

## Introduction

### **The value of accessibility in the cultural and creative industries Translation-driven settings**

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"Translation, in its various forms, is all about accessibility" (Neves 2018, 420) and "universal cultural accessibility translators" (*ibidem*) or "universal access" (*ibidem*) translators provide access to a homogeneous variety of public recipients across a variety of textual forms, all of which can involve verbal and nonverbal elements in multiple contexts. The aforementioned keywords, namely, "accessibility", "accessibility translators", and "universal access", describe the inextricable relationship between translation and accessibility, where one is complementary to the other, meaning that translation makes the media and the arts accessible to people of varying abilities. In overcoming the idea of accessibility as primarily referring to making physical access available through the removal of architectural obstacles from inception, the accessibility that is explored in this special issue refers to forms of access provided within and beyond the sphere of "physical, sensory and intellectual 'lack' to focus on the elimination of the environmental barriers that make it difficult for people, with or without disabilities, to lead a full life on a par with fellow citizens" (*ibid.*, 416).

The scope of this special issue is to investigate the latest increasing interest in the accessibility of the cultural and creative industries (henceforth CCI) in contemporary societies by means of translation and interpreting activities. In the last decades, such attention has proven to be pivotal to the functioning and survival of the arts and cultures among larger societies and/or smaller ethnic communities, especially in the recent period of the Covid-19 pandemic. A vast promotion of physical and virtual cultural events, e.g., festivals, film screenings, online and face-to-face artistic tours, etc., is revealing how such enthusiasm is crucial to the growth and development of the accessibility of (audio)visual and artistic forms across the boundaries of national and international projects and associations (e.g., Sole Luna Doc Festival, MeMAD in this issue) within political frameworks that support cultural mushrooming. Against this backdrop, the role of translation in a wide-ranging perspective has become significantly revolutionary and collaborative, and also socially constructed, thus encouraging the activation of intercultural and interlingual, as well as transnational and transcultural networks that govern the CCI. These networks include the spheres of the visual and performing arts (i.e., theatre, opera, dance, museums, galleries, and installations, drawing, sculpture, etc.) and of audiovisual products (i.e., TV, cinema, documentary film festivals, etc.). Translation is perceived as a creative force that

nourishes accessibility-oriented institutions and become the driver of the spread of accessibility practices applied to the fostering and reassessment of cultural heritage, filmmaking, TV programmes, museum exhibitions, theatre and the stage, web videos and performances, and all the multifaceted forms and types of aesthetic discourse.

The accessibility of CCI has grown exponentially in different parts of the globe and has increasingly become part of projects of significant importance in contemporary societies that rely on informational, global, and networked systems of communication, i.e., developed countries. CCI exist within public-domain areas and are stimulated by the critical rethinking of the means which can be used to support cultural development. CCI are in fact driven by structures of the knowledge-based economy, where information, originality, and creativity contribute to providing stimuli to their rise. Their emergence is the result of advances in cultural spheres and movements, as well as of the growing importance of cultures that permeate every level of social life, thus, also involving a wider range of domains, such as urban spaces, clothing, design, and not simply the arts or the media industries.

In setting the twenty-first century scenario of what has been described as “cultures of accessibility” (Neves 2018, 415), we are witnessing the climb of “a collective awareness towards inclusion and the provision of equal access to all people in a vast array of contexts, from health to education; from work to entertainment; and from travel to the media, among others” (*ibidem*). As testified in the literature (Romero Fresco 2013, 2019; Jankowska and Szarkowska 2015; Jankowska 2019; Greco 2016b), “the ubiquitous effects of accessibility have [...] led some scholars to argue for the emergence of a new research field, namely *accessibility studies* (AS)” (italics in the original, Greco 2018, 206) with the purpose of including the theoretical, socio-cultural, and political revolutions pertaining to accessibility – a wide ambit that embraces human rights principles, information and communication technologies, and political and economic decisions.

## **1. A review of literature on accessibility**

The accessibility revolution, which Greco (2018) has abundantly discussed, is, first of all, rooted in the debate on human rights, equality, and autonomy stemming from the 1948 Universal Declaration of Human Rights and the numerous laws, agreements, and regulations that have been enacted in order to ensure all people are free human beings with the same rights (Greco 2018; Neves 2018). Accessibility involves human rights, since these involve human dignity and access. This does not simply imply the “duties to respect human rights”, to protect, provide and facilitate “human rights fulfilment” (Pogge, 2011, 8), but also pertains to the obligation to facilitate and strengthen people’s access to the objectives of human rights, what is stated in the UN Committee on Economic, Social and Cultural Rights (1999, 1). This has made accessibility a proactive principle for human rights and a key instrument in several international policies (Greco 2016b). The

second accessibility revolution refers to the field of Information and Communications Technology (ICT). It relates to the new ways we access the world and interact with reality as a result of the information society, where digitalisation risks creating social inequalities, since some people have physical access to ICTs and others do not. In spite of this, accessibility has become an important issue in “the computer and telecommunications industries” and has aimed at “optimising the user-friendliness of software, web sites and other applications” (Gambier 2006, 4).

The revolutionary effects of accessibility are visible in the most diverse aspects of society. They have produced shifts in various research fields ranging from “transportation studies to human computer interaction, from geography to engineering, from design to sustainability studies, from translation studies to cultural heritage, from education to tourism studies” (Greco 2018, 209). As a concept embracing human rights, accessibility is open to any “social” user and to a variety of minorities – where the idea of minorities has implications within the spheres of sensory impairment, physical disability, social class, age, race, and language” (Rizzo 2019, 94). Thus, accessibility can be interpreted as a social potential that encourages knowledge dissemination, while assembling all citizens of the world (e.g., museums as spaces of social and multicultural encounters), but also as a universal concept encompassing processes of translation and interpretation for universal communication (*ibidem*). Accessibility has also been the leading actress in many international settings such as the United Nations, the World Health Organisation, the World Bank, and the OECD, i.e., European Disability Strategy 2010-2020 (European Commission, 2010), the Strategic Implementation Plan on Active and Healthy Ageing (European Commission, 2012), and the so-called European Accessibility Act, under European discussion since December 2015) (cited in Greco 2018, 210).

Studies on universal accessibility as a tool for facilitating access to knowledge have shed light on different strategies for the promotion of inclusivity by means of translation practices within the CCI context (Jiménez Hurtado *et al.* 2012; Jiménez Hurtado and Soler Gallego 2015; Rizzo 2019; Greco, Rizzo and Spinzi, forthcoming). Research on the quality of accessible products, as well as on the classification of access services addressed to persons with sensory impairments, has been conducted over the years (Díaz-Cintas *et al.* 2007; Díaz-Cintas *et al.* 2010; Di Giovanni and Gambier 2018). Nonetheless, a topic that has been partially neglected and that still deserves attention concerns the role of translation as an accessibility device which breaks social, ethnic, and linguistic barriers, and which debates accessibility in the context of human rights (Greco 2016a; 2016b; 2018). More specifically, accessibility within the human rights framework relies on two main radically different interpretations: on the one hand, accessibility as a human right per se (*ibidem*) and, on the other, accessibility as an instrument for human rights (*ibidem*). While the first stance reinforces these same people’s discrimination by setting them apart from the rest of humankind, thus producing or reinforcing a “ghetto effect” (Greco 2016a; Greco and Jankowska 2020), the second stance, where accessibility is instrumental for the human rights of all, but neither a human right per se

nor one pertaining only to some groups, is not restricted to any specific groups, such as persons with disabilities, but serves the needs of a wide diversity of audiences “with different socio-cultural and socio-linguistic backgrounds and expectations (children, elderly people, various sub-groups of the deaf and hard of hearing, and the blind and visually impaired)” (Gambier 2003, 178).

Greco has identified three shifts within the context of AS (Greco 2018): a shift from particularist accounts to a universalist account of accessibility; a shift from maker- and expert-centred to user-centred approaches; and a shift from reactive to proactive approaches. The first shift describes new directions involving the transition from accounts that frame access as referring only to a specific group of people to accounts that view accessibility and the condition of access as relevant for all groups. The first type limits accessibility exclusively to persons with disabilities (Greco 2018). Conversely, the universalist account sees accessibility as an instrument relevant for all human beings, thus implying that diversity is “an inherently human feature” (Greco, Rizzo and Spinzi, forthcoming; Greco 2018). The second shift pertains to the move from maker-centred to user-centred perspectives, which place the users and their experiences as central components in the process of inclusion. The third shift involves “a radical move from approaches where accessibility is an afterthought to approaches where access is essential from the very beginning” (*ibidem*). The need and obligation to render the media and arts accessible, to narrow the circle to the CCI contexts – entail the ability to make use of something and enjoy it. This means that accessibility is not limited to the “provision of *special* accommodations for some *special* groups” (italics in the original, *ibidem*), but is a “foundational feature of any social process and product” (*ibidem*). This also means that accessibility addresses people that have distinct abilities and can live and enjoy their life within their parameters, which have to be satisfied within adequate conditions provided by the environment (Neves 2018).

Against this backdrop, translation and accessibility, in tandem with new technological solutions (Romero Fresco 2017; 2019), have rapidly gained ground in the creative industries as fundamental conduits for the transmission of information and knowledge for all. The symbiosis between the creative industries and access services has been made possible thanks to audiovisual translation (henceforth AVT), which happens to be one of the fastest growing areas contributing to the dissemination of “acceptable”, “adaptable”, and “available” cultural and artistic contents, both via mass media communication (i.e., broadcasting, cinema, publishing, streaming, etc.) and within public cultural contexts (i.e., museums, theatres, festivals, street art, etc.).

To the purpose of the special issue, the accessibility framework we are interested in covers the booming fields of AVT and media accessibility (henceforth MA). The most recent studies on MA (Greco and Jankowska, 2020) illustrate the dynamic move of MA beyond the borders of Translation Studies, and the MA scholars’ intention to unchain MA from the subdomain of AVT. To use Díaz-Cintas’s words, “its vertiginous evolution in the last two

decades and its greater visibility in academic exchanges" (Bogucki and Díaz-Cintas 2020, 24) have been driven by scholars, and this has encouraged the emergence of accessibility studies as a new interdisciplinary field.

At the beginning of the last century, Gambier observed that "the issue of accessibility is (...) not merely a question of providing for special visual, auditory, motor or cognitive needs" (2006, 4). As shown in Bogucki and Deckert's latest edited handbook on accessibility, Gambier views accessibility as "superordinate with respect to translation" (Deckert 2020, 2). It emerges that AVT and MA "methodologically and thematically interface a range of disciplines including – but not limited to – linguistics, psychology, film studies, educational sciences, media and communications, history, law, sociology and philosophy" (*ibid.*, 3). In line with the pioneering works of some scholars (i.e., Gambier, 2003; Díaz-Cintas, 2005; Orero, 2004), according to whom accessibility fully entered the horizon of AVT, being, thus, recognisable as MA, the emblematic shifts that have occurred in the field concern the innovative expansion of the MA universe in terms of modes of AVT. To traditional types of AVT addressed to persons with disabilities (i.e., subtitling for the deaf and the hard of hearing (SDH), audio description (AD) for the blind and the visually impaired, subtitling and sign language interpreting, all signed for persons with disabilities), additional modes of AVT were added. This meant the inclusion of the concept that not only sensory but also linguistic barriers (Díaz-Cintas, 2005; Orero and Matamala, 2007) enter the scope of MA. Interestingly, Greco and Jankowska have recently offered a classification of AVT modes in terms of translation-based and nontranslation-based modalities. The rich taxonomy of translation-based modalities contains sub-varieties in which modalities are diversified according to translation type and translated signs (i.e., Audio description, Audio narration, Dubbing, Enriched subtitles, Extended audio description, Live audio description, Live subtitles, Sign language interpreting, Subtitling, Transcripts, Voice-over) (Greco and Jankowska 2020, 68-69). Nontranslation-based modalities and services extend MA beyond translation settings and include further varieties of modalities: Audio introductions, Audio subtitles, Clean audio, Speech rate conversion, Screen reading, Tactile reproductions (*ibid.*, 71-72). Research on nontranslation-based modalities is included in further approaches to MA. These modalities guarantee access to "media and non-media objects, services and environments through media solutions, for any person who cannot or would not be able to, either partially or completely, access them in their original form" (*ibid.*, 64).

These diverse shifts and approaches have placed translation within the sphere of accessibility, have made translation the means of accessibility, and have rendered translation synonymous with accessibility in terms of universal communication, be it addressed to persons with sensorial disabilities or created for interlingual and intersemiotic communicative practices aimed at the participation of all citizens of the world (i.e., foreigners, immigrants, the elderly, children, and people with cognitive difficulties) in cultural and creative activities. If MA is a key concept in AVT, devoted to studying how linguistic and sensory barriers can be overcome to

make audiovisual products accessible” (Baños 2017, 485), that is to say, if MA is not a subdomain of AVT, but rather a domain overlapping with it, then, MA is essentially a theoretical and interdisciplinary branch which welcomes not only the modalities specific for persons with sensory disabilities, but all AVT modalities.

## **2. The cultural and creative industries**

Ability-based perspectives or User-centred Design aim at customising products or services according to “the specific needs of the broadest possible spectrum of persons, in a clear understanding that no solution is adequate to all” (Neves 2018, 416). The achievement of universal access within the context of CCI implies the activation of modalities and modes that can provide more people with the conditions that will permit them to interpret and engage with the multifaceