centralise production</i>	21
<i>Competition from untrained / unqualified subtitlers</i>	12
Linguistic issues	37
<i>Cultural references</i>	10
<i>Humour</i>	8
<i>Marked speech</i>	8
<i>Genres</i>	4
<i>Translation issues</i>	4
<i>Terminology</i>	3
Legal issues	17
<i>Copyright and royalties</i>	7
<i>Lack of market regulation</i>	7
<i>Lack of official representation</i>	3
Total (n)	552

Table 5.20: Dataset by perceived main challenges in subtitling practice (n=552)

The following and final question in this section, number 29, was another open question. Respondents were asked to describe the ways in which they felt that the academic

community could better support them as a practitioner. Again, as many or as few ideas could be listed as desired. A thematic analysis of the data was conducted, and the qualitative results were quantified, resulting in the following four categories of action: raise awareness about subtitles, subtitling and subtitlers (108); provide research and training (84); act as a link between practitioners and other stakeholders (81); and I am unsure how the academic community could provide better support to practitioners (46). Table 5.21 below summarises the full categories and sub-categories identified. The findings based on these results are examined in Section 6.3.

Method of support	Frequency
Raise awareness about subtitles, subtitling and subtitlers	108
<i>The importance of subtitling in society</i>	
<i>The need for quality subtitles</i>	
<i>Raise the status of the profession</i>	
Provide research and training	84
<i>Produce better tools to increase efficiency</i>	
<i>Produce codes of practice standardising subtitling norms</i>	
<i>Provide more affordable and accessible training options</i>	
<i>Conduct user reception and perception studies</i>	
<i>Research state of the art in professional world</i>	
Act as a link between practitioners and other stakeholders	81
<i>Disseminate research outwith academia</i>	
<i>Make research outputs more accessible</i>	
<i>Work more closely with other stakeholders</i>	
<i>Lobby / activist role</i>	
I am unsure how the academic community could provide better support to practitioners	46
<i>I know nothing about academic research so cannot comment</i>	
<i>There is nothing academia or academics can do</i>	
<i>I do not know</i>	
Total (n=319)	

Table 5.21: Dataset by perceived ways in which the academic research community could better support practitioners (n=319)

5.6 The role of subtitling in today's society

This section comprised nine attitudinal questions and sought to gain further clarity on the role of subtitling in relation to society today more widely. It asked respondents if and why they believe subtitling is a profession, the level of social status they believe their role holds, their attitudes towards the need for formal qualifications and training in AVT in order to practice as a subtitler, how they would describe both their role as a subtitling practitioner and the main functions of subtitles, the value society places on and understanding it accords to their role, how important a role they believe subtitling plays in society today, which members of society benefit from the provision of subtitles and what they believe are the benefits of providing access to AV products through subtitling.

The definitions of socially relevant research to practice include an element that links practice to its wider environment, so as well as ascertaining the professional tasks that constitute the job of the subtitler, it is also necessary to establish aims that practitioners wish to achieve. The results of this section of the questionnaire are considered in the findings in Section 6.2.2 in particular, as well as in Section 6.3 more generally.

The first two questions in this section sought to understand the perception of subtitling as a profession. Question 30 was a binary single response closed question which asked respondents whether or not they thought that subtitling was a profession. There was resounding agreement with 95.9% of practitioners answering 'Yes', as Figure 5.60 demonstrates.



Figure 5.60: Dataset by perception of subtitling as a profession (n=245)

This question also included an open option to allow respondents to explain the reasons behind their choice of answer. These qualitative responses underwent a thematic analysis and quantification, the results of which are presented below. Table 5.22 details why respondents believe that subtitling is a profession, while Table 5.23 explains the reasoning for those who do not feel that subtitling is a profession.

Reason that subtitling is a profession	Frequency
Subtitling requires specialist skills, competences and expertise	36
Rhetorical answer given	14
Subtitling requires specialist training	11
Subtitling is an essential resource in society	10
Subtitling requires specialist knowledge	10
Subtitling requires experience	9
Subtitling provides me with an income	7
Subtitling requires education and qualifications	7
Subtitling is a unique task	6
Subtitling is a craft	3
Subtitling has a shared community, culture and history	3
Subtitling requires a sense of ethics	2
Subtitling has an academic underpinning	1
Subtitling produces a product of economic value	1
Total (n)	120

Table 5.22: Dataset by reasons that subtitling is perceived as a profession (n=120)

Reason that subtitling is a not profession	Frequency
Subtitling only has a short training period	3
Subtitling has no career development	1
Subtitling is a part of translation work	1
Subtitling should be a profession but it is not	1
Total (n)	6

Table 5.23: Dataset by reasons that subtitling is not perceived as a profession (n=6)

Question 31 followed up on respondents' perception of professionalisation by enquiring about the relation of subtitling to other professions. This was a single response, closed question to which either high, middling or low social status could be selected. The results, as shown in Figure 5.61, indicate that only 9.8% believe it holds a high social status, just over a quarter at 26.9% think it has a low status, while 63.3% see it as being of a middling status. This question also included an optional open box in which respondents could give examples of other professions that are held in the same regard socially to help illustrate their reasoning. A thematic analysis of the qualitative data was carried out and the resulting themes organised into categories and quantified, the results of which are detailed in Table 5.24.

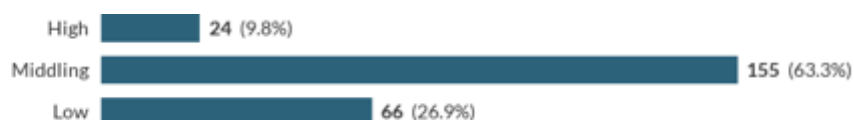


Figure 5.61: Dataset by perceived level of social status of subtitler's role (n=245)

Job	Frequency
Teacher	22
Creative / cultural roles	17
Translator	18
Writing	14
Clerical / administration work	10
Unskilled / blue collar jobs	7
Cleaning personnel	6
Interpreter	5
Academic	5
Librarian	4
Humanitarian / charity work	2
Lawyer	2
Mid-level management	2
Accountant	1
Housewife	1
Part-time supplementary work	1
Someone who is unemployed	1
Total (n)	118

Table 5.24: Dataset of other jobs perceived as having the same social status as a subtitler (n=118)

As there are currently no barriers to entry in the subtitling profession but a growing number of postgraduate, and increasingly undergraduate, degree programmes in audiovisual translation, Question 32 queried practitioners' opinions on the need for training and qualification in order to practice successfully. A five-point Likert scale was employed to find out the extent to which respondents agreed or disagreed with the following statements: a formal qualification in audiovisual translation should be required to practice as a subtitler; on-the-job training should be required to practice as a subtitler; and no formal training or qualifications should be required to practice as a subtitler. The scale adopted was (1) strongly agree, (2) agree, (3) neither agree nor disagree, (4) disagree and (5) strongly disagree. Those who either agreed or strongly agreed with these three statements were 51.8%, 81.7% and 10.6% respectively, demonstrating a strong belief in the need for education and training. These results are presented in Figures 5.62-5.64 and then examined more fully in Section 6.2.1, in

particular in relation to the freelance nature of practice and the relatively recent introduction of formal academic qualifications in subtitling. They are particularly interesting in light of the response rate to question 6, in which a relatively low percentage of respondents indicated that they currently held qualifications in AVT themselves.

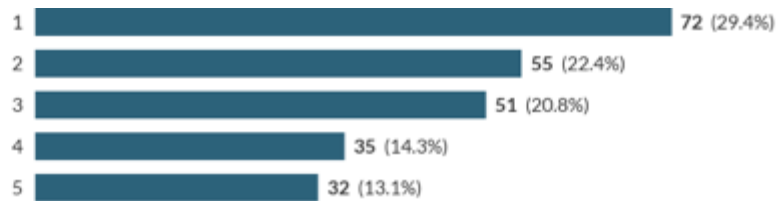


Figure 5.62: Dataset by level of agreement that a formal qualification in AVT should be required to practice as a subtitler (n=245)

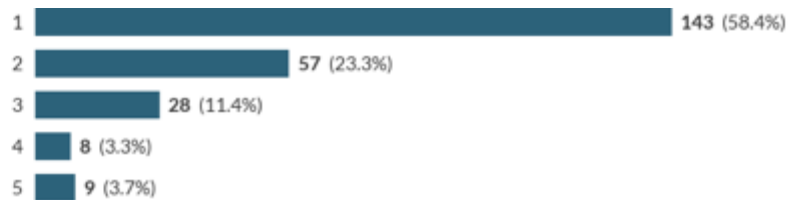


Figure 5.63: Dataset by level of agreement that on-the-job training should be required to practice as a subtitler (n=245)



Figure 5.64: Dataset by level of agreement that no formal training or qualifications should be required to practice as a subtitler (n=245)

The questioning then moved to understand in more detail the aims that practitioners are trying to achieve in their job and their wider relation to society. In this regard, question 33 asked respondents to describe their role as a subtitling practitioner, and question 34 enquired as to what they believe are the main functions of subtitles. These were both open questions that were analysed thematically and the resultant categories quantified. Tables 5.25 and 5.26 list these categories for both questions respectively.

Description of role	Frequency
An expert professional	62
Mediator	45
Facilitator of access to AV content	39
Convey the meaning of the original AV message / text	38
Essential	26
Provider of high quality TL subtitles	27
Facilitator of access to AV texts	20
Give native viewer experience	19
Undervalued	16
Challenging	12
Creative	11
Fulfilling / rewarding	11
I do not know	9
Driven by market demands	7
Rhetorical answer given	2
Total (n)	344

Table 5.25: Dataset by perceived role of the subtitler (n=344)

Function of subtitles	Frequency
Enhance viewing experience by facilitating understanding of the original AV text	66
Provide access to AV texts	63
Convey the meaning of the original AV text	33
Promote intercultural communication	32
Be as discreet as possible	27
Facilitate foreign language acquisition	24
Provide access to the content of AV texts	22
Provide localised, native sounding target text	15
Retain the authenticity of the original AV text	13
Be accurate and concise	13
Improve native language literacy	9
Provide a native viewer experience	5
Promote the wider distribution of AV texts	5
Rhetorical answer given	2
Total (n)	329

Table 5.26: Dataset by perceived function of subtitles (n=329)

Question 35 moved to determine in further depth how society regards subtitling and subtitlers. A five-point Likert scale was employed to assess the extent to which respondents agreed or disagreed with two statements: society values my role as a subtitling practitioner; and society understands my role as a subtitling practitioner. The

scale adopted was (1) strongly agree, (2) agree, (3) neither agree nor disagree, (4) disagree and (5) strongly disagree. The results, as detailed in Figures 5.65 and 5.66 below, show that 19.6% of respondents agree or strongly agree with the former statement, while this falls to 10.6% for the latter.

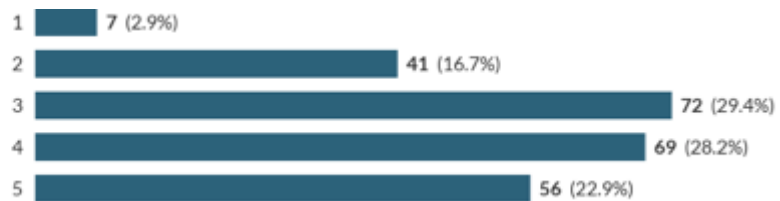


Figure 5.65: Dataset by level of agreement that society values the role of the subtitling practitioner (n=245)

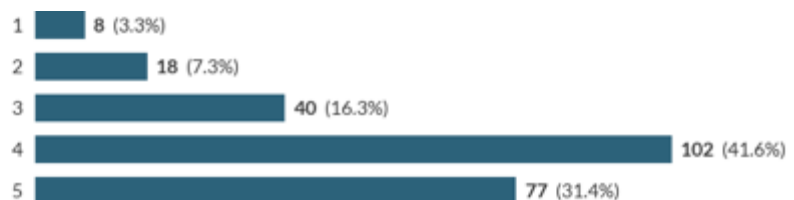


Figure 5.66: Dataset by level of agreement that society understands the role of the subtitling practitioner (n=245)

Question 36 built on this and adopted a five-point semantic differential scale to enquire as to how important a role practitioners believe subtitling plays in society today. As Figure 5.67 shows, 84.5% of respondents feel that it plays an extremely important or important role, despite responses to the previous question indicating that they do not think this regard is reciprocal. Section 6.3.3 of the Discussion chapter deals with the issues raised in these two questions in more detail.

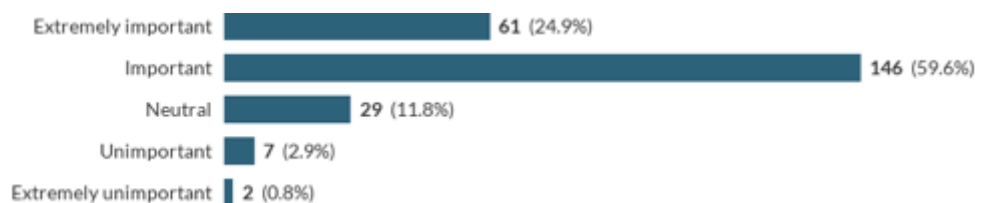


Figure 5.67: Dataset by perceived level of importance of the role subtitling plays in society today (n=245)

The final two questions in this section brought the subject to beneficiaries of professional subtitling practice, as there are authors (cf. Koskinen 2010; de Pedro Ricoy 2012) who feel that socially useful research should contribute to innovations in practice that provide social benefits for the recipients of practice. Question 37 asked which members of society respondents believed benefitted from the provision of subtitles, while question 38 enquired as to what practitioners felt were the benefits of providing access to audiovisual products through subtitling. These were both multiple response, closed questions with a checklist from which respondents could select as many options as they deemed applicable. These questions also included an ‘Other’ open option so that any categories not included in the list could be added. A thematic analysis of the qualitative data from the open responses was conducted and the resulting categories quantified and added to the list. Tables 5.27 and 5.28 respectively show the results in full to these questions.

Beneficiaries	Frequency
Those who are d/Deaf and hard-of-hearing	230
Those who are learning a foreign language	226
Those who are not native speakers of the language of the country in which they live	222
Audiovisual content producers	170
Children	167
The elderly	159
Broadcasters	157
Those with learning disabilities	126
Commercial companies	126
Tourists	119
Teachers	118
All members of society	14
Those who do not understand the source language	12
Those interested in other cultures	3
Online communities	1
Those who do not read regularly	1
I do not know	1
I do not think that anyone benefits from access to AV products	0
Total (n)	1,852

Table 5.27: Dataset by members of society perceived to benefit from the provision of subtitles (n=1,852)

Benefits of access to AV products	Frequency
It can afford greater access to culture and cultural activities such as cinema, theatre and television	240
It help to improve foreign language learning	230
It can help to improve native language literacy skills	212
It can help to improve literacy skills in multilingual countries	211
It can help to promote intercultural contact by improving the perception of different cultural and social groups	208
It can improve access to the right to information on issues such as current affairs, politics and the environment	197
It can help to preserve and promote national languages, minority languages and dialects	191
It enhances the enjoyment of AV texts	3
I do not know	1
Total (n)	1,493

Table 5.28: Dataset by perceived benefits of providing access to AV products through the provision of subtitles (n=1,493)

5.7 Final comments

This final section included one open question, which allowed respondents to add a final free comment, if desired, to detail any points in relation to the issues covered in the questionnaire that they felt had not been adequately covered but were important to raise. These comments are reproduced in full in Appendix E in order to appreciate these comments without the interpretation of the researcher.

5.8 Conclusion

This chapter has presented the results of the data gathered from the 245 eligible subtitling practitioners who responded to the questionnaire. These results show their perception of the impact of academic research on their practice and their relationship with the academic community more widely. It has detailed the results of the quantitative and qualitative analyses of the 40 questions posed in the questionnaire and it has presented the descriptive statistics in the form of tabular and graphical analyses with frequency counts and percentages as appropriate to the type of data generated. This analysis will be taken to a more theoretical level in the next chapter, as these results will be discussed in relation to the conceptual issues raised in Chapters 2 and 3 of this thesis.

Chapter 6 – Discussion and findings

Having presented the results of the quantitative and qualitative data generation process in the previous chapter, this chapter will move the analysis to a more theoretical level with reference to the conceptual framework outlined in the review of the literature in Chapters 2 and 3. Drawing on an analysis of the data as presented above, this chapter centres on an exploration of the ways in which subtitling practitioners perceive academic research as contributing to their practice, and argues for a more nuanced conceptualisation of our understanding of the relationship between academic research and professional practice. From the data analysis it emerges that a purely dichotomous categorisation pitting research against practice is too simplistic, and current conceptualisations of the impact of academic research on practice take too narrow a view. With a particular emphasis on the professional realities of subtitling practitioners today, this chapter focusses on a wider consideration of the role of both academic research and academia in relation to professional practice in a sociology of AVT in order to ascertain where its relevance to practice may lie.

With reference to current conceptualisations of research impact outwith academia as set out in the review of the literature in Chapter 3, this chapter will begin with a discussion of the extent to which subtitling practitioners perceive academic research as impacting on professional practice. This also involves the identification of the mechanisms through which impact is achieved, or indeed inhibited. This discussion has particular reference to the concept of socially relevant research. The chapter will then transfer its focus onto providing a deeper understanding of the professional realities of the subtitling practitioner and determining how research contributes to these to allow a wider understanding of the development of the sector and a more subtle consideration of the ways in which academic research contributes to the professional practice of subtitling. It then moves on to consider the relationship between research, practice and society more broadly and reflects on the wider potential for the ways in which research and the academic community could impact on practice and help the profession to claim professional jurisdiction. It then concludes with a move towards considering a reconceptualisation of the relationship between research and practice and what socially relevant research to practice in the field of subtitling may look like.

6.1 The impact of academic research on subtitling practice

As detailed in Chapter 3, practice-based research is defined as “research that is rooted in professional practice and that contributes to the improvement and innovation of professional practice” (Brancheprotocol Kwaliteitszorg Onderzoek 2008: 7). It has effects, or impacts, on practitioners that are instrumental in terms of directly applicable solutions to problems and directly usable products, as well as capacity building through maintaining close links with education and training and more indirect conceptual impacts. It is also characterised by a wide dissemination of research outputs among stakeholders and by an interest and appreciation of the products of research among these stakeholders. The results of the data analysis will now be discussed in relation to these aspects of socially relevant research to practice in order to ascertain the extent to which this definition is applicable to the situation of subtitling practitioners. The findings show that a more nuanced approach to defining the role of research in professional practice needs to be adopted.

6.1.1 Use of research outputs: Evidence of interest and appreciation among practitioners

Contrary to some authors in the field of Research Impact, in this thesis *use* and *impact* are not held to be interchangeable concepts. Use is regarded a step towards achieving impact, and impact as the consequence of this use in terms of a behavioural change. Research utilisation centres on the structure and function of how knowledge is used in practice (Landry *et al.* 2001), and while without using the outputs of research in some way impact on practice is not possible, use in itself is not an impact of research (see Chapter 3 on the emergence of Research Impact for a fuller discussion).

The results of the data analysis show that respondents resoundingly claimed to not use academic research on subtitling in their everyday practice, with only 10.6% stating that they consult research often or very often. Taking a closer look at the position of academic research within the professional knowledgebase of practitioners, the results show that this use of academic research is only a fraction more than the use of industry reports, neither appearing useful to daily practice. The most used resource is advice from colleagues and/or professional acquaintances, which shows the importance that practitioners place on the tacit and experiential knowledge gained through years of practice, as opposed to explicit codified research knowledge. Guidance from leading practitioners in the field of subtitling, or *knowledge champions*, have been identified in

the literature as useful in bridging research and practice by acting as knowledge translation figures. This is because adoption of research outputs is more likely if “key individuals in their social networks are willing to support the innovation” (Greenhalgh *et al.* 2004: 602-603). It would appear that these figures are not a very important source of information for practitioners, suggesting that in the case of subtitling these figures are not widely known, do not exist or are not regarded as beneficial sources of information. The lack of respondents who indicated that professional association publications provided knowledge useful to daily practice may seem surprising because these publications are aimed directly at practitioners, so it could be assumed that their content features articles that would be more practice-oriented. However, this may be explained by the fact that so few memberships are held for professional associations specifically for AVT and subtitling, and respondents are members of more general professional associations whose publications are not tailored directly to subtitlers. Indeed, these publications may not even exist for all professional associations.

While this focus on the use of research outputs among respondents shows little evidence of appreciation and valorisation in practice on their part, two thirds strongly agreed or agreed that they are interested in academic research on subtitling, which points to a disparity between actual and potential use. This will be investigated in more detail in the subsequent section as attention turns to a discussion of the ways in which respondents believe that academic research has influenced their practice.

6.1.2 Indicators of identified impacts on practice

Despite the reported lack of research use in practice, only a quarter of respondents believe that research has never influenced, inspired or informed their subtitling practice in any way. Looking at the specific indicators of these effects on practice which have been identified, current conceptualisations of research impact on practitioners stipulates that impacts should be instrumental through the direct application of research results to solve problems, the provision of usable products and tools and the facilitation of more effective practice (Brancheprotocol Kwaliteitszorg Onderzoek 2008; Levitt *et al.* 2010). However, the results of the data analysis show that research outputs have provided directly applicable solutions or efficiencies in practice for only a small proportion of respondents. Almost one third believed that academic research has resulted in the provision of tools that they have incorporated into practice; however, it is not immediately clear how attributable these products, such as subtitling software

programmes, may be to the academic community as opposed to the fruits of industry development on a commercial basis. It should be noted that while 75% of respondents believe that research has in some way influenced their practice, 89.4% report that they rarely or never use research in their day-to-day practice. This would suggest that defining research impact on practice solely as the use of research outputs in direct, instrumental application may be too narrow. This definition remains very close to the original conceptualisation of research impact in STEM subjects, in which demanding levels of impact must be demonstrated in objective measures.

In fact, the most reported type of impact on practice was conceptual (Walter *et al.* 2003; ESRC 2011; Meagher 2013), or indirect (Estabrooks 1999), in which research provides an underlying set of ideas on which to base decisions and actions and acts as a source of reassurance to confirm decisions taken in practice. This type of impact informs thinking in a general way but cannot be attributed to one particular piece of research, and is characterised by “knowledge creep” (Weiss 1980), a diffuse and undirected seepage of research outside of academia. This result also supports the findings of Bastow *et al.* (2014) who, in the Social Sciences, classify impacts as diffuse and cumulative.

There was also evidence of the third type of research impact, which is again indirect, known as capacity building impact. This arises through the education and training of students, resulting in the transfer of people and skills across the researcher/user interface (Nutley *et al.* 2009; Brancheprotocol Kwaliteitszorg Onderzoek 2008; Levitt *et al.* 2010; ESRC 2011). This type of research impact is regarded as particularly important in the Arts and Humanities because teaching is regarded as the first output of research, which then produces an educated workforce (Levitt *et al.* 2010; ESRC 2011). It cannot be said that this is a particularly important way of research impacting on practice in subtitling yet as there are very few practitioners with a formal qualification in subtitling or AVT.

It appears that research has featured in training by employers, agencies and CPD sessions attended by practitioners, and this could potentially be an important route to reaching practitioners in a profession in which a large part are self-employed. However, this impact may be achieved through initial training sessions only with little education and training taking place afterwards throughout the duration of subtitlers’ careers. One

respondent described the impact of research on their practice as: “[a]part from initial thorough BBC training 21 years ago, probably nothing”. Additionally, in qualitative responses throughout the questionnaire, no respondent added that knowledge of research received through university training had influenced their practice. This may increase in the future as the number of undergraduate and postgraduate degrees in AVT continue to increase, but at this stage, it appears that this method of research impact is provided through third parties, so more affordable conferences and CPD could be potential methods for achieving impact on practice. However, it is problematic to class this an impact of research. At best, it could be said that teaching is an output of research and producing educated professionals is an outcome, but it is impossible to say what the impact of this is. Additionally, exposure to research during a university course does not guarantee continued engagement with academia after completion of a degree and throughout one’s career (de Pedro Ricoy forthcoming). Given that so few practicing subtitlers who responded to the questionnaire currently hold a formal academic qualification in subtitling, academics may need to consider other ways of reaching practitioners than through their teaching. Simply being informed about research does not guarantee that this knowledge influences practice in any way.

Additionally, it was noted that other academic research has informed, inspired or influenced practice, with general TS research mentioned in particular, which is important to bear in mind given the value that research from other fields may offer to subtitlers. One respondent described this aspect of impact in that “[i]t is, however, possible that research on "normal" (text-to-text) translation has influenced my subtitling”. For this reason, it seems important to retain close links with Translation Studies, given recent suggestions by Díaz Cintas and Neves (2015) that AVT may be ready to establish itself as a discipline separate from and parallel to TS.

One interesting finding is that research influences, informs or inspires in a much more nuanced way than existing literature suggests. Respondents stated that research plays a fundamental role in underpinning and developing their status as a profession. In this view, research is key in establishing a professional culture and linking different areas of the profession, but is not necessarily a prerequisite for successful practice. This perspective is summed up by one respondent who felt that “[r]esearch underpins professional subtitling activity, but is not necessary to it”. In this sense, academic knowledge provides legitimacy for claiming professional jurisdiction (Abbott 1988) or

an underlying rationale for the subtitling profession. One respondent thus explained this view by stating that:

[r]esearch has inspired me and is inspiring the entire AV-translation community to claim the status it is entitled [sic] to in the professional [sic] world. Without high-class academic research the profession [sic] is at risk to decline to an underpaid hobby, which unfortunately is largely the case already due to multinational translation agencies (such as SDI, BTI Studios and many [sic] more) that offer scandalously poor working conditions for translators.

Further qualitative research would be useful to explore in more detail the specific ways in which practitioners believe research has influenced practice. It would be neither practical nor possible to attempt to attribute specific behavioural changes in practice to particular pieces of academic research as the logic models in the study of research impact which search for direct, instrumental impacts suggest, as variables would need to be isolated in order to attribute causation to particular research outputs (Williams *et al.* 2009; Bastow *et al.* 2014). As this discussion of the data analysis shows, research impact on practice may need to be considered in a wider sense than in terms of this instrumental use in practice of the outputs of research projects in order to ascertain a more nuanced understanding of how research influences practice, and an in-depth qualitative investigation could shed light on this. This is particularly highlighted by the fact that while three quarters of respondents felt that research influenced their practice in some way, only 10.6% of respondents actually use research outputs in their day-to-day practice. A closer look at the 89.4% of respondents who rarely or never use research but feel that it has influenced their practice believe that this is primarily in a conceptual or legitimising way, as opposed to instrumentally. The following section will now turn to a discussion of the mechanisms through which this impact is achieved.

6.1.3 Mechanisms through which impact is achieved: Dissemination and contact

In contrast to the relatively high numbers of respondents who are interested in academic research on subtitling, just over a quarter of respondents feel that they are informed about such research. It is interesting to note that of those who feel knowledgeable about research, over a quarter hold a qualification in AVT and over two-thirds hold one in Translation and/or Interpreting, so they will have been exposed to academic research during their studies. Only nine respondents named specific pieces of research, and looking at these nine in more detail, four are based in the UK and the remaining five in

the Netherlands, Poland, Germany, Norway and France. Only one holds a formal qualification in AVT, three hold a postgraduate qualification in Translation and/or Interpreting and six have a qualification in Languages. Additionally, six out of these nine are new entrants to the subtitling profession and have only been in their current role, and in the subtitling industry more generally, for three to five years. It is possible that they have learned about research in subtitling via their higher education. The authors and areas of research more generally noted by the respondents demonstrates a preoccupation with quality assurance and reception studies, a relatively high concentration of Scandinavian authors and an awareness of some of the most seminal works in subtitling research, although practitioners may not necessarily be keeping up to date with current developments in research.

A close look at the particular channels through which practitioners access academic research reveals that respondents rarely use traditional academic channels of dissemination in order to access research. This may mean that practitioners do not find academic styles of writing appealing or that they do not wish to pay the prices charged to access such publications. It seems that research is not reaching practitioners through non-traditional academic channels of dissemination either. While social media, blogs and newsletters have been touted as ways to increase contact between researchers and practitioners and achieve research impact external to the academy (cf. Bastow *et al.* 2014), subtitling practitioners do not appear to be using these channels of dissemination. It may be that researchers in subtitling are not taking advantage of these channels to distribute their findings, in line with the so-called “publish or perish” situation in which academics today find themselves (Rovira-Esteva and Orero 2011, 2012), where limited time and competing demands means that academic routes that will gain professional recognition are prioritised over those that will reach a wider non-academic audience. The most common way in which practitioners hear about research is discussions with colleagues or professional acquaintances, with two fifths of respondents having heard about research through these informal channels of communication. This demonstrates the importance of engaging practitioners with research as word of mouth appears to be an important and trusted sourced of disseminating research results and raising research awareness.

The survey’s respondents do not appear to engage regularly with CPD events as they rarely attend conferences, seminars, public lectures, practical workshops and webinars,

which is in contrast to the findings of de Pedro Ricoy (forthcoming), in which 55.2% of practitioners frequently took part in continuous professional development. Although subtitlers were only one group covered in de Pedro Ricoy's (ibid.) survey, it is the closest comparable professional group studied. This could signal that there are barriers to practitioners attending these events, or that there is in fact a lack of such opportunities. The cost of conference attendance was singled out as prohibitively high, with one respondent describing that there is a "lack of affordable conferences on subtitling. Languages and The Media in Berlin, which I attended once, is ludicrously expensive for independent subtitlers". The cost of these conferences, when paid for by a freelance worker and not a business with a dedicated training budget, is understandably considered high. As a consequence, attending these events may not be financially viable for practitioners and the cost may be a barrier to practitioners engaging with research through this method. The introduction of more affordable conferences, for example with special rates for practitioners, was highlighted throughout the responses as desirable.

The more practically oriented workshops, webinars and professional association events are not well attended either, which is rather surprising as they are touted as accessible and affordable means of professional development. This lack of attendance may again be reflective of the fact that there are relatively few professional associations and training sessions dedicated specifically to subtitling or audiovisual translation, a view backed up in qualitative comments through which respondents expressed a desire for more affordable and accessible training and educational opportunities. It appears that respondents do not frequently encounter subtitling academic researchers in any way, which highlights a clear lack of linkage mechanisms between the two communities. This is not entirely unexpected, given the lack of attendance at CPD events on the part of the respondents, but increased attendance at these events could further facilitate this contact.

There is also a lack of contact between the practitioners who responded and academics through formal academic channels, in that only 13% of practitioners have conducted academic research and could be classed as *practisearchers*. There is also the prospect for further contact in this regard as, in addition to the high level of interest on the part of practitioners in academic research, over one third would like to conduct research if the opportunity were there, which offers the possibility for closer relationships between the

two communities. Gambier (2005) recommends Action Research, in which practitioners are involved in conducting research, as a way to improve the relevance of research. Aside from the fact that half of the respondents stated they had no desire to conduct any academic research, Action Research may not be the most appropriate method at this stage in the case of subtitling. It has been an important way of engaging practitioners with research in professions such as social work and teaching (Ratcliffe *et al.* 2004, 2006), but the educational requirements and employment situations are very different in these professions. Higher education and annual CPD are mandatory in social work and teaching in order to begin to and to continue to practice, so the parallels between these professions may not be entirely useful. With so many subtitling practitioners self-employed and lacking academic training in AVT in an industry where no formal education or training are required to practice, subtitling practitioners will have had limited exposure to the academic side of subtitling. As the number of undergraduate and postgraduate university courses in AVT continues to rise and as a result, there is an increase in the number of practitioners with higher education in the subject and in the level of exposure to academic research, Action Research may be a viable method of engagement in the future, but we cannot say that it is at present.

Additionally, contact between practitioners and researchers is suggested by some (cf. Saapen and van Drooge 2011) to be a useful proxy measurement for assessing impact on practice in place of identifying indicators of impact. These Productive Interactions are taken as easier to identify and as an interaction is deemed a prerequisite for impact to occur, an interaction is deemed sufficient to generate impact. However, this method remains problematic because the relationship between knowledge exchange, research use and research impact is complicated and an interaction may not guarantee an impact on practice. Indeed, as the findings of this study have shown so far, respondents rarely use or have any interactions with research or researchers, yet they believe research has had an impact on their practice.

As this section has demonstrated, there are certainly barriers to practitioners becoming aware of and accessing research, and, on the surface, it is consistent with the literature that the lack of relevance of academic research to practitioners lies in the fact that academics ask the wrong questions or that there is a knowledge translation problem between academics and practitioners (van de Ven and Johnson 2006). However, it is necessary to take a closer look at how research and the academic community support the

development of practice and of the sector more widely. An important aspect of definitions of the relevance of research to practice is how research contributes to solving the issues practitioners face, their aims and their goals. As there appears to be limited contact between researchers and practitioners, and limited access to, use of and awareness of academic research by practitioners, it is necessary to investigate these aspects in order to more fully understand the relationship between research and practice. Attention will now turn to a discussion of this subject in the next section, with particular reference to the concept of jurisdiction.

6.2 Academic contribution to practice and to the sector

The second aspect of this definition of practice-based research stipulates that research should contribute to the resolution of problems in professional practice and to the development of professional practice. This involves identifying what the most important issues are to practice, developing an understanding of practice, of the sector and of the goals practitioners wish to achieve, and subsequently determining how research contributes to solving these concerns. In this sense, academic knowledge justifies the professional task of practitioners and thus the profession as a means to a socially valued end, guaranteeing jurisdiction, i.e. the exclusive right to carry out the professional work (Abbott 1988). This section will discuss how research provides a more nuanced impact on practice by providing the cognitive structures that ensure cultural control of professional work.

6.2.1. Professional task of subtitlers: The relation of the profession to its work

This section concerns an understanding of the nature of practice through a mapping of the activities involved in subtitlers' professional endeavours. The underlying rationale for asking these questions is that in order to ascertain the role that academic research makes to professional practice, it is necessary to first understand the realities of the practice environment. It is also important to ask these questions as, to the knowledge of the researcher and at the time of conducting the research, no existing studies that map out in detail the profession of subtitlers could be found. It is the professional tasks performed by practitioners and the modes of professional work that form the basis of the cognitive structure of a profession, which is then legitimated by academic activity through the justification of how and what professionals do in order to provide the cognitive structure of a profession and the cultural control of its jurisdiction (Abbott

1988). These are the tasks that are constructed into professional problems and become objects of action and of research.

The results for the highest level of education attained shows that the respondents are highly educated as a professional group, with almost all having completed some form of higher education and over two thirds holding a postgraduate qualification. When looking at the type of qualifications they hold, only one fifth hold a formal qualification in audiovisual translation. This is lower than in de Pedro Ricoy's (forthcoming) survey of AVT and localisation practitioners, in which 57% of respondents held an AVT and/or localisation-specific qualification. Although subtitlers were only one group covered in de Pedro Ricoy's (ibid.) survey, it is the closest comparable professional group studied at the time of conducting this research.

Taking a closer look at those respondents who do hold an AVT qualification, only 3.6% (or 9 respondents) hold an undergraduate degree in AVT while the rest are at postgraduate level, which is comparable to the findings of de Pedro Ricoy (ibid.). This rate is also not surprising given that AVT is a specialisation and it is only relatively recently that degrees in this subject area, particularly at undergraduate level, have been introduced, and not in all countries. It is interesting to note that of these nine respondents, all are based in 'traditional' subtitling countries (although, of course, this does not show in which countries they completed their degrees): two each are Danish and Finnish, while the remainder are Dutch, Greek, Norwegian, Portuguese and Swedish. Two are aged between 26 and 35, five are 36-45 and two are 56-65, and all hold a qualification in languages and translation and/or interpreting in addition. It may indicate that these respondents with an undergraduate degree in AVT have gone back to university to gain a formal qualification in AVT after gaining a degree in another area.

It should be noted that over 50% of respondents either agreed or strongly agreed that a formal qualification should be required to practice as a subtitler, pointing to a discrepancy between the almost 80% of these respondents who are currently practicing but do not actually hold an AVT qualification. This inconsistency may be explained through qualitative comments elsewhere in the questionnaire. The belief that a qualification should be held in order to practice may be a reaction to what one respondent described as the "continuous downward pressure on rates/prices leading to more and more competition from non-professionals". Respondents' belief that there is a

need for practitioners to be formally qualified in AVT going forward may be seen as a measure to combat what they see as decreasing quality standards and competition from untrained subtitlers.

The need to reinforce the importance of experience required for successful practice was emphasised by those who responded freely to the ‘Other’ answer to whether they hold an AVT qualification. These responses correspond to professional experience in subtitling such as the number of years of practice, internships completed and employer or agency training undertaken. They show the high value that these practitioners place on tacit knowledge gained through professional experience and is backed up by the fact that only 6.9% of respondents either disagreed or strongly disagreed that on-the-job training should not be required to practice as a subtitler. This may be a reaction to the existing situation described by one participant in qualitative comments elsewhere that “[m]any companies seem to think this is a job anyone can do”.

While the introduction of these courses specialising in AVT is relatively recent, it seems to be having an impact on the current subtitling market already. As more university level degree programmes are introduced, the result is more graduates entering the subtitling market each year, a number that will continue to rise in parallel with the number of courses. One respondent noted that “[t]oo many subtitlers academically trained [are] entering each year an overcrowded and unregulated market”. As university courses are underpinned by theoretical foundations that result from academic research, the fact that few current practitioners are not academically trained in AVT means that at present they may not have had much exposure to the academic side of AVT. However, the growth in these programmes and subsequent increase in future practitioners who will have had more exposure to academia has implications for practitioner engagement in and with the academic aspects of subtitling.

The findings are in line with other studies of translation professionals in that subtitlers are on the whole self-employed freelance workers (Fraser and Gold 2001; Katan 2009; de Pedro Ricoy forthcoming), which reflects the changes in the subtitling market in which the centralisation of business practices into large international agencies has led to the decentralisation of labour and the work of in-house staff is instead outsourced to freelance workers. There does appear to be some subtitlers who are still employed as permanent staff, with almost a quarter stating their employment status on either a

permanent or fixed-term contract with an organisation. A small number (3 respondents) were subtitling company owners, showing that there are still some smaller agencies which survive against the multinational corporations, although a closer look at their clients shows that they also subcontract to larger subtitling and general translation agencies. Two respondents made the distinction between freelance/self-employed “salary earners” and freelance entrepreneurs, classing themselves as “mostly working as freelance employee = a salary earner, not an entrepreneur” and a “self-employed entrepreneur” respectively. This is an important distinction and shows that there are some freelance workers who see themselves as entrepreneurs developing a small business and not as a worker who earns a set fee for completing contracts, in a similar way that a salaried employee earns a wage.

Subtitling makes up the full workload for only one third of respondents, showing that it is necessary to complement this work with other activities in order to make up a full professional portfolio. These are, in the main, other forms of language work and general translation work is the most common activity with over 50% of respondents noting that they support their subtitling work in this way. Other AVT activities were the next most common activities, with just over a fifth of respondents undertaking these roles, and interpreting, teaching and editing tasks some way behind. The combination of general translation, audiovisual translation and other forms of language work show the need to maintain close link with all forms of Translation. The range of roles detailed would suggest that subtitlers should be knowledgeable in all aspects of the subtitling process, including translation, technical tasks and project management, in order to carve out a successful freelance career.

Interlingual subtitling is the most common form of subtitling activity that the practitioners undertake. Again, the qualitative comments are particularly enlightening and show the other parts of the subtitling process as distinct tasks that practitioners carry out and creating subtitles by adapting the translated text into segmented subtitles, proofreading subtitles and quality assurance are independent professional activities in themselves. One respondent clarified this in describing their main activity as “proofreading of subtitled [sic] (please [sic] differentiate between this and interlingual subtitling)”. This is an important distinction because there are practitioners who concentrate separately on translating, creating, editing and proofreading subtitles, and as a result the academic community must reflect this in studies, which in general prioritise

the translational aspects to the detriment of the other stages of the process, or take ‘translation’ to be a catch-all term for all stages. Intralingual subtitling and intralingual SDH also featured prominently in the core subtitling activities of respondents, showing the important role they play in today’s society.

A growing area of academic research, interlingual SDH, is mentioned by a small number of respondents (15), and shows that those with hearing impairments may be gaining more access to audiovisual products produced in foreign languages. A small but sizeable minority (24 respondents) reported doing respeaking/live subtitling and some answers given in the ‘Other’ section may give a more nuanced view of live subtitling. One respondent wanted to make clear that the work they do is as a:

live stenographer. Respeaking is not the only method and is less accurate than stenographers. You need to include this in your study. Deaf people are mostly supported by STTRs.

Another respondent noted that the work they do is “interpreting live broadcasts, which are then turned into subtitles by another translator”. These comments are interesting to note because respeaking is a growing area of academic research and while Romero Fresco (2011) claims that respoken subtitles are the most common type of live subtitles today, studies may need to consider other methods of live subtitling to cover the full spectrum of this area of activity. It may have been preferable to have included respeaking as a separate category in the questionnaire to distinguish other methods of live intralingual subtitling from respeaking. This is also applicable to the category ‘respeaking/live interlingual subtitling’, which a small number (7) reported to do, to ensure a fuller picture of how this type of subtitling is carried out.

The most common type of audiovisual content that practitioners subtitle is documentaries, closely followed by films and TV series. It can be said that the majority of research focusses on the most prestigious audiovisual productions in the form of high profile or ‘classic’ feature films and television shows, while subtitling documentaries remains a marginal area of study. Another respondent specified that they subtitle short films, which again may be to differentiate from feature-length productions. Live events on television, news and sporting events, were subtitled by a sizeable number of respondents (105), as were live performances, theatre, opera and conferences, by a

smaller number of practitioners (57). One respondent added, “I subtitle live newsmight [sic] every night”. It is interesting to look at why this respondent added this separately because *Newsnight* is a news and current affairs programme broadcast every weeknight on channel BBC2 in the UK, and could easily have been subsumed under the category ‘News’. Looking at the full questionnaire results for this respondent shows that they subtitle this programme by stenography, so this practitioner may have wanted to highlight the role of stenography in live subtitling today. Corporate materials also featured sizeably in professional portfolios (105 respondents) in the form of corporate videos in particular, but also as promotional materials, which is an area that remains largely unstudied by the academic community. Television subtitling is by far the most common type of audiovisual product that practitioners subtitle, followed some way behind by DVD and cinema. Videos for use on the Internet, VoD and apps were also mentioned. Again, academic literature concentrates on cinema and DVD subtitling in particular, so it would be useful to study these newer products to ensure the full professional reality is investigated.

While over three quarters of respondents work exclusively with up to three language combinations, there is a small but not insignificant number (25 respondents) who employ five or six language combinations to secure work. Those with greater numbers of language combinations tend to work between similar and/or lesser-spoken languages (for example, subtitlers working with English and Scandinavian languages may subtitle combinations between English, Norwegian, Danish and Swedish). While it is taken as a truism that translators should work into their native language only, almost one third of respondents actually work both into and out of their native language.

Practitioners work in the main for subtitling agencies, and to a lesser extent, general translation agencies, but there is also a good spread among other types of clients who work directly in the audiovisual industry. While this would appear to be positive for practitioners for whom the main professional concern is, in the words of one respondent, “trying to be exploited by the big subs [sic] agencies as little as possible” and hold multinational agencies responsible for low rates of pay and poor conditions, it seems that they perceive all of these clients as behaving in a similar way. This is illustrated by the respondent who highlighted problems with the “‘the quantity before quality’ mentality of the agencies and production companies” and another who described the “working environment in post-production companies that is similar to

sweatshops”. One third of respondents stated that they work with direct clients, which are entities who employ the services of subtitlers directly and not through an intermediary agency. From qualitative comments it seems that these clients are preferable because they are more willing to pay higher rates, as one respondent explained: “[i]n Portugal, the norm is 1,20[€] to 1.25[€] per minute. Only with direct clients have I charged 2.50[€] to 2.75[€] and I still believe it may have been a low value”.

This overview of subtitling practitioners’ professional endeavours helps to provide a deeper understanding of the professional realities of these subtitlers, and in turn helps to illuminate how academic work relates to this reality. The precarious nature of freelance work shows that respondents need to have a wide range of skills and clients in their repertoire in order to carve out a viable niche and make a living. For this reason, subtitlers could be classed as portfolio workers, who “charge fees for services and are independent of their clients in employment terms” (Fraser and Gold 2001: 682). Portfolio workers’ satisfaction with their work is determined by their relationship with their clients and their ability to control their portfolio, in particular their client base, workflows and rates of pay. This may explain the preoccupation that respondents have with working conditions, remuneration, market conditions and the behaviour of agencies. Although these practitioners are self-employed, which should give them control over these issues as in theory they would set their rates and conditions and only accept projects which meet those, the reality seems to be the opposite. It is ultimately clients who set rates and working conditions, and if practitioners do not accept these, there is reportedly a steady stream of untrained practitioners or new entrants to the market, the latter, paradoxically produced by academia, who will take the established practitioners’ place. As one respondent noted, “[t]o [sic] many people want to do this. To [sic] many "academics" encourage and "train" them”. Coupled with the strong ethical responsibility subtitlers feel towards their ‘true’ clients, the end users of subtitled products, it puts them in a difficult position. On the one hand, respondents described being at the mercy of their clients who impose what they believe are deteriorating working conditions, but on the other hand, they voice a high level of responsibility to viewers to provide a high quality end product. This is illustrated by the respondent who stated that “I am about to leave the business, since I can no loner [sic] maintain the standards I feel are necessary while making a decent living”. This lack of agency on the

part of subtitlers may be down to the freelance, individual nature of practice and hint at a lack of wider professional organisation.

6.2.2 The aims that subtitling practitioners in today's society are trying to achieve

The wider definition of research relevance to practice asserts that research must take into account the aims the profession wishes to achieve. In describing how they conceive the role of the subtitling practitioner and what affords it a unique contribution to today's society, respondents were keen to emphasise that they were professionals and specialists in what they do. Highlighted was the importance of adhering to high quality standards in the subtitles they deliver, maintaining and improving skills, providing a service to clients and foregrounding their expertise in their field. This may be to combat the reported growing trends for companies to contract translators who are based overseas in lower-cost countries, non-professional translators or inexperienced new entrants to the market who are willing to work for lower rates, which is exerting downward pressure on prices (Abdallah 2003, 2011; Nakata Steffensen 2007; Kapsaskis 2011).

The most common description of respondents' aims was of the enabling function of the subtitler and subtitles by removing barriers. This involved facilitating access on many fronts: to texts, to the information the texts contain, to culture, with the ultimate aim of inclusion. One respondent summed this up by saying that:

my role is to take material that is accessible to me because of my knowledge of a language or culture and/or my ability to hear clearly, and render it accessible to others for whom it might otherwise be difficult to understand or enjoy.

This chimes with the definition of access as provided by Clark (2002), who sees it in the widest sense and not just for those with sensory impairments. One respondent succinctly described that the role aims “to provide a visual soundtrack for those without access to the acoustic soundtrack”.

Another main theme was the subtitler as a mediator, who interprets and conveys the content to a new audience. This was in one sense between the producer and consumer of the audiovisual text, as one respondent described that in the role of the subtitler “I become the mediator between the audiovisual product and its audience”. This is not just

the audiovisual text but the director, programme maker and production company, as well as between languages and between cultures. Respondents described acting as a “linguistic and social interpreter” who must “interpret information”, as well as languages, cultures and societies and convey the message, meaning and ideas to the viewer. As one respondent explained, “I have an important role in conveying new discoveries to viewers - while wrapping the Swedish language around new ideas”. The result of this mediating role is to facilitate understanding of the text, languages and cultures.

There was a strong ethical dimension to the aims respondents wish to achieve through their practice. This involved responsibility to the source text and the intentions of its creator, articulated by one respondent in terms of ensuring that the subtitles provide a “true representation of the original and that it flows smoothly in the same rhythm(s) and register(s) as the original” to retain the authenticity of original version. This also, and ultimately, stems from a responsibility to the viewer, expressed by one practitioner as the desire to ensure that “the viewer gets an experience as near to the native speakers' as possible”. This overwhelming desire for quality assurance is not just through a sense of professional pride, but also through responsibility to their ultimate client: viewers of the subtitled product. As one respondent explained:

[i]t would help our struggle to improve our working conditions if there was more research done on the viewers [sic] point of view and on the other hand the programme producers' opinions on subtitling quality. Now big corporations are saying that their clients don't care about quality and just want to save money, but the viewer is our true client and should be heard.

This ethical aspect continued with respondents keen to stress the importance of quality subtitles due to the didactic impact subtitles can have on viewers' language. On one hand, they believe subtitles facilitate foreign language learning by, as one respondent noted, “giving people a chance to learn a language by using the subtitles as a support”, often described as a serendipitous benefit, an aspect long recognised in subtitling literature. On the other hand, respondents, particularly from traditional subtitling countries, believed subtitles play a key role in same language literacy and preserving the native language of viewers. As one respondent explained:

I have a very crucial role in the day-to-day linguistic world that audiences encounter while watching television. My texts belong to those most read by people. In Finland the average viewer reads tens of novels yearly by reading subtitles. Therefore, the subtitles - e.g. the language – I produce and deliver, is of very high importance.

This point of view is consistent with Gambier (2006a) who calculates that in Finland, television viewers are exposed to the equivalent of 120 300-page novels a year through subtitles; therefore, the provision of multilingual and multicultural communication through subtitling plays an important social function in relation to native language skills. As one respondent explained, “I help to preserve and develop my language”. In this sense, the bonds of professionalism are social responsibility (Jensen and Lahn 2005). While the impact of subtitles is usually discussed in relation to using intralingual subtitles to improve literacy (Kothari 1999, 2000; Kothari *et al.* 2002; Kothari *et al.* 2004), in a multilingual society (Kruger *et al.* 2007) and in the case of minority languages (O’Connell 1994), little work has been carried out on the impact of interlingual subtitles on the literacy levels of native speakers in a country (Gambier 2006a). This may be an important avenue of future research as subtitling becomes more prolific in the digital age.

Ultimately, by accentuating their role as experts and the unique contribution they make to society through the provision of subtitles, respondents were making clear that they believe they are the professionals who should be entrusted to carry out the job. The concentration on traits, skills, specialist training and experience shows an insistence on expertise as the distinguishing mark of the professional (Jensen *et al.* 2012). It has been established that the objective basis for the subtitling profession resides in technology and that digitalisation has subsequently had a fundamental impact on redefining it in the digital age (Chapter 3). The subjective construction of the professional task of subtitlers was outlined in Sections 6.2.1 and 6.2.2 in terms of the modes of professional work in the tasks practitioners carry out in their work along with the qualities of the profession as shaped by the perceptions of practitioners. These objective and subjective bases combine to complete the fully defined professional task of the subtitler in their claim for jurisdiction. The following section will turn to the main challenges faced by practitioners to fully consider how academic knowledge contributes to ameliorating these concerns as described by respondents.

6.2.3 Challenges faced by practitioners in day-to-day practice

The areas that practitioners reported as causing the most issues in their day-to-day practice were not those concerning the completion of subtitling projects, but those associated with the wider professional environment. By far the lion's share of challenges related to working conditions in the practice environment. Low pay was the challenge that most respondents raised, along with short deadlines and managing high volume workloads, which when combined, create challenges in maintaining quality and lead to what respondents feel are deteriorating working conditions. The "wages/rates vs. time!" conundrum, as one respondent put it, appears to be putting a great deal of pressure on practitioners. Another respondent summarised the main challenge they face as "simply put, working fast enough to make a fair living yet well enough to feel proud of my work". This perspective chimes with the views of Georgakopoulou (2012). The decline in pay appears to be a real problem for the practitioners who responded, many of whom intimate that they struggle to make a living. One respondent revealed that "I'm now getting paid about the same as 20 years ago", and another that "I earn as much as a cleaner at best by working as an audiovisual translator full time as a freelancer", which is a difficult situation for any professional, particularly when these portfolio workers are supposed to be in control of their working conditions.

Linked to working conditions, and perceived to be at the root of these challenges, is the structure of the subtitling market. The division of labour in which a concentration of multinational corporations outsource projects to freelance subtitlers was highlighted as a major concern, along with the belief that these corporations prioritise cost efficiency over quality. As a result, and due to the lack of barriers to entry in the subtitling profession, this means that practitioners now face competition from untrained subtitlers or new entrants to the market. This is seen as a contributing factor to the low pay because market forces now define rates, and as a result lead to a lowering of quality. One respondent described their main challenge as:

competition from so-called audiovisual translators who take it as a little job of no importance, who accept really low prices, and who make believe clients and public [sic] that subtitling does not matter.

Respondents see agencies as exploiting naive and inexperienced newly qualified entrants to the market who do not have knowledge of acceptable market rates and

subsequently accept the lower rates that agencies offer. This is creating an additional challenge for those experienced practitioners who find they now have, as one respondent described, “to spend more and more time revamping crappy subtitles from fansubbers or cheap subtitlers instead of having the job handed to me from the start”.

These structural changes in the market with the centralisation of subtitling production and the subsequent fragmentation of the subtitling production chain are another source of major challenge highlighted by respondents. This fragmentation has created new challenges in working conditions resulting from the nature of freelance work: the problem of finding and keeping clients, job insecurity, a sense of isolation through working alone, managing client relations, a lack of feedback from clients and a lack of training options. One respondent described “the general decline of the field - less and less direct clients, more agencies, less pay”. This is consistent with the findings of Abdallah and Koskinen (2007), who found that subtitlers now have less direct contact with the end client and practitioners are now subcontractors in globalised production networks consisting of multiple intermediaries. Another respondent gave more detail on this issue from their experience:

The work is becoming more and more concentrated to large multinational corporations, that know very little about the profession, its purpose and function and care very little about cultural differences and best practices which vary and should vary according to the target language. The main concern of these companies is finances (profits gained by increasing the effectiveness and saving money on the cost of quality by immorally outsourcing all the possible work phases to third world countries) where it should be preserving and developing languages, conveying meanings and promoting understanding internationally and providing true professionals reasonable working conditions and sufficient compensation for their work.

This would support the reports in the literature that companies are increasingly contracting translators based overseas in lower-cost countries and using non-professional translators or inexperienced new entrants to the market who are willing to work for lower rates, which is exerting downward pressure on pay (Abdallah 2003, 2011; Nakata Steffensen 2007; Kapsaskis 2011). It also reflects the findings of de Pedro Ricoy (forthcoming) and the calls by Gambier (2012) for the need to study the commercial aspects of the translation industry in more detail as part of a sociology of

Translation Studies in order to understand the dynamics more fully. These changed market structures and working conditions have led to what respondents see as a lowering of quality in subtitles, which they see as a major challenge. However, it is important to note the concerns of Gambier (2006a) who highlights that quality in AVT does not simply concern the linguistic aspect, which is the domain of subtitlers, but that it is defined by both external and parameters. As he (*ibid.*: 6) describes, quality is:

the result of a collective and joint effort, although many translators think that they hold the monopoly on quality. Producers, distributors and viewers are also involved, their expectations and demands not necessarily coinciding with the translators' since they do not always stem from language considerations, nor are they based on the written language of the subtitlers.

Respondents appear keen to consider quality from the perspective of the subtitler and viewer, but not from those commissioning subtitles. For this reason, an investigation of subtitling quality, and reception studies in particular, from all stakeholders in the industry appears pertinent to gain a wider perspective on what quality in subtitling means.

Following working conditions, and the related issues of market structure, the next most challenging area concerned day-to-day subtitling practice in terms of technical challenges posed in the completion of projects. Poor quality source materials combined with a lack of supporting materials was a particularly acute issue for subtitlers, who mentioned that “sometimes no scripts of dialogues are available” and “[I]ate delivery of media by clients [...] Lack of information/scripts from clients” make the subtitling process more difficult because there is a lack of context, a topic also highlighted by Gambier (2008). When subtitlers already feel that they are given too short deadlines to complete projects, late delivery of or lack of supporting materials means more time would need to be spent on searching for background information, leaving even less time to translate and produce the subtitles. When this occurs in live subtitling, it appears to be particularly problematic, because subtitlers producing live subtitles have very limited time to prepare before broadcast. One respondent explained this situation:

Live output that can be very difficult to fully and accurately subtitle, whether because of unexpected vocab, speed, or poor sound quality (such as crowd noise drowning out commentators in sporting events). When there is a lack of prep material for whatever

reason, that can be frustrating as it makes it harder to produce good quality live subtitles.

Software issues, file formats and tools also appear to cause regular problems for project completion. Subtitling software, while expensive, appears to suffer from malfunctions that are a source of frustration for subtitlers, highlighted by the respondent who “would like a subtitling programme with less bugs in it”. The addition of more functions to automate technical processes, to increase efficiency and to integrate computer-assisted translation, terminology and text revision tools could make the subtitling process more straightforward and allow subtitlers to concentrate on language only.

The lack of standardised norms regarding the presentation of subtitles also posed technical issues. Respondents noted it particularly problematic that there is no consensus across clients, audiovisual formats and geographical areas as to subtitling standards. They mentioned the challenge of “different clients with different requirements”, the “lack of general guidelines and unanimity” and “clients having no fixed standard so there are different instructions for subtitling (font, position of subtitle, what is italicized)” as challenges. Research in AVT has moved from a prescriptive to a more descriptive orientation and the production of such guidelines has fallen out of favour in recent years. Ivarsson’s (1992), Ivarsson and Carroll’s (1998) and Karamitroglou’s (1998, 2000) guidelines remain seminal texts in this area, and in fact these authors were among some of the most quoted by respondents when asked with what academic work they were familiar. However, it has been almost 20 years since these codes of practice were produced and the rate of technology has advanced rapidly since then with resulting changes to subtitled products and audiences, and in addition, they only cover subtitling in Europe. One respondent goes as far as to say that “according to me in every country all subtitlers should have a code of subtitling”. It shows that there is still a place for this type of prescriptive research, and it may be fruitful for researchers to revisit these areas. This is particularly pertinent given the globalisation of the subtitling industry, with large multinational agencies or production companies based in one geographical location who subcontract the subtitling out to freelancers who could be based in any country, and not in the country in which the subtitled product will be broadcast. However, this does raise questions about the role of subtitlers in this regard: they are keen to highlight themselves as experts; therefore, they should be in a position to provide and advise on such standards and guidelines.

The speed of technological developments is another technical challenge and relates to the introduction of technology to the subtitling process. The study of machine translation in subtitling is a growing area of research, and has seen some particularly large-scale, high profile projects (the EU-funded SUMAT piece of research, for example), while the centralisation of subtitle production has led to the introduction of templates to make the process more efficient. However, there is a feeling among practitioners that this poses problems in practice, with, as one respondent described, “technology not being quite ready for what we want to do with it”. Efficiency is achieved by creating subtitle templates, and while Carroll (2004) and Georgakopoulou (2009) believe that when done properly, these templates can help to ensure consistent quality and save time, it does appear that these templates may create more work for subtitlers if adequate care has not been accorded to their creation. One respondent noted that their main challenge is:

[t]he introduction of Computer Assisted Translations and English Master Templates (timecoding of almost complete manuscripts made in Eastern European countries [sic]). The results of the former are badly constructed and erroneous [sic] language and less assignments for subtitlers. The result of the former is a lot of work deleting and adjusting, both timecodes and language, and no extra pay for this category of work.

Another respondent linked the use of templates to the work academics do on subtitling:

The academic stance on subtitling (in Finland at least) is very different than the reality. We do mainly second translations, first translations are becoming rare, but the academic community refuses to accept this. It is not going to change, and it's not all bad. It does make the process faster and gives a chance to concentrate fully on the language. The cueing can be modified to fit the target language when necessary. I don't understand the rage against emt's [sic]. There is a lot of pressure in this field and fighting a battle that has already been lost doesn't do anyone any good.

This suggests that templates used as pivot translations (as described in Section 2.2.4) may be the norm in practice, instead of as templates for segmentation and cueing only. While fears have been voiced by both practitioners and academics about the impact of using these in the subtitling process, it has rarely been studied or taken into account in studies by academics that the subtitles may have been produced from a template or a second translation (with the exception of Kapsaskis and Artegiani 2014). This may be a

beneficial area to explore, as respondents are clearly worried about the impact of templates on the quality of subtitles and on their working conditions.

Respondents also raised concerns about a lack of quality assurance processes. This was expressed in terms of a lack of technical support from clients, as well as a disjunct between those involved in translating and subtitling and those who carry out the subsequent quality control stages such as editing and revising. This is in line with the views of Sánchez (2004), who refutes claims that the use of templates has removed the need for specific subtitling expertise and that as advances in technology mean subtitling software now takes care of many technical tasks, the need for professionals with both the linguistic and technical subtitling knowhow no longer exists. One respondent complained of “the disconnection between the quality department and the day-by-day work”. This is an important consideration, particularly as there are practitioners who work on revising and editing subtitles as a distinct task. If there is no or limited communication between those carrying out each stage of the process then there are potentially serious consequences for the quality of the finished product. One respondent summed up their challenges with technical issues by stating that “usually there is no dialogue list, films are available in strange formats that are not compatible with the subtitling software, no technical support”. Dealing with the spatial constrictions was another challenge in this area, in terms of deciding what to keep in, what to leave out and how to convey this succinctly without either losing too much information or losing too much space by leaving in words that could potentially be omitted. Regarding linguistic compression, academic studies already carried out in the main look at strategies for subtitling and assess the resulting linguistic compression. From the responses, practitioners would value reception studies that show what kind of compression and presentation viewers find acceptable, as advocated by Gambier (2003, 2008, 2013).

The third main challenge faced by practitioners was the lack of professional recognition. Respondents felt that subtitling is undervalued and that viewers, subtitling commissioners and AV content producers see it as a task that anyone can do, so do not value subtitles. As a result, practitioners have difficulty in demonstrating that it is a profession that should be entrusted to professionals. One respondent expressed the challenges involved in order to “make it clear that it is a real profession whith [sic] a real know-how”, while another believes that “the biggest problem is that end-clients --

TV stations and film companies -- are unwilling to pay for translation". This may be understandable from companies whose purpose is to make a profit and provide the best return for their shareholders and best value for clients, but respondents perceive that those who produce audiovisual content do not value subtitles either. One practitioner felt their biggest challenge was "time constraints (the role of the subtitler is marginalised in the film production process) and unawareness of the importance of subtitles by the film-makers", which means that subtitling is left to the last minute and allocated a small budget, so its position as a post-production activity that is not valued by producers adds to the devaluation. Finally, as this last comment highlights, when faced with "the viewers' opinion that all translations are bad and that subtitles are so easy to do", this further adds to what respondents perceive as a downward spiral in their professional recognition.

Translation issues were the second to last area of challenges listed by respondents. Conveying cultural references that do not exist in the target culture as well as the translation of particular lexical items and concepts such as humour, marked speech, genre-related issues and terminology posed particular problems. One respondent summarised this particular set of issues in that their main challenge was "[t]o keep humour, adapt cultural references, summarize contents [sic], translate rhyming songs, etc [sic]". These challenges do not pertain just to subtitling and can be problematic for all types of translation. On the surface, it would seem that subtitling research has much to offer practitioners in this regard, as subtitling lexical items and cultural references have been amongst the areas most studied by researchers. Additionally, work in Translation Studies more generally could also shed light on these issues from a more general translational perspective. However, whether these studies cover less widely spoken languages or more unusual language combinations (for example, Turkish-Greek as one respondent noted) or are too Anglocentric to be useful is another issue. The study of subtitling particular genres such as documentaries, and particularly musicals, remains a marginal area of study, so further work in these areas would be beneficial to help solve specific practice problems.

Finally, legal issues were of concern to practitioners, in particular copyright and royalties, a lack of market regulation and a lack of official representation. Concern was raised at the practice of subtitlers having to give away copyright for their subtitled productions, with one respondent highlighting the "lack of rules outside France and few

European countries, copyright, etc.”. Another raised the challenge of subtitlers receiving royalties because according to the experience of one respondent, “[as for] copyright issues, we get absolutely no royalties no matter how many times our translation is broadcast”. One respondent described the challenge of “being ignored, not only by people who leave the cinema early ;-)) but also by having the last subtitle with my credit removed (apparently normal conduct for certain big players in the film industry)”. As another practitioner reminds us, this is “against the Berne convention”. While it is true that the Berne Convention for the Protection of Literary and Artistic Works (WIPO 1971) is supposed to explicitly protect subtitlers in this regard, in practice many agencies require subcontracted translators to give away copyright upon completion of projects and reception of payment, so this may be an interesting avenue of research to explore.

6.2.4 Contribution research to date makes to the profession

In assessing the contribution that existing areas of academic research in subtitling makes to practitioners’ daily practice from the practitioners’ perspective, it is clear from the results of the data analysis that respondents value research that can help them to produce better subtitles. Respondents found most useful studies concerned with quality assurance, in keeping with the findings of de Pedro Ricoy (forthcoming). The areas of research deemed most useful can be grouped into three categories. The first category concerns ensuring the final product is of a high standard for users, including studies concerned with quality assurance and the cognitive behaviour of viewers. These fields of research pertain to ensuring a high quality product and show a concern for achieving the best end-user experience. The second category includes cultural and linguistic issues, which would cover research that aids subtitlers in dealing with the translation of problematic lexical items and concepts in the source text such as humour, wordplay and cultural references that are difficult to express in the target text. The third category concerns training, education and guidance for practice, pedagogic and prescriptive approaches to subtitling, which include guidelines, recommendations and codes of practices for producing subtitles.

The three lowest ranking categories were commercial aspects of subtitling, technological approaches and subtitling as a social practice, which were deemed by practitioners to be least useful to their daily practice. This again is consistent with the findings of de Pedro Ricoy (2012 and forthcoming) who found similar rankings from

practitioners, while respondents in industry found these the most useful to their practice, demonstrating the differences in priorities for daily practice between these two communities.

These perceptions of the areas of research most useful to daily practice support to an extent current conceptualisations of the relevance of research to practice. Respondents most value various forms of viewer reception studies, defined by Gambier (2003: 185) as the socio-cultural context, the attitudes of viewers, the perceptual issues of subtitle decoding strategies and cognitive understanding that impact on viewers' subtitle processing effort, as well as quality assurance systems. Guidance on subtitle duration on screen, optimal segmentation, condensation of information, reading speed and reading behaviour were all highlighted as areas that practitioners found challenging in practice, as well as the lack of quality assurance systems in the subtitling process. These areas have not been studied in great detail in subtitling, with the exception of strategies for condensation, and investigation could be beneficial for practice.

Linguistic approaches to subtitling are the most studied area to date, so there is potentially a great deal of existing research that could aid subtitlers in practice, and Translation Studies research would have much to offer in dealing with the translation of problematic lexical items. Cultural approaches have only begun to be investigated in subtitling, and again there is wealth of research on this area in Translation Studies that could help subtitlers.

Another area deemed most beneficial, pedagogic and prescriptive approaches, again is consistent with the view that socially relevant research to practice must maintain close links to education and training. This view may reflect the percentage of practitioners who do not have any formal training or qualifications in subtitling, the lack of training options that respondents deemed a challenge to their practice, as well as the lack of standardisation in the production of subtitles across different clients, geographic areas, modes and genres of subtitling that respondents highlighted as problematic in practice. In addition, it may reflect the fact that the majority of subtitlers work on a freelance basis and cannot rely on an employer to provide and fund on-going training and CPD opportunities, or provide in-house guidelines for subtitling particular projects. While there have been seminal studies producing codes of practice (Ivarsson 1992; Ivarsson and Carroll 1998; Karamitroglou 1998, 2000) given the speed and magnitude of

changes in the subtitling and AV industries due to digitalisation, there may be an urgent need to revisit these prescriptive approaches. However, it could be argued that subtitlers, as the expert, would be ideally positioned to advise on best practice and subtitling standards, and could take a more active role in this regard.

With regard to the professional work that subtitlers carry out, the analysis shows a more nuanced understanding of practice is required and research could echo professional realities more clearly. Objects of research in subtitling could be widened to reflect issues such as the variety of new AV products and formats subtitled, the range of genres, lack of supporting materials supplied with projects and the potentially widespread practice of creating subtitles from templates and/or second translations.

These results do show a disparity between conceptions in the literature of what practice-based research should consist i.e. research should produce instrumental impacts and provide results and tools that are directly applicable in practice. If relevance to research means identifying the most pressing issues to practice and assessing how research contributes to these concerns, the areas that respondents detailed as providing most challenges in their daily practice related not to instrumental practice concerns but to wider working conditions. Challenges relating to the completion of jobs, or their daily practice, only took up a small part of the responses. This may explain why only 6.9% of respondents agree or strongly agree that the academic research community currently offers support to practice. The vast majority of the challenges practitioners faced concerned wider issues in the professional environment, which in turn impact on practice, and shows that research and the academic community can contribute to practice in more indirect ways.

The following section will consider this wider role of academia in helping practitioners claim professional jurisdiction. Jurisdiction encompasses carrying out the professional task as defined by practitioners combined with its academic foundations, which should produce research, educate its professionals and legitimise its professional work by justifying it cognitively. From the findings, it appears that the academic function in subtitling is failing on legitimisation and appears to be desired by respondents. These claims to jurisdiction must be made in public in order to gain social control of the profession and fully claim exclusive jurisdiction, to which the next section will turn.

6.3 Relationship between all stakeholders in subtitling: Claim to jurisdiction through social control

This section will consider what practitioners would find most useful from academia and research with regard to how to make the relationship more beneficial. According to Abbott (1988), in order to claim professional jurisdiction, a profession must ask society to recognise its cognitive structure through exclusive rights to perform the professional task for which it claims jurisdiction. This provides the social tie between profession and task, and these claims must be made before different audiences and depend on the social structure of the profession.

There was a small minority of respondents who expressed their disdain for the academic community, feeling that academics disregard the importance of professional practice, ignore the community of practitioners or even exploit practitioners for professional gains in academia. One respondent felt that the academic community could support practitioners better “by respecting my work, instead of looking down on it”, while another went much further and suggested that academics:

[I]earn subtitling on a high level Before [sic] you dabble in research. Keep in touch w [sic] the active subtitling Community [sic]. Present papers in a serious fashion. Stop using us to forward their own careers. Contribute articles (in media, newspapers) from their privileged position. Use their academic prestige to warn about the decline in quality that will follow from the miserably low pay and the arrogant exploitation of subtitlers. So far, the academic Community [sic] is SILENT on this issue. Fuck them!

These opinions show that there may be much work to be done in demonstrating not just the value academics can bring to practitioners, but that academics value what practitioners do.

6.3.1 Academic knowledge

Another way in which respondents felt the academic community could better support them in practice was through increasing academic knowledge. There was a strong desire expressed for academics to produce more research as well as affordable and accessible training options, particularly as only a fifth of respondents agreed or strongly agreed that, at the moment, the academic research community contributes to training current and future practitioners. The academic knowledge system generally accomplishes three tasks - research, instruction and legitimation (Abbott 1988) - and the

findings show that respondents feel a need for the academic community to provide more in all three aspects.

In terms of conducting more research, practitioners suggested areas that would directly aid their daily practice in completing subtitling projects. Areas highlighted included the production of new tools, such as software that could automate more technical aspects of subtitling, terminology tools, bilingual dictionaries and computer-assisted translation tools that could be integrated into software. Guidelines for subtitling were deemed beneficial to combat the lack of standardisation between different clients, geographical areas, modes of subtitling and new emerging formats and products that are continually evolving in the digital age. Practitioners particularly felt that user reception studies would aid their practice and help them to produce better quality subtitled products by gaining a better understanding of viewer reading behaviour, of how viewers' social and cultural backgrounds impact on subtitle reception, and of the attitudes to issues such as subtitle condensation and segmentation. The final area of research output was into the state of the art in the professional subtitling world, such as pay, conditions, market structure and the impact of such conditions on their professional practice. This is consistent with the view that Translation Studies should spend more time researching the work of "real translators in real action" (Chesterman and Wagner 2002: 136). Finally, providing affordable and accessible training, particularly online courses, was also seen as beneficial to their professional endeavours.

While the desire for more research and instruction would provide instrumental effects on everyday practice, the underlying reason for practitioners in their desire for increased academic activity appears to be for its legitimising function. In this sense, legitimacy provides a central foundation for jurisdiction and makes a jurisdiction secure because it connects professional work to central values in the larger culture, thereby establishing the cultural authority of professional work (Abbott 1988). Academic knowledge is important in contributing to the development of the profession because through legitimation, it justifies both what professions do and how they do it: it can "construct tasks into known "professional problems" that are potential objects of action and further research" (ibid.: 59). This is consistent with the views of Chesterman and Wagner (2002: 18-19), who pose the following question:

For how can we practising translators expect to be taken seriously, as fully-fledged professionals, or even reach a consensus among ourselves, if we can't provide any sort of systematic theoretical basis for our choices and demands?

Respondents expressed this view by claiming that another way in which the academic research community could help practice was to, simply put, conduct more research. In this regard, respondents stated that “more research is always good” in that having a recognised academic discipline provides the foundations for a legitimate profession. One respondent elaborated on this view by stating that “research on any subject, be it subtitling or any other, can only enhance the field and help practitioners. It may sound simplistic, but it's a fact”. Over two thirds of respondents believe that it is important to conduct academic research on subtitling, which shows that practitioners see the need for a shared body of knowledge to underpin the profession. This extended to having a shared culture between all the different actors involved in subtitling. As one respondent noted when explaining whether they believe subtitling is a profession:

yes, but i [sic] would have aswered [sic] no up until we arranged the first Nordic subtitling conference in Stockolm [sic] last year. Meeting colleagues, academics, broadcasters, agencies and hard of hearing viewers was immensely important.

It is important to note that not all research was seen as welcome. One respondent warned that “some researchers should stop mindlessly praising fansubbing as it is partly responsible for the fast degradation of subtitling quality all over the world”. Due to the lack of barriers to entry to the profession and the perceived practice by agencies of selecting subtitlers on the lowest price alone, unqualified or untrained subtitlers are already seen as real threats to practitioners' professional activity so when academics study the practice of non-professionals, respondents view it as legitimising fansubbers and leading directly to deprofessionalisation. One respondent highlighted this situation is a problem “particularly in Scandinavia, where it's [subtitling] nowadays considered something you do while studying or "just for fun"”. However, it is important for academia to investigate all aspects of the profession, despite any offense this may cause.

Professions can only expand their occupational domain by using abstract knowledge to take control of new task areas and to define them as their own and, as custodians of professional knowledge in its most abstract form, the academic community is uniquely situated to claim new jurisdictions (Abbott 1988), a view supported by these findings.

But these claims are cognitive only and they cannot become recognised jurisdictions without concrete social claims and legitimating responses, which will be discussed in the next section.

6.3.2 Claiming jurisdiction before audiences: Public opinion and workplace

The way in which respondents most felt that academia could support them better in their practice was to raise awareness about subtitling, subtitles and subtitlers to help combat the lack of perceived social and professional recognition and the perception that the work they do is neither valued nor understood. The need to demonstrate the value of subtitling was expressed on two fronts: firstly, to show the importance of producing quality subtitling to the audiovisual industry, and secondly, to highlight the impact of subtitling quality on society more widely. The views of respondents in this regard are consistent with the belief of Chesterman and Wagner (2002) that translators lack recognition in two ways: there is a lack of appreciation for what they do professionally and a lack of professional visibility. It appears that, from the perspective of the respondents, they see academics as ideally positioned to make these claims, which can be effected through the legal system, before the public and in the workplace.

A very small minority felt that certification should be required to practice as a subtitler and that legal, as opposed to academic routes, would be more appropriate for professional development. However, at this stage, certification in subtitling could be problematic, as it would entail the development, maintenance and ownership of a body of knowledge specific to subtitling, the upkeep of which falls to professional associations in other professions (cf. Iivari *et al.* 2004; Morris *et al.* 2006). As subtitling and AVT lack formal professional organisation, its academic study is relatively new and there is a lack of standardisation of subtitling norms, it would be difficult to envisage who would be responsible for such a task and what knowledge should be included.

Rather than rigidly claiming formal control of their professional work through legal avenues, respondents felt that public and workplace arenas were the areas where they need help. A jurisdictional claim made before the public is generally a claim for the legitimate control of a particular kind of work, including the right to perform the work as professionals see fit, who should and should not carry out the work and how to define the work (Abbott 1988). In short, these claims made before public audiences are “the

professions' presentation of self" (ibid: 61). Authors such as Dietrich and Roberts (1999) assert that the ability to claim societal recognition is the only definition of a profession and "to say a profession exists is to make it one" (Abbott 1988: 81). It is clear that most respondents believe that subtitling is a profession, but that does not mean the rest of society holds the same opinion and recognises it as a profession.

Despite the importance practitioners feel their role and subtitles play in society today, they do not feel that esteem is reciprocal. Less than one fifth agree or strongly agree that society values their role as a subtitling practitioner, while almost three quarters either strongly disagree or disagree that society understands their role as a subtitling practitioner. In this sense, it shows that the respondents believe that the subtitling profession lacks social control in the public arena. Respondents felt that their ultimate client, viewers, do not value the work subtitlers do as a professional because they do not understand the skills, training and education required to produce quality subtitles. They feel subtitling is dismissed by viewers as a simple task that anyone can do and one respondent equated the role to "any job where your average citizen feels that they or their friend could probably do a better job, given the chance". Others mentioned the fact that viewers appreciate neither how much they need subtitles in order to access AV content nor the value subtitles add in contributing to improving and developing the native language as well as learning new languages. Academia should, as one respondent described, "promote the significance of this profession to the society", which they feel would help to raise the professional status of subtitlers. These views reflect the claims by Gambier (2005, 2012) and Koskinen (2010) that translators and translations lack visibility, and those by Gile (2004) that translators and interpreters hold a relatively low social status. Additionally, it is consistent with the findings of Katan (2009) that academic activity has failed to empower translators and interpreters. Respondents seem to link this lack of value to their issues with working conditions and the market structure; however, it would be too simplistic to say that raising awareness of the value of subtitles would solve all the challenges subtitlers face in practice. This shows that, in the eyes of practitioners, research on the sociology of Translation Studies as a profession would be useful studies for academics to conduct. This is a particular problem for subtitling countries, and as the use of subtitling increases over other modes of AVT in the digital age, it may also be increasingly important in countries which do not traditionally subtitle.

In the workplace, jurisdiction is a claim to control certain kinds of work. There was a feeling that clients do not understand the skills, training and experience required in order for successful practice, and that cost is the only criterion for selecting subtitlers. One respondent described the perceived need to increase awareness on the part of clients of the specific education, skills, training and experience required to be a competent practitioner. In terms of the resources clients allocate to practitioners, there was the feeling that the low pay accorded to subtitlers is direct proof that the job they do is not valued. As one respondent explained, “there's no recognition of our effort, rates are really low (when we compare them with Technical Translation)”, which may explain why the subject of low pay was raised extensively in the responses. Similarly, the lack of time as a resource given to complete subtitling projects was also seen as a sign that their role is not valued. This was not just to raise pay in the short-term, but also to highlight the value subtitlers add to their client’s final product and why a professional subtitler needs to be employed. This view relates to making audiovisual content producers such as film makers, production companies and subtitling agencies aware of the value that quality subtitles add to an audiovisual product, so adequate resources and time need to be dedicated to this process and to the professionals who carry out this process. Rather than being seen as a partner in production or a supplier who adds value to the final product, there was a feeling that the role of the subtitler is underappreciated, and in some instances exploited, by clients in their quest to make profits. The result appears to have left practitioners in a position of powerlessness, which respondents described as being “subordinate to the big companies” and “driven by market demands”. Academia was regarded as channel through which the value of subtitlers can be demonstrated.

6.3.3 Internal structure: The link between practitioners and other stakeholders in the subtitling industry

The findings of the research show that respondents feel that the academic community could further support the community of practitioners by playing a key role in developing the social structure of the profession through the facilitation of contact between practitioners and others stakeholders in the subtitling industry. Claims to jurisdiction depend on the social organisation of the professions themselves, and the more strongly organised a profession is, the more effective its claims to jurisdiction (Abbott 1988).

Respondents expressed a desire for closer links between the academic and practice communities, and see academia as in a position to enable that contact. As one respondent noted, “I do feel that the academic community should work closely with the translators, that they should complement each other. I feel we work too far apart”. In addition to working more closely with practitioners, respondents feel that academia should be working more closely with all stakeholders in the subtitling world, including unions, production companies, film makers and professional associations. This would ensure a more holistic understanding of the subtitling process and profession to the benefit of all involved. This would also afford practitioners a better understanding of what other stakeholders do and the specific ways in which they add value.

Respondents also intimated they would like easier access to research results. Academics could better support them by, as one respondent described, “making more research available to us 'on the ground' because I never get to see it, nor would I know where to look for it”. The need for increased dissemination of research outputs is clearly something practitioners want to see, and respondents also gave suggestions as to how to best do this, for example “by organizing (and advertising) affordable informative conferences within universities, with appropriate fees for independent practitioners”. Journal articles are published behind expensive paywalls and practitioners do not have access to university subscription services, costly monographs are published by small presses and stocked in university or reference libraries to which practitioners may not easily be able to obtain membership, and high-price conferences, often involving international travel, would take up a substantial amount of practitioner earnings when they do not have a training budget accorded by an employer. Offering access to these at reduced, or no, cost would be an important step in encouraging practitioners to actively access these. It is felt that dissemination of results should be as wide as possible, and not just to practitioners but to all stakeholders in the audiovisual industry. As open access to research is becoming more common, this may have important implications for practitioners’ engagement with and access to research.

Access was also highlighted in another way. Practitioners want not just more physical access to research, but easier access to the content and ideas as well, with research outputs produced, as one respondent described, “in a non-academic way :)”. Academia demands that publications conform to the demands of academic writing, but this style is often difficult to understand for those in other industries. One respondent felt that

academics should “try to break down the barrier between practitioners and academics by making their research accessible to practitioners, many of whom do not have an academic background” by producing research outputs tailored to other readership groups. The wish to create a dialogue between all stakeholders in the subtitling industry, and not just between academia and practice, is clear. This supports Koskinen’s (2010: 23) call for a Public Translation Studies because “as a discipline we cannot matter to others unless we communicate with them”. However, given the feelings practitioners expressed of exploitation by subtitling agencies and a lack of power over their careers due to the concentration of activity in the subtitling industry, there was a small minority who expressed concern at increasingly close links between academia and industry. One respondent advised researchers to “stop being so academic and/or useful idiots to the industry”, which hints that there are some who see academic work as serving the interests of industry.

Dissemination was seen in the widest sense: the academic community should not just distribute the results of particular pieces of research, but they should also act on behalf of practitioners in a lobbying sense to apply political pressure to industry and other stakeholders to demonstrate the importance of what subtitling practitioners do, given that there is so little professional organisation amongst practitioners. Respondents evidently feel they need a voice to act on their behalf in the wider professional landscape, and see academia as being able to fulfil that role by using the results of impartial academic studies to demonstrate the value of subtitlers and subtitling. This supports the suggestion by Koskinen (2010) that a Public Translation Studies should adopt a component of academic activist, lobbying on behalf of practitioners. It is also consistent with the views that there is a need for the inclusion of an activist component of TS similar and parallel to activist translation (Tymoczko 2000; Baker 2007; Gambier 2007). However, caution may need to be exercised with regard to academia lobbying on behalf of one particular stakeholder group only.

6.4 Conclusion

This brings us towards a wider definition of socially relevant research to practice. It impacts on practice by supplying products and efficiencies in use, providing conceptual tools to inform practice, creating capacity building properties by maintaining close links to education and training, contributing to the development of practice and providing benefits to those who utilise these professional services by addressing social issues. It

should also contribute to the long-term development of the profession and the aims it wishes to achieve. Academic knowledge plays a vital role in legitimating the work that professionals do, and emphasising the need to communicate with all those involved in the industry and public because exclusive claims to professional jurisdiction must be made before public audiences.

In the case of Interpreting Studies, Pöchhacker (2010: 12) argues that the discipline “matters fundamentally for being the only scientific community to claim and take charge of interpreting as its unique object of study”. The same is the case in AVT: it is the only community to claim and take charge of the study of the different modes of AVT. The academic community is perfectly positioned to play a key role in linking all the different stakeholders in the subtitling industry to wider audiences, giving a public voice to practitioners.

Chapter 7 – Conclusion

This final chapter concludes the thesis. It begins by looking back with a retrospective overview of the study that revisits the research questions, aims and objectives as set out in the introductory Chapter 1, before moving on to summarise the main arguments and findings of the research. It closes by highlighting the main contributions of the thesis along with a critical evaluation of the study and an acknowledgement of its strengths and limitations. It ends by looking ahead, offering recommendations for possible future areas of research.

7.1 Summary of the aims, objectives and methods of the study

The main aim of this piece of research was to investigate the impact of academic research and scholarly activity on professional subtitling practice. The thesis began by introducing the topic under investigation and the research questions, aims and objectives. It established that, in order to achieve these, an explorative, descriptive, mixed method study of subtitling practitioners using survey research would be conducted in order to ascertain the impact of subtitling research on professional practice in subtitling from the perspective of the subtitling practitioner.

The first objective was to contextualise the research by situating the study academically and to introduce the theoretical underpinnings of the research, which was addressed in Chapter 2. It began by outlining the state of the art in professional subtitling practice with an overview of the specificities of the AV text, of subtitling as a mode of AVT, of the practice of subtitling and of the impact of digitalisation on these aspects of subtitling. This demonstrated the importance of AV texts and subtitling in the digital age, as well as how developments in digital technology have fundamentally changed professional subtitling practice. The chapter then situated AVT as an academic sub-discipline within Translation Studies, outlined the trends in subtitling research, addressed the debate around the social usefulness of research in AVT and highlighted how the emergence of a sociological turn in TS, which remains largely uninvestigated in AVT, has brought to the fore the need for self-reflection over the nature and role of the discipline and an awareness of its relation inside and outside of the academy. Discussions over the relevance, or lack thereof, of research to practice show an absence of definitional clarity of what socially relevant research is and a limited understanding of the relationship between research and practice.

Chapter 3 aimed to develop the theoretical frame of reference in order to account for the investigation of the impact of research on practice by looking towards the emerging field of Research Impact. It reviewed current conceptualisations of research relevance to practice which centre on the direct application of academic outputs in practice and traditional approaches to overcoming this so-called ‘great divide’ through improved KTE or research designs such as Action Research. Attention then moved to a consideration of the shortcomings in these traditional approaches and established the need to establish a wider definition of relevance to practice. The chapter then progressed to the field of Research Impact to examine how to define impact external to the academy and investigated frameworks for its measurement, with particular reference to the Arts and Humanities and Social Sciences, because the study of research impact emerged from STEM subjects. It then moved the discussion on to a more in-depth consideration of how to define socially relevant research to practice, and introduced the concept of jurisdiction from the sociology of the professions to aid in the understanding of this relationship. This provided a suitable conceptual foundation for the study of the impact of academic research on professional practice and for an investigation of the mechanisms which facilitate or inhibit its impact in order to better understand where the relevance of research to practice lies. By reviewing debates in academia about the role of research and its wider relevance outside of academia and drawing on the study of research impact and sociologically-inspired frameworks, this chapter highlighted shortcomings in previous conceptualisations of the relevance of research to practice and moved the debate on from a falsely dichotomous ‘theory versus practice’ argument relying on the instrumental application of results in practice to consider the broader, more nuanced relationship between research and practice.

Chapter 4 had the objective of operationalising the conceptual framework into a measurement construct suitable for practically investigating the research topic. This chapter described the methodological foundations of the research and explained the decision to conduct an explorative, descriptive, mixed method survey design using a questionnaire from a pragmatic perspective in order to gather the perceptions of subtitling practitioners of the contribution of academic research to their subtitling practice. It also detailed how the conceptual framework was translated from abstract concepts into concrete indicators to form the basis for the construction of a questionnaire appropriate for the investigation of the social relevance of research to practice. It also described the process of carrying out participant-oriented research

online to generate new data and described how the quantitative and qualitative data were analysed and integrated.

The objective of Chapter 5 was to present the results of the data generation and the perception of subtitling practitioners of the role of academia in their professional lives. The quantitative analysis of the questionnaire's closed questions was accompanied by descriptive statistics, while the qualitative analysis involved conducting a thematic analysis of the responses to the questionnaire's open questions and organising the identified themes into categories. These qualitative results were subsequently quantified and presented alongside the quantitative results to reflect the chronological order of the questionnaire as disseminated to respondents, highlighting potential areas of interest.

The objective of Chapter 6 was to take this analysis to a more theoretical level and discuss the results presented in Chapter 5 with reference to the conceptual framework outlined in Chapters 2 and 3. At this stage, the quantitative and qualitative data sets were integrated in the final analysis. In presenting the findings of this research, this chapter argues for a revised definition of the relevance of research to practice which accounts for a broader, more nuanced understanding of impact other than direct, instrumental impact and accounts for academia as a legitimating force for practice. The findings show that subtitling practitioners perceive academic research as currently having little impact on their professional practice and that there are limited mechanisms through which impact is achieved. It shows that this understanding of socially relevant research to practice must encompass more than just directly measurable impacts on practice in terms of behavioural changes in daily practice. Deconstructing the relationship provided a deeper understanding of professional realities of the subtitling practitioner and of their professional aims, showing a disparity between these and the research outputs from academia. The focus of practitioners in their responses on factors relating to their wider working environment demonstrates that a more subtle consideration of the ways in which academic research contributes to the professional practice of subtitling is required, and that it is necessary to consider the relationship between research, practice and society more broadly. The academic community could impact on practice and help the profession to claim professional jurisdiction by helping to gain social control of the profession.

7.2 Main findings of the study

Based on a multidisciplinary theoretical foundation with reference to the emerging field of Research Impact and the sociology of the professions, this study broadens the scope of the debate about the relationship between research and practice by expanding the perspective from a falsely dichotomous ‘theory versus practice’ perspective to take a more holistic and nuanced view of the relationship.

The findings of this study show that academic knowledge currently has limited impact on professional subtitling practice and that there are few mechanisms through which impact is generated. Subtitling practitioners rarely use academic research on subtitling, and seldom access it through traditional academic channels or non-traditional channels targeted at industry or the general public. However, practitioners do feel that academia has impacted on their practice, which shows that traditional conceptualisations of the relevance of research to practice, which involve the direct application of research results to solve particular problems, must be reconsidered.

Research that could have a direct impact on practice was deemed to be that which would help with the technical issues involved in completing subtitling projects: products, software and tools that can increase efficiency in practice, codes of subtitling practice and advice based on user reception studies that allow practitioners to make informed decisions on issues such as subtitle segmentation and condensation of the source text. However, research had most impact in more conceptual ways, such as informing practice more generally and providing justification for choices made in practice. A deeper understanding of the professional realities of the subtitling practitioner, concentrating on the professional subtitling task and the aims of subtitling professionals, allowed for a wider understanding of the development of the sector and a more subtle consideration of the ways in which academic research could contribute to the professional practice of subtitling. This leads to a broader definition of socially relevant research to practice, which should also contribute to the development of practice and provide benefits to those who utilise these professional services by addressing social issues and should contribute to the long-term development of the profession and the aims it wishes to achieve.

The findings also show the need to consider the relationship between research, practice, industry and society more broadly and reflect on the wider potential for the ways in

which research and the academic community could impact on practice and help the profession to claim professional jurisdiction. Practitioners deemed that research would have most impact on their practice by providing a legitimising function to help claim exclusive professional jurisdiction. Academics and academic research was regarded as being in an ideal position to raise awareness about the significance and role of subtitles, subtitling and subtitlers. Advocating the importance of subtitling in today's society and the need for quality subtitles produced by a professional could help to raise the status of the profession and overcome the perceived lack of professional recognition faced by subtitlers. Academia also could adopt a more outward facing position and act as a link between practice and other stakeholders in the subtitling industry. In this role, academics would disseminate research results outside academia in a more accessible form, work more closely with all stakeholders in the industry such as subtitling agencies, unions and professional associations and act on the behalf of practitioners. Research should also concentrate on the state of the art in the professional subtitling world and investigate structural market conditions following the centralisation of subtitling production, such as pay, working conditions and the realities of subtitling practitioners. These issues were by far the biggest challenges faced by practitioners, not instrumental subtitling problems, showing the need for a wider definition of the relevance of research to practice. The need for increased training, education and CPD opportunities was highlighted as a key way of increasing relevance to practice, and could also be a method of improving professional standing in a profession with no barriers to entry and protect against perceived threats to practitioners role by untrained subtitlers.

The findings show that academic knowledge could play a key role in legitimising the professional practice of subtitlers by defining the work of subtitlers as its own with a basis in abstract knowledge and using this knowledge to claim professional jurisdiction of the work. The findings also show that the relevance of research to practice lies in a linking, even activist or lobbying, role by making these jurisdictional claims for subtitling in the public and workplace domains, and by playing a key role in strengthening the internal structure of the subtitling profession.

The focus of subtitling research to date has centred on linguistic approaches to subtitling and strategies for overcoming linguistic compression. However, the results show that these are not a main concern to practitioners, with translational issues listed as one of

the lowest in professional problems faced by practitioners. These studies also do not take into account the professional contexts in which subtitlers work, such as the fact that subtitles today are generally produced from templates; thus, subtitles may be second, and not first, translations. Additionally, research in TS more generally could help with these lexical problems. By widening the focus of research to take into account the broader context in which subtitling practitioners operate, by looking outwardly from academia to have more contact with other stakeholders in the subtitling industry and by considering prospectively, in terms of the aims of practitioners, the relevance of research to, and subsequently the impact on, practice would be increased.

7.3 Contribution and suggested areas for further research

This research makes several contributions to the emerging discipline of Research Impact, and points to many more potential avenues of further research. The findings are of interest to all disciplines within the Arts and Humanities and Social Sciences that are interested in the impact of academic work, not just those in Audiovisual Translation Studies and Translation Studies. This study is one of the first that considers how to conceptualise and measure research impact on practice within the Arts and Humanities, and certainly within AVT, which contributes to furthering our understanding of research impact in the A&H and SS, in which the study is still in its infancy. Its particular strength lies in the fact that it is one of the only pieces of research that centres on the perspective of one particular group of stakeholders of research: practitioners, in contrast to the dominant focus of studies to date which has considered the topic from the point of view of those conducting research. Adopting a backwards-tracking approach, as opposed to previous studies that track forwards to consider impacts presumed to have occurred from the academics' point of view, contributes to concretely identifying the ways in which research has impacted on this group of stakeholders and their practice. That is not to say that these forwards tracking studies are not valuable; indeed, it would be beneficial to complement the contribution this research makes by extending the focus with such studies of research impact. Starting with academics and the outputs they produce and moving forwards would help to ascertain the ways in which scholars believe their research can and could impact on practice. This would afford a more holistic apprehension of actual and potential impacts on practice by recognising both perspectives and balancing each party's expectations.

This study makes a methodological contribution in that it provides empirical results on a topic which has to date been more focussed on conceptual argumentation. More specifically, it gives definitional clarity to the concept of socially relevant research to practice. The thorough discussion of different definitions of the concept allowed for the arrival at a more comprehensive one along with the delineation of the various sub-dimensions of which it comprises. This created a coherent framework for the investigation of socially relevant research to practice based on a clear definition and elements for investigation and formed the measurement construct, which was the basis of the questionnaire. This definition and construct can be repeated or used as the basis for other research projects, to be refined and expanded on the basis of the findings of future research. Additionally, the use of an online questionnaire was successful in locating the hidden population of subtitlers. Particularly, given that professional associations dedicated to subtitling and AVT did not exist in every country included in the data generation area, dissemination via the Internet allowed for a wider distribution of the questionnaire via social media and online fora. The use of closed questions simplified the process of answering the questions for respondents, while the inclusion of a limited number of open questions compensated for the restricted nature of these closed questions and allowed respondents to elaborate on issues. However, the questionnaire was relatively long and it seems to have deterred some potential respondents from either taking part in or completing the survey. The predominantly quantitative focus meant that there was limited in-depth detail that respondents could give in order to expand on the reasons behind their perceptions. Further qualitative research through methods such as interviews and focus groups would be useful to elaborate on these quantitative findings. Accordingly, this would give more nuance and greater depth to our understanding of the specific, identifiable impacts of academic research in subtitling on professional practice and the practicality of creating a list of indicators of impact. It could also help to understand practitioners' expectations of how research could and should impact on their practice.

This research also contributes to our knowledge of the specific mechanisms through which research impact is achieved or inhibited. By investigating the linkage mechanisms between practitioners and academics, the findings show that the relationship between accessing, using and engaging in and/or with academic research is much more complex than previously thought. Respondents reported that they rarely accessed or used academic outputs in their work; yet, they still believed that it had

impacted on their practice. Therefore, it would be pertinent to undertake further work to understand the mechanisms through which impact is achieved and the barriers or inhibitors to achieving research impact on practice. This is also important because one branch of the Research Impact discipline counts interactions with research and/or researchers as proxy indicators of impact, so it essential to gain a deeper understanding of this aspect. Additionally, as respondents were interested in greater dissemination of research results but demonstrate low levels of access to existing research in AVT, it would be beneficial to uncover more detail on the format and channels through which dissemination could take. This is particularly pertinent given that open access to research is becoming increasingly common and scholarly publications are less and less hidden behind expensive paywalls; therefore, another interesting avenue of further research may be to investigate how this more freely available access to research affects engagement in and/or with research and impacts on practice.

Related to these linkage mechanisms, this thesis also makes a contribution to our understanding of the relationship between education and training and research impact on practice. Existing research to date on impact and engagement with and/or in research has concentrated on occupations in which higher education qualifications are mandatory for entry into the professional field and regular CPD is a prerequisite for continued practice, such as teaching and social work. Higher education and CPD guarantee exposure to academic research; yet, there are no barriers to entry or professional development requirements to begin to or to continue to practice as a subtitled. This research shows that despite few respondents having a formal qualification in AVT and/or regularly taking part in CPD, they still believe that research has influenced their practice in some way. Accordingly, it would be valuable to investigate more fully the dynamics between education and training and research impact on practice. Furthermore, it may be worthwhile to widen the focus to investigate sources of research impact on practice from other academic disciplines, particularly as so few subtitled hold an academic qualification in AVT.

By centring on an under-researched professional group, subtitled practitioners, this project contributes to widening the range of occupational groups studied in the investigation of research impact and extends the focus to include less dominant professions. As a result, this affords more nuance in the understanding of how academic research impacts differ from one profession to another. It would be beneficial

to extend the study of research impact on practice to other practitioner groups. Investigating a range of professions, particularly those with different stages of professional organisation, levels of professional maturity, professional status and educational and training requirements would give a far more comprehensive understanding of research impact on practice. This would include other AVT professionals, and translators and interpreters more generally, in order to shed more light on the discipline of TS, and its sub-disciplines, as well as other professions within the Arts and Humanities and Social Sciences.

This thesis also makes several contributions to the field of AVT. It contributes to the sociological turn in Translation Studies, and in particular to a burgeoning sociology of AVT and a sociology of subtitling as a profession. This research is of particular value to academics working in the field of subtitling, and in AVT more widely. The social relevance of research to practice is a topic that has only been discussed conceptually and defined by argumentation, and academics are now expected to provide evidence of how their research results in impact external to the academy. This thesis provides empirical evidence, as well as definitional clarity, to academics as to the ways in which their outputs can and could potentially influence practice. By providing a detailed picture of the professional reality of subtitling practitioners in Europe, including their main challenges and professional aims, this research is particularly useful for academics as it concretely links their work to that of practitioners, a basis upon which could help to produce more impactful research, or least provide indicators as to how to demonstrate impact on practice more insightfully. An important aspect of the revised definition of socially relevant research to practice is that it is rooted in professional practice; therefore, this research makes an important contribution by providing a clear overview of professional practice, upon which research can be based. The findings also highlight feasible directions for and give tangible examples of topics for further investigation. It may be valuable to extend the scope of research to other AVT practitioners, as well as to translators and interpreters more generally (given that so many subtitlers are portfolio workers and do a variety of translational tasks), in order to assess their perceptions of the relevance of academic research to their professional practice. This could help to provide a more solid foundation to AVT, and to TS overall, as a field of study and forge closer relations between AVT and TS as academic (sub-)disciplines.

It also contributes to those responsible for the provision of, as well as the recipients of, education and training in subtitling. The basis of the findings in the work that subtitlers actually do can allow those who design academic programmes in AVT to gain a deeper understanding of how these professional realities could be reflected in academic programmes. In particular, this research contributes to an understanding of the professional knowledgebase of subtitlers, a topic which has never been investigated. This is of particular interest due to the lack of formal education and qualifications in subtitling and AVT, and the results of this thesis show how academic knowledge fits in with other sources of information. As academic programmes in AVT are growing in popularity, it may be valuable to further investigate what courses these degrees at both undergraduate and postgraduate levels should contain in order to ensure that these match the needs of professionals as well as academics. Additionally, further investigation into the professional knowledgebase of subtitling practitioners may be beneficial to show the position of academic research in relation to other sources of knowledge by understanding the combination of explicit and tacit knowledge required to practice successfully, and would also help to feed into these pedagogical considerations. This further investigation into the requirements to operate successfully as a practitioner could help ensure that the theoretical and practical components of courses match these, whilst still ensuring academic knowledge is furthered. Given that respondents expressed an interest in more CPD, education and training opportunities, it would be fruitful to carry out more work in this area in order to understand the form this could take that practitioners would find most beneficial, as well as how this could be delivered (online, in person, etc.). It would also provide insight into whether there are in fact existing opportunities but barriers preventing practitioners from finding out about or attending. Finally, this greater understanding of practice also means that students can be more informed about professional realities, making them more prepared for work as a subtitler when they become new entrants to the market.

This research contributes to a greater insight of subtitling practice on a European level, providing a more holistic overview of practice and taking into account countries in which subtitling is an established practice and those in which it is only beginning to emerge. This is particularly insightful in order to compare and contrast the experience between different countries. In view of the global nature of the subtitling industry, it may also be worthwhile to widen the focus of investigation and extend the study to those subtitlers in other geographical locations to ascertain any similarities or to

investigate any differences. This would give a more macro overview of subtitling practice, as well as a more comprehensive overview geographically. Conversely, it may also be interesting to gain a deeper micro understanding of practice and of the profession by conducting in-depth studies nationwide in different countries. The combination of macro and micro level study would be particularly illuminating given the different levels of maturity of subtitling in different countries and show the development of the profession as well as areas of commonality and learning.

This research also contributes to relationships in the subtitling industry as a whole by putting the focus on one particular stakeholder group, practitioners, which can inform these other groups and allow them greater consideration of how practitioners' situations relates to their professional circumstances. This can serve as a point of reference for all stakeholders in the subtitling industry. An interesting path to follow may be to consult other stakeholders in the industry such as professional bodies, subtitling agencies, corporate clients, and production and post-production companies as to how academic research and scholarly activity impacts on them and their professional activities. Knowledge of their relationship with academics and academic research would obtain a fuller understanding of the relationship between all of these stakeholders and the expectations of each group. This would ensure a more comprehensive picture of the industry and take into account the competing needs of the different stakeholders to guarantee the healthy functioning of the industry.

This research also contributes towards an improved overview of professional organisation within the subtitling industry by demonstrating the mainly freelance nature of subtitling work, as well the types of associations for which practitioners hold memberships and their expectations for achieving greater professional organisation. It is evident that professional associations for subtitlers and other AVT professionals do exist, although not in every country included in the data generation area for this thesis, and additionally, there were practitioners who hold memberships for trade unions and other types of professional associations, so there is organisation and official representation for these predominantly self-employed workers. Respondents to this survey clearly felt that academia should play a key role in professional organisation; yet, there are other professions who have self-organised without the need for academic input. It would be beneficial to look in more detail at the professional associations in the subtitling (and AVT) industry to investigate the role they play both within and

outwith the subtitling industry, given that practitioners still feel they need someone to act on their behalf. An investigation of this nature could be particularly illuminating given the infancy of subtitling as a profession in certain countries.

This research also demonstrated the influence that commercial factors have on the day-to-day work of a subtitler. More in-depth study of market conditions globally may be valuable, given that issues such as pay and working conditions appear to be the source of professional problems for practitioners, highlighted in this and other studies that have investigated the professional realities of subtitlers and other AVT practitioners (de Pedro Ricoy 2012, forthcoming; Kuo 2015a, 2015b), and that practitioners seem to hold agencies to be the source of all their professional woes whilst at the same time believing they have no agency to change their own situation. An investigation of this nature would also be pertinent due to the dramatic changes in the market as a result of globalisation and digitalisation and the increasing integration of market players, more and more dominated by multinational media conglomerates. As fansubbers were also singled out as a factor detrimental to subtitlers' professional standing, another avenue of future research could be the impact of fansubbing on the subtitling industry. Respondents highlighted this group as a destabilising factor in their quest for professionalisation because they see fansubbers as adding to the impression that subtitling is not a 'real' profession but one that can be done by anyone, one that is just done for fun and one that does not deserve to be remunerated. While work has been done on describing fansubbers as a group in their own right, it would be beneficial to extend this work to consider how fansubbing relates to and impacts on the subtitling market.

Finally, it seems timely to conduct more research with those stakeholders of subtitling outwith the industry itself. The wider definition of socially relevant subtitling to practice stipulates that innovations in practice should have benefits for the recipients of professional practice, a topic upon which this research only briefly touched. For this reason, additional research into the recipients of subtitling practice would be valuable to understand the ways in which they believe using subtitles can lead to benefits, for example investigating a greater understanding of the impact on same-language literacy in countries that regularly consume subtitled products. While academics in TS have posited that research needs to be more relevant to the needs of society (Gambier 2004; Schöffner 2004; Chesterman 2007), it would be necessary to carry out further work to

establish what these needs are. The results clearly show that practitioners also want to hear the voices of those who access subtitles and would value user reception studies to understand the sociocultural, attitudinal, perceptual and cognitive aspects of viewing subtitled products in order to improve the quality of their work, which is a concrete example of further study that could be carried out. It would also be interesting to investigate the expectations of those who commission subtitles to complement these user reception studies to fully ascertain and define quality in subtitling. Finally, the lack of professional and social recognition perceived by respondents indicates that more education and outreach may be necessary to increase visibility of the profession and the work of professional subtitlers, to which this study goes some way in achieving.

7.4 Final remarks

With the combination of theoretical foundations, methodological approach and aim to produce empirical data that could be understood with insights from emerging conceptualisations of research impact and more established views of professional jurisdiction, this thesis has set an example of how to investigate the social relevance of academic research to professional subtitling practice in the anticipation that it will move forward the fields of both research impact and AVT. It is hoped that this participant-oriented research of a little-studied professional group will stimulate dialogue between and provide closer collaboration with practitioners, academics, students, professional organisations and all stakeholders in subtitling more widely for a thriving industry in all aspects.

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Appendix A – Measurement construct

Dimension 1	
The degree to which research creates direct, indirect and capacity building impacts on professional practice and there are linkage mechanisms between the two communities and valorisation in practice of research outputs	
Sub-dimension 1	
Direct and indirect impacts on practice: The extent to which the use of research outputs provides direct or indirect impacts in practice in terms of directly applicable solutions to practice problems or behavioural changes	
Indicators (question number)	<ul style="list-style-type: none"> - Identified direct impacts on practice: applied directly to solve problems; tools adopted into practice; and efficiencies in practice (Q23) - Identified indirect impacts on practice: conceptual use; and symbolic use (Q23)
Sub-dimension 2	
Capacity building impacts on practice through contribution to education and training: The extent to which the academic research community contributes to capacity building impacts on practice by educating and training current and future practitioners towards their professional endeavours	
Indicators (question number)	<ul style="list-style-type: none"> - Perceived level of contribution by the academic research community to education and training of current and future practitioners (Q27) - Perceived level of contribution of research to CPD: CPD courses; employer training; and agency training (Q23) - The extent to which subtitling practitioners believe that a formal qualification should be required in order to practice as a subtitler (Q31) - The extent to which subtitling practitioners believe that training should be required in order to practice as a subtitler (Q31) - The extent to which subtitling practitioners believe that anyone can practice as a subtitler (Q31)
Sub-dimension 3	
Wide dissemination of research outputs: The relationship between the academic research and practice communities in terms of the contact that takes place between the two stakeholder groups and the knowledge transfer and exchange activities undertaken	
Indicators (question number)	<ul style="list-style-type: none"> - Frequency of practitioner access to academic research via traditional academic channels: print journals; online journals; academic books/monographs; and theses (Q19) - Frequency of practitioner access to academic research via informal channels: discussions with work colleagues and/or professional acquaintances (Q19) - Frequency of practitioner access to academic research via general dissemination channels: articles in a newspaper or magazine; blogs; podcasts; TV programmes; radio programmes; social media; Internet fora; books (Q19) - Frequency of contact with academic community: social media; subtitling industry events; professional associations; and professional networks (Q20) - Frequency of attendance at subtitling industry events: conferences; seminars; practical workshops; public lectures; and professional association events (Q18) - Number of times practitioners have participated in an academic research project (Q21)
Sub-dimension 4	
Interest in and appreciation of research outputs: The marks of recognition accorded by members of the practice community regarding the interest in, awareness of and application of academic research outputs in their professional endeavours	
Indicators (question number)	<ul style="list-style-type: none"> - Perceived level of interest in academic research (Q16) - Perceived level of awareness of academic research (Q16) - Ability to detail research with which practitioners are familiar (Q17) - Frequency of use of academic research in practice (Q22) - Position of academic research within the professional knowledge base in terms of the use of other sources of knowledge: use of advice from colleagues / professional acquaintances; use of professional association publications; and use of industry reports (Q22) - Use of guidance from leading practitioners in the field of subtitling (Q22)

Dimension 2	
The degree to which academic research and the academic research community understands the professional practice environment, the sector and practitioners' goals, develops practice, contributes to the resolution of problems in professional practice and societal sectors and that innovations in practice provide benefits for the recipients of practice	
Sub-dimension 1	
Understanding of the nature of practice: Mapping of the activities involved in practitioners' professional endeavours in order to identify how closely academic research refers to these professional realities	
Indicators (question number)	<ul style="list-style-type: none"> - Employment status of practitioners (Q8) - The job title the practitioners give themselves (Q9) - Professional portfolio (Q11) - List of the types of subtitling activities in which practitioners partake (Q12) - List of the types of audiovisual content that practitioners subtitle (Q13) - List of the types of audiovisual products practitioners subtitle (Q13) - Working languages (Q14) - List of the types of clients with whom practitioners work (Q15) - Membership of a professional association (Q7) - List of the professional associations of which respondents are a member (Q7) - Agreement or disagreement that subtitling is perceived as a profession (Q30) - Reasons for the perceived status level of subtitling as a profession (Q30)
Sub-dimension 2	
Understanding of sector and of goals: The extent to which the academic research community understands the subtitling sector and the goals that practitioners aim to achieve through their professional practice	
Indicators (question number)	<ul style="list-style-type: none"> - Extent to which subtitling practitioners agree that academic research in subtitling is necessary in order to create a shared body of knowledge to underpin the profession (Q16) - Perceived level of utility of different areas of research to daily practice (Q24) - Perceived level of support to daily practice provided by the academic research community (Q27) - Areas of academic research that practitioners perceive would be useful to daily practice (Q25) - Perceived level of importance of research in contributing to the development of the profession (Q27) - The individuals or organisations that should conduct research on subtitling (Q26) - Perceived level of the contribution to debates and important issues in the public sphere (Q27) - Perceived status accorded to subtitling practitioners by society (Q34) - Example(s) of role(s) perceived to hold a similar status accorded by society (Q34) - Extent to which practitioners believe society understands what they do (Q35) - Extent to which practitioners believe society values what they do (Q35) - Extent to which practitioners believe subtitling plays an important role in today's society (Q36)
Sub-dimension 3	
Understanding of the challenges faced by practitioners in professional practice: The extent to which the academic community understands the issues faced by practitioners in their everyday working lives and contributes to long-term strategic goals, aims and challenges	
Indicators (question number)	<ul style="list-style-type: none"> - List of issues that practitioners perceive as challenges in professional practice (Q28) - Ways in which the academic community could better support practitioners (Q29) - Definition of the subtitling practitioners' perceived role that makes it unique and distinct from other roles in society [open question] (Q32) - Definition of the perceived function of subtitling in today's society that affords them a unique and distinct contribution to today's society [open question] (Q33)
Sub-dimension 4	
Effects of professional practice on wider society: The wider relationship between practitioners and beneficiaries of practice in terms of the social benefits provided to specific stakeholders in society who are the recipients of professional practice and the effects of research and innovations in practice	
Indicators (question number)	<ul style="list-style-type: none"> - List of members of society and societal groups that benefit from of access to subtitles (Q37) - List of ways in which beneficiaries of access to subtitles benefit (Q38)

Appendix B – Copy of questionnaire



Survey on the Social Impact of Subtitling

Survey on the Social Impact of Subtitling and Subtitling Research

Welcome!

Thank you for taking part in this survey. It aims to investigate your views as a subtitling practitioner as to how your professional practice contributes to society by providing access to audiovisual products. It also aims to look at how the academic research community contributes to supporting you as a practitioner in your professional activities and in the development of the profession.

Your contribution to this project based on your professional subtitling expertise is crucial. It will offer valuable insights into the relationship between subtitling practitioners and the academic research community, and help to **demonstrate the vital role that subtitling plays** in our increasingly digital world.

This study concerns subtitlers who are based in Europe and for whom subtitling is a full-time or part-time paid occupation.

The survey is completed anonymously and all data collected will be held anonymously and securely. I would like to reassure you that **all responses will remain confidential and your anonymity will be maintained** in the analysis and subsequent research reports.

There are **40 questions** in the survey spread over **seven sections**, and it should take around **20 minutes to complete**.

Note that once you have clicked on the CONTINUE button at the bottom of each page you cannot return to review or amend that page. Questions are mandatory unless marked otherwise.

Section One

About You

1 What is your gender?

- Male
- Female

2 Please indicate your age:

- 18-25
- 26-35
- 36-45
- 46-55
- 56-65
- 65+

3 What is your nationality?

3.a What is your native language?

4 In which country are you based?

5 What is your highest level of education?

- Less than high school
- High school diploma
- Undergraduate degree (e.g. BA, BSc)
- Postgraduate diploma

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- Postgraduate degree (e.g. MA, MSc)
- Doctorate

6 Do you hold a qualification in any of the following areas?

	Level of Qualification						If you selected Other, please specify:
	No, I do not hold a qualification in this area	Undergraduate degree (e.g. BA, BSc)	Postgraduate diploma	Postgraduate degree (e.g. MA, MSc)	Doctorate	Other	
Languages (e.g. a modern language, an ancient language, philology)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
Translation and/or Interpreting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
Audiovisual Translation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>

7 Do you hold a membership for any professional associations?

- Yes
- No

7.a Please list below the name(s) of the professional association(s) of which you are a member:

Section Two

Your Work as a Subtiter

8 What is your **current employment status** in your work as a subtitling practitioner?

- Self-employed freelance worker
- Employed as a permanent member of staff in a public organisation
- Employed on a fixed-term contract in a public organisation
- Employed as a permanent member of staff in a private organisation
- Employed on a fixed-term contract in a private organisation
- Other

8.a If you selected Other, please specify:

8.b Is your employment as a subtitling practitioner:

- Full-time
- Part-time

9 Which of the following best describes the **role** that you carry out in your **current subtitling job**?

- Subtiter
- Subtitling project manager
- Technical support provider
- Other

9.a If you selected Other, please specify:

10 Please indicate the **number of years** that you have been working in the following roles:

	Number of Years					
	Less than 3	3-5	6-10	11-15	16-20	More than 20
In your current role in the subtitling industry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In the subtitling industry in total	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11 Do subtitling activities make up your **full workload**?

- Yes
- No

11.a What **percentage of your workload** do you devote to subtitling activities?

- Less than 10%
- 11-25%
- 26-50%
- 51-75%
- 76-99%

11.b Which **other activities** make up the rest of your workload?

- Dubbing
- Voice-over
- Audio description
- Translation
- Conference interpreting
- Public service (community) interpreting
- Other

11.b.i If you selected Other, please specify:

12 Which are the **core subtitling activities** that you undertake?

- Intralingual subtitling
- Intralingual subtitling for the d/Deaf and Hard-of-Hearing
- Respeaking / live intralingual subtitling
- Interlingual subtitling
- Interlingual subtitling for the d/Deaf and Hard-of-Hearing
- Respeaking / live interlingual subtitling
- Surtitling (supertitling)
- Other

12.a If you selected Other, please specify:

13 Which type(s) of **audiovisual content** do you subtitle?

- Films
- TV series
- Documentaries
- News
- Sporting events
- Corporate videos
- Public information films
- Computer games
- Theatre performances
- Conferences
- Operas
- Other

13.a If you selected Other, please specify:

13.b Which **audiovisual product(s)** do you subtitle?

- Cinema
- TV
- DVD
- CD-ROMs
- Internet
- Live performances
- Other

13.b.i If you selected Other, please specify:

14 What are your **working languages**?

	Source Language	Target Language
Combination 1	<input type="text"/>	<input type="text"/>
Combination 2	<input type="text"/>	<input type="text"/>
Combination 3	<input type="text"/>	<input type="text"/>
Combination 4	<input type="text"/>	<input type="text"/>

Combination 5		
Combination 6		

15 Which type(s) of **client(s)** do you typically work with?

- Subtitling agencies
- General translation agencies
- Production companies
- Post-production companies
- Distribution companies
- Public television stations
- Private television stations
- Film festivals
- Direct clients
- Other

15.a If you selected Other, please specify:

Section Three

Please note that whenever 'research' is mentioned, it refers to academic research on subtitling conducted by researchers at higher education institutions, such as universities, and public research centres.

Your Contact with Academic Research on Subtitling

16 To what extent do you agree with the following statements about **academic research on subtitling**?

	1 Strongly Agree - 5 Strongly Disagree				
	1	2	3	4	5
I am interested in academic research on subtitling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am informed about academic research on subtitling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to conduct academic research on subtitling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17 Are there any **particular areas of research on subtitling** that you are familiar with? Please note below any topics, authors, theories or subjects that you have heard of:

18 How regularly do you **attend the following subtitling events** as part of your Continuous Professional Development (CPD)?

	1 Very Often - 5 Never				
	1	2	3	4	5
Conferences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seminars	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Webinars	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practical workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional association events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Public lectures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19 How often do you **encounter academic research on subtitling** in the following ways?

	1 Very Often - 5 Never				
	1	2	3	4	5
Print academic journal articles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Online academic journal articles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Internet forums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Academic books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Non-academic books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV programmes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Discussions with work colleagues or professional acquaintances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Articles in general circulation publications such as newspapers or magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Newsletters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blogs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Podcasts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radio programmes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20 How frequently do you **encounter subtitling academic researchers** in the following ways?

	1 Very Often - 5 Never				
	1	2	3	4	5
Social media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Subtitling industry events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional associations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional networks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21 Have you ever **conducted any academic research** project(s) on subtitling?

No, but I would like to carry out academic research if I had the opportunity

No, and I would not like to carry out any academic research

Yes

Section Four

The Influence of Academic Research on Subtitling on your Professional Practice

22 How frequently do you **use the following resources** in your **day-to-day subtitling practice**?

	1 Very Often - 5 Never				
	1	2	3	4	5
Academic research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advice from colleagues / professional acquaintances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional association publications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Industry reports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guidance from leading practitioners in the field of subtitling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

23 Has research on subtitling ever **influenced, inspired or informed your subtitling practice** in the following ways?

- Research has produced tools that I have incorporated into my professional practice
- Research offers a source of reassurance to confirm decisions I have taken whilst subtitling
- Research findings have formed part of continuous professional development (CPD) courses I have attended
- Research has informed my professional thinking in a general way
- Research findings have formed part of training delivered by an employer
- I have used research findings to make changes to my subtitling practice so that I am more effective
- I have directly applied research results to help me solve a problem whilst subtitling
- Research findings have formed part of training delivered by agencies I have worked for
- Research has never influenced, inspired or informed my subtitling practice
- Other

23.a If you selected Other, please specify:

24 How **useful for your everyday professional subtitling work** do you find research on the following areas?

	1 Extremely Useful - 5 Completely Useless				
	1	2	3	4	5
Linguistic issues (e.g. how to subtitle irony, taboo words or humour)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural issues (e.g. the censorship of AV texts or ideology)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Production of guidelines and recommendations for practice (e.g. technical issues such as font types, colours or creative ways to produce subtitles)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cognitive behaviour of viewers and subtitlers (e.g. as how users interact with, read or process subtitles, or the mental processes that subtitlers go through whilst subtitling)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality assessment of the finished subtitled product (e.g. how viewers evaluate the final product)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technological approaches (e.g. machine translation of subtitles or the development of new tools for subtitlers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Subtitling as a social practice (e.g. studying the the people, institutions, organisations and processes involved in subtitling, or subtitling as a profession)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Training and educating current and future subtitlers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Commercial aspects of subtitling (e.g. market analyses, economic factors impacting on the subtitling industry or legal issues such as copyright)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

25 Which **areas or topics do you believe would be most useful to your daily practice that researchers should investigate?** Please give a brief outline below about what you have in mind. You can list as many or as few as you like.

26 **Who should conduct** such research?

- Academics in Audiovisual Translation Studies
- Academics in Translation and Interpreting Studies
- Academics in other disciplines
- Industry experts in subtitling
- Subtitling practitioners
- Professional associations
- Public sector institutions (e.g. governmental bodies or EU institutions)
- Consultants
- A combination of academics, industry experts and practitioners
- Other

26.a If you selected Other, please specify:

Section Five

The Influence of the Subtitling Research Community on the Subtitling Profession

27 To what extent do you agree with the following statements?

	1 Strongly Agree - 5 Strongly Disagree				
	1	2	3	4	5
The academic research community supports me in my day-to-day professional practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The academic research community plays an important role in developing the subtitling profession	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The academic research community trains and prepares current and future practitioners to work in subtitling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The academic research community contributes to public debates that are relevant to subtitling by bringing important issues to attention	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28 What are the **main issues or challenges that you face in your job as a subtitler**? Please give a brief outline below. You can mention as many or as few points as you like

29 In what ways do you feel that the **academic research community could better support you** as a subtitling practitioner? Please give some details below:

Section Six

The Role of Subtitling in Today's Society

30 Do you think that **subtitling is a profession**?

- Yes
- No

30.a Why do think this?

31 What **level of social status** does your role have?

- High
- Middling
- Low

31.a Could you give an example of other job(s) with the same social status?

32 To what extent do you agree with the following statements:

	1 Strongly Agree - 5 Strongly Disagree				
	1	2	3	4	5
A formal qualification in audiovisual translation should be required to practice as a subtitler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
On-the-job training should be required to practice as a subtitler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No formal training or qualifications should be required to practice as a subtitler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

33 How would you **describe your role** as a subtitling practitioner?

34 What do you believe is(are) the **main function(s) of subtitles?**

35 To what extent do you agree with the following statements:

	1 Strongly Agree - 5 Strongly Disagree				
	1	2	3	4	5
Society values my role as a subtitling practitioner	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Society understands my role as subtitling practitioner	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

36 How **important a role does subtitling play** in society today?

- Extremely important
- Important
- Neutral
- Unimportant
- Extremely unimportant

37 Which **members of society benefit from the provision of subtitles?**

- Those who are d/Deaf and hard-of-hearing
- Those who are learning a foreign language
- Those who are not native speakers of the language of the country in which they live
- Tourists
- Children
- Those with learning disabilities
- Teachers
- The elderly
- Commercial companies
- Broadcasters
- Audiovisual content producers
- I do not think that anyone benefits from access to audiovisual products

Other

37.a If you selected Other, please specify:

38 What do you believe is(are) the **benefit(s) of providing access to audiovisual products through subtitles?**

- It can afford greater access to culture and cultural activities such as cinema, theatre and television
- It can help to improve native language literacy skills
- It can help to improve literacy skills in multilingual countries
- It can improve access to the right to information on issues such as current affairs, politics and the environment
- It help to improve foreign language learning
- It can help to promote intercultural contact by improving the perception of different cultural and social groups
- It can help to preserve and promote national languages, minority languages and dialects
- Other

38.a If you selected Other, please specify:

Section Seven

Final comments

39 Are there any points in relation to the issues raised in this questionnaire that you feel have not been covered but are important to raise? Please add these below:

40 Thank you for taking part in this survey! If you would be interested in participating further in this study by being interviewed, taking part in a focus group and/or receiving a summary of the findings, please leave your name and email address below and I will be in touch in due course to arrange the details. **Please note that your email address will only be used for this purpose.**

Survey complete!

Thank you for completing this questionnaire! Your views are very important and I really appreciate you taking the time to answer all the questions.

Please feel free to forward the survey onto anyone else you feel may wish to contribute their views to this project.

Key for selection options

4 - In which country are you based?

AL Albania
AM Armenia
AT Austria
BA Bosnia and Herzegovina
BE Belgium
BG Bulgaria
CH Switzerland
CY Cyprus
CZ Czech Republic
DE Germany
DK Denmark
EE Estonia
ES Spain
FI Finland
FR France
GR Greece
HR Croatia
HU Hungary
IE Ireland
IS Iceland
IT Italy
LI Liechtenstein
LT Lithuania
LU Luxembourg
LV Latvia
MA Morocco
ME Montenegro
MK The Former Yugoslav Republic of Macedonia
MT Malta
NL Netherlands
NO Norway
PL Poland
PT Portugal
RO Romania
RU Russia
SE Sweden
SI Slovenia
SK Slovakia
TR Turkey
UK United Kingdom

Appendix C – Countries included in data generation area

Country Code	Country
AL	Albania
AM	Armenia
AT	Austria
BA	Bosnia and Herzegovina
BE	Belgium
BG	Bulgaria
CH	Switzerland
CY	Cyprus
CZ	Czech Republic
DE	Germany
DK	Denmark
EE	Estonia
ES	Spain
FI	Finland
FR	France
GR	Greece
HR	Croatia
HU	Hungary
IE	Ireland
IS	Iceland
IT	Italy
LI	Liechtenstein
LT	Lithuania
LU	Luxembourg
LV	Latvia
MA	Morocco
ME	Montenegro
MK	The Former Yugoslav Republic of Macedonia
MT	Malta
NL	Netherlands
NO	Norway
PL	Poland
PT	Portugal
RO	Romania
RU	Russian Federation
SE	Sweden
SI	Slovenia
SK	Slovak Republic
TR	Turkey
UK	United Kingdom

Appendix D – Distribution list of professional associations

Country	Professional association
Albania	Association of Interpreters, Translators and Researchers in Translation Studies (AITA-IPSP)
	Albanian Interpreters and Translators Association (AITA)
Armenia	None identified
Austria	Universitas Austria - Association
	Universitas Austria - Facebook
	Universitas Austria - Twitter
Bosnia and Herzegovina	Association of Translators and Interpreters of Bosnia and Herzegovina
Belgium	La Chambre belge des traducteurs et interprètes
Bulgaria	Bulgarian Translators' Union (BTU)
	Association of Interpreters and Translators in Bulgaria
Switzerland	Association d'interprètes et de traducteurs (AIT)
	Swiss interpreters' and translators' association "Dolmetscher- und Übersetzervereinigung" (DÜV)
	Association suisse des traducteurs, terminologues et interprètes (ASTTI)
	Association suisse des traducteurs, terminologues et interprètes (ASTTI) Twitter
	Association suisse des traducteurs, terminologues et interprètes (ASTTI) Facebook
	Association des étudiants en traduction et interprétation
Cyprus	Panyprian Union of Graduate Translators and Interpreters (PanUTI)
Czech Republic	Union of Interpreters and Translators (Jednoty tlumočnicků a překladatelů JTP)
Germany	Federal Association of Interpreters and Translators (Bundesverband der Dolmetscher und Übersetzer e.V. BDÜ)
	Fachverband der Berufsübersetzer und Berufsdolmetscher e.V. (ATICOM)
	Verband der Übersetzer und Dolmetscher e.V. (VÜD)
	Professional association of interpreters and translators based in Northern Germany (Assoziierte Dolmetscher und Übersetzer in Norddeutschland e.V. ADÜ)
Denmark	Association of Danish Authorised Translators and Interpreters (Translatørforeningen)
	The Union of Communication and Language Professionals
	Danish Authorised Translators and Interpreters (Danske Translatører DT)
	Danish Authors Society (Dansk Forfatterforening DFF)
	Forum for Billedmedieoversættere (FBO)
Estonia	Estonian Association of Translators and Interpreters (Eesti Tõlkide ja Tõlkijate Liit ETTL)
	Estonian Association of Masters in Conference Interpreting and Translation (Eesti Tõlkemagistrite Liit ETML)

Spain	Asociación Profesional Española de Traductores (APETI)
	Euskal Itzultzaile, Zuzentzaile eta Interpreteen Elkarte / Asociación de Traductores, Correctores e Intérpretes en euskera (EIZIE)
	Euskal Itzultzaile, Zuzentzaile eta Interpreteen Elkarte / Asociación de Traductores, Correctores e Intérpretes en euskera (EIZIE) Twitter
	Euskal Itzultzaile, Zuzentzaile eta Interpreteen Elkarte / Asociación de Traductores, Correctores e Intérpretes en euskera (EIZIE) Facebook
	Association of Sworn Translators and Interpreters of Catalonia (Asociación de Traductores e Intérpretes Jurados de Cataluña ATIJC)
	Asociación Galega de Profesionais da Tradución e da Interpretación (AGPTI)
	Asociación Española de Traductores, Correctores e Intérpretes (ASETRAD)
	Asociación Española de Traductores, Correctores e Intérpretes (ASETRAD) - Twitter
	Asociación Española de Traductores, Correctores e Intérpretes (ASETRAD) - Facebook
	Red de traductores e intérpretes de la Comunidad Valenciana (XARXA)
	Red de traductores e intérpretes de la Comunidad Valenciana (XARXA) - Twitter
	Red de traductores e intérpretes de la Comunidad Valenciana (XARXA) - Facebook
	Associació Professional de Traductors i Intèrprets de Catalunya (APTIC)
	Associació Professional de Traductors i Intèrprets de Catalunya (APTIC) - Twitter
	Associació Professional de Traductors i Intèrprets de Catalunya (APTIC) - Facebook
	Asociación de Traducción y Adaptación Audiovisual de España (ATRAE)
	Mediterranean Editors and Translators (MET)
	Mediterranean Editors and Translators (MET) - Twitter
TRAG	
Mediterranean Editors and Translators (MET) - Facebook	
Finland	The Finnish Association of Translators and Interpreters (Suomen kääntäjien ja tulkkien liitto SKTL)
	The Finnish Association of Translators and Interpreters (Suomen kääntäjien ja tulkkien liitto SKTL)
	Translation Industry Professionals (Käännösalan asiantuntijat KAJ)
	Finnish Audiovisual Translators Forum (Suomen av-kääntäjät)
	Finnish Audiovisual Translators Forum (Suomen av-kääntäjät) - Facebook
France	Association des anciens élèves de l'École supérieure d'interprètes et de traducteurs (AAE - ESIT)
	Association des anciens élèves de l'École supérieure d'interprètes et de traducteurs (AAE - ESIT) - Facebook
	Société française des traducteurs (SFT)
	Association professionnelle des métiers de la traduction (APROTRAD)
	APROTRAD - Facebook
	Association des Traducteurs / Adaptateurs de l'Audiovisuel (Ataa)
	Association des Traducteurs / Adaptateurs de l'Audiovisuel (Ataa) - Twitter
Association des Traducteurs / Adaptateurs de l'Audiovisuel (Ataa) - Facebook	
Greece	Panhellenic Association of Translators (PAT)
	Panhellenic Association of Professional Translation Graduates of the Ionian University (PEEMPIP)
	Association of Translators-Editors-Proofreaders (Greece)
	Association of Translators-Editors-Proofreaders (Greece) - Facebook

Croatia	Croatian Association of Scientific and Technical Translators (HDZTP)
	Croatian Association of Audiovisual Translators
	Croatian Association of Audiovisual Translators - Facebook
	Croatian Association of Audiovisual Translators - Twitter
Hungary	Association of Hungarian Translators and Interpreters (magyar fordítók és tolmácsok egyesülete MFTE)
	Hungarian Translators' Association (Magyar Műfordítók Egyesülete MEGY)
Ireland	Irish Translators' and Interpreters' Association (Cumann Aistritheoirí agus Teangairí na hÉireann)
Iceland	The Icelandic Association of Translators and Interpreters (Bandalag þýðenda og túlka)
	Association of Certified Court Interpreters and Translators (Félag löggiltra dómtúlka og skjalapýðenda FLDS)
Italy	Italian Association of Audiovisual Script Translators and Adaptors (Associazione Italiana Dialoghisti Adattatori Cinetelevisivi AIDAC)
	Associazione Italiana Traduttori e Interpreti (AITI)
	Italian National Association of Translators and Interpreters (Associazione Nazionale Traduttori ed Interpreti ANITI)
Liechtenstein	None identified
Lithuania	Lithuanian Translators Guild (Lietuvos vertėjų gildija)
	Lithuanian Translators Guild (Lietuvos vertėjų gildija)
Luxembourg	Luxembourg Translators and Interpreters Association (Association luxembourgeoise des traducteurs et interprètes ALTI)
Latvia	The Latvian Association of Interpreters and Translators (Latvijas Tulku un tulkotāju biedrība LTTB)
	The Latvian Association of Interpreters and Translators (Latvijas Tulku un tulkotāju biedrība LTTB) - Twitter
	The Latvian Association of Interpreters and Translators (Latvijas Tulku un tulkotāju biedrība LTTB) - Facebook
Morocco	Association des traducteurs agréés près les juridictions (ATAJ)
Montenegro	None identified
The Former Yugoslav Republic of Macedonia	Macedonian Translators Association
	Macedonian Translators Association - Facebook
	ASSOCIATION OF SCIENTIFIC AND PROFESSIONAL TRANSLATORS OF THE CITY OF SKOPJE (DNSPS) ДРУШТВОТО НА НАУЧНИ И СТРУЧНИ ПРЕВЕДУВАЧИ НА ГРАД СКОПЈЕ
Malta	None identified
Netherlands	Netherlands Society of Interpreters and Translators (Nederlands Genootschap van Tolken en Vertalers NGTV)
	Netherlands Society of Interpreters and Translators (Nederlands Genootschap van Tolken en Vertalers NGTV)
	Dutch Association of Freelance Professional Translators (Vereniging Zelfstandige Vertalers VZV)
	Dutch Association of Subtitlers (Beroepsvereniging van Zelfstandige Ondertitelaars BZO)
	Dutch Association of Writers and Translators (Vereniging van Schrijvers en Vertalers – VSenV)

Norway	Norsk audiovisuell oversetterforening (NAViO)
	The Association of Government Authorized Translators in Norway (Statsautoriserede translatorers forening STF)
	Norwegian Non-fiction Writers And Translators Association (Norsk faglitterær forfatter- og oversetterforening NFF)
Poland	Association of Polish Translators and Interpreters (Stowarzyszenie Tłumaczy Polskich STP)
	Baltic Society of Translators and Interpreters (Bałtyckie Stowarzyszenie Tłumaczy BST)
	Polish Society of Sworn and Specialized Translators TEPIS)
	Polish Association of Audiovisual Translators (Stowarzyszenia Tłumaczy Audiowizualnych STAW)
Portugal	Sindicato Nacional da Actividade Turística, Tradutores e Intérpretes (SNATTI)
	Portuguese Translators Association (Associação Portuguesa de Tradutores APT)
	Portuguese Translators Association (Associação Portuguesa de Tradutores APT) - Facebook
Romania	Romanian Translators Association (Asociația Traducătorilor din România ATR)
	Romanian Translators Association (Asociația Traducătorilor din România ATR) - Facebook
	Romanian Translators Association (Asociația Traducătorilor din România ATR) - Twitter
	Certified Translators' National Association (Uniunea Națională a Traducătorilor autorizați din România UNTAR)
	Writers Association of Bucharest (Asociația Scriitorilor din București ASB)
Russian Federation	National League of Translators and Interpreters (Russia)
	Union of Translators of Russia
Sweden	Federation of Authorised Translators (Föreningen Auktoriserade Translaterer FAT)
	Swedish Writers' Union (Sveriges Författarförbund SFF)
	Swedish Writers' Union (Sveriges Författarförbund SFF) - Facebook
	Swedish Association of Professional Translators (Sveriges Facköversättarförening SFÖ)
	Swedish Association of Professional Translators (Sveriges Facköversättarförening SFÖ) - Facebook
Slovenia	Association of Scientific and Technical Translators of Slovenia (Društvo znanstvenih in tehniških prevajalcev Slovenije DZTPS)
Slovak Republic	Slovak Association of Translators and Interpreters (Slovenská asociácia prekladateľov a tlmočníkov SAPT)
	Slovak Association of Translators and Interpreters (Slovenská asociácia prekladateľov a tlmočníkov SAPT) - Facebook
	Slovak Society of Translators of Scientific and Technical Literature (Slovenská spoločnosť prekladateľov odbornej literatúry SSPOL)
Turkey	TÜRKİYE ÇEVİRMENLER DERNEĞİ (TCD) Translators Association of Turkey
	TÜRKİYE ÇEVİRMENLER DERNEĞİ (TCD) Translators Association of Turkey - Twitter
	Turkish Professional Organization of Authors (Owners) of Intellectual and Artistic Works (ILESAM)
	Çeviri Derneği (Association of Translation) (CD)

United Kingdom	Institute of Translation and Interpreting (ITI)
	Institute of Translation and Interpreting London Regional Group (ITI LRG)
	Institute of Translation and Interpreting Western Regional Group (ITI WRG)
	Institute of Translation and Interpreting Scottish Network (ITI ScotNet)
	Institute of Translation and Interpreting Devon and Cornwall Network
	Institute of Translation and Interpreting East Anglia Network
	Institute of Translation and Interpreting East Midlands Network
	Institute of Translation and Interpreting North East Network
	Institute of Translation and Interpreting North West Network
	Institute of Translation and Interpreting Northern Home Counties Network
	Institute of Translation and Interpreting Surrey Network
	Institute of Translation and Interpreting Sussex Network
	Institute of Translation and Interpreting Thames Valley Network
	Institute of Translation and Interpreting Wessex Network
	Institute of Translation and Interpreting West Midlands Network
	Institute of Translation and Interpreting Yorkshire Translators and Interpreters Network
	Institute of Translation and Interpreting Wales Network
	Institute of Translation and Interpreting International Network
	Institute of Translation and Interpreting Central and East European Network
	Institute of Translation and Interpreting Chinese Network
	Institute of Translation and Interpreting Dutch Network (ITI DutchNet)
	Vertalersforum
	Institute of Translation and Interpreting French Network (ITI FrenchNet)
	Institute of Translation and Interpreting German Network (ITI GerNet)
	Institute of Translation and Interpreting Greek Network
	Institute of Translation and Interpreting Italian Network
	Institute of Translation and Interpreting Japanese Network (ITI J-Net)
	Institute of Translation and Interpreting Portuguese Network
	Institute of Translation and Interpreting Russian Network
	Institute of Translation and Interpreting Scandinavian Network
	Institute of Translation and Interpreting Spanish Network (ITI SpanNet)
	National Union of Professional Interpreters and Translators (NUPIT)
	BECTU The media and entertainment union
Translation Studies Mailing list	
SUBTLE - The Subtitlers' Association	
SUBTLE - The Subtitlers' Association (Facebook)	
SUBTLE - The Subtitlers' Association (LinkedIn)	
Chartered Institute of Linguists (CIoL)	
Cymdeithas Cyfieithwyr Cymru (Association of Welsh translators and interpreters)	
International	European Association for Studies in Screen Translation (ESIST)
	European Association for Studies in Screen Translation (ESIST) Facebook
	AVTE
	International Association of Professional Translators and Interpreters (IAPTI)
	International Association of Professional Translators and Interpreters (IAPTI) Twitter
	International Association of Professional Translators and Interpreters (IAPTI) Facebook

Appendix E – Final comments to the questionnaire

In my opinion the professional translators and linguists who become av-translators [sic], do not have enough training in writing in their native language. The studies concentrate only on the source language or processes of translating, but actually producing good, fluent text in the target language is not practiced enough. There should be much more courses that concentrate solely on writing.
I think your study is focusing on subtitling for hard of hearing and - as you call it - intralanguage subtitling. It is a different world in Scandinavia where programmes are not dubbed but subtitled from original audiovisual sources to Finnish subtitles. It is a totally different world and should not be studied together with subtitling for hard of hearing / other intralanguage subtitling. Translation is a profession that requires education, intralanguage subtitling does not. So all my answers above have to do with translating, not typing.
Payment and company practises [sic]
employer by definition usually does not appreciate the quality and experience
Working conditions
I think you have covered all main issues.
How major companies and clients are investing less and less money in subtitling and destroying the industry with bad standards
Software prices too high
The fact that the users are the most important shapers of subtitling practice.
The working conditions of subtitlers and the lower tariffs
In the Netherlands subtitling is widely used and appreciated, a very different situation [sic] from most English speaking countries.
Low payment of subtitlers in Greece
It was somewhat difficult for me to answer the questions as an unpmloyed [sic] AV translator, but I tried to be truthful to my views on the subjects as they have been while I still was able to practice my profession.
The increasing number of non-professional subtitlers, making the viewers less demanding and the quality of subtitles poorer and poorer.
PLEASE VOICE SUPPORT FOR HIGHER FEES AND FAIR WORKING CONDITIONS FOR SUBTITLERS!!!
I feel nothing but rage against the academic Community. They use "research" of our profession to further their own careers, are often bad at subtitling themselves and don't support us as colleagues. I have two academic degrees myself, I know how much they could do to make subtitling better respected. I have been in touch with the translation dept [sic] at Uppsala U. and they are aware of the problem but don't do anything about it, just cash in their secure salaries while pretendeing [sic] to train students (which they're not very good at) for a profession that doesn't provide a living wage. We have no future. This is an expensive hobby that I subsidize with my pension.
Maybe the lack of rights for subtitlers regarding taxts [sic] for their work.
The dumping of fees and the use of unskilled and/or unqualified subtitlers.
Financial aspects of the profession (declining salaries/fees, subtitling companies' treatment of workers within the profession etc.)
The work conditions for many subtitlers is an issue that should be addressed

<p>Since this is my pet peeve about our profession - I would like to see more about fair pay for the work that we put in. Society values and takes on the right to complain about our product, but does not voice its opinion [sic] loud enough for broadcasting companies to take note and see us for the skilled resource we are.</p>
<p>The reading-speed is different in different countries, and commercial [sic] networks and state TV have different obligations. The subtitler's role is looked down upon because of lots of VOD services and bad DVD translations.</p>
<p>Most people do not understand or appreciate how long it takes to subtitle and that it requires real skill. Most people think anyone can do it and with platforms such as YouTube it is often the case that non-professionals create poor quality subtitles, thus undermining the whole industry.</p>
<p>unresolved [sic] legal status of subtitlers , at least in certain countries</p>
<p>The questions seem to have no relation to the everyday practice of subtitling in the Netherlands. Broadcasting organisations know that they lose viewers if foreign-language programmes have no subtitles, but they don't want to pay more for that than absolutely necessary, so they always choose the lowest bidder, without any regard for quality.</p>
<p>Subtitlers must first and for all be language specialists. An AV subtitling diploma cannot replace a sound education in languages. The technical aspects of subtitling can be learnt during on the job training (or through an AV subtitling course, following an education in languages).</p> <p>The importance of a thorough understanding of the source language (often underestimated).</p>
<p>underpayment [sic]; power of big translation/subtitling agencies; weak social position of subtitlers and their professional organizations in relation to the social relevance of their work</p>
<p>I think you should probably distinguish between [A] countries/languages with a strong tradition of subtitling, i.e. Scandinavia, The Netherlands, Belgium, [B] countries like the UK and USA with very little tv [sic] and film in another language and [C] countries like Germany, Italy, Spain which do not subtitle, but instead dub the original.</p>
<p>It is important that we teach young people to read. Listening is quite a different way of getting the information, and it's good only for some kinds of information.</p>
<p>Bad money? Templates provided by people who have no idea about subtitling? [sic]</p>
<p>better payment would give us more time to read about and to communicate on film and subtitling</p>
<p>Impact of new technology Impact of new media Intellectual property and copyright issues Innovative uses of subtitling Fan subs</p>
<p>I think there is not an awful lot of research on the subject of subtitling but even if there was more, I feel that the market would ignore it. A professional body would certainly help. But even people in the business often lack understanding for the job. The "VG Wort", a German organisation which pays you money if a film that you audiodescribed is shown on TV, have no idea what to do with their subtitlers. And there are media that have not even come to their attention such as online platforms with films (Netflix etc.).</p>
<p>Exposure time of subtitles Trunkating [sic] of subtitles</p>

<p>I just wanted to add that I currently mainly do English Review work but also do a small amount of SDH and non-SDH mono-lingual subtitling. I [sic] forgot to put that in one of the boxes.</p>
<p>The continuous downward pressure on tariffs and contempt (notably by commercial content providers and distributors) [sic] for our profession. The future of subtitling: will computers one day take over our jobs? What are the latest developments in research/technology?</p>
<p>Author legitimacy</p>
<p>I've mentioned it in one answer, but the contempt for our work is extremely detrimental. Not only for non-native speakers, but also for native speakers and children who are learning English and/or Dutch. Subtitles in the Netherlands are so common that almost nobody sees how influential they are.</p>
<p>I had no idea that subtitling was studied by academics- I assumed only broadcasters and subtitle providers carried out research. I wish that there was greater scope to move between types of subtitling. They all seem to require different training.</p>
<p>In Croatia, the most important problem as I see it not enough institutional support for the professionals in this field, which is why we are not valued enough as professionals both in terms of salary (and no royalties for reruns of programs we translate) and in the translation profession in general terms, where our work is regarded as trivial and less important than, say, literary translation.</p>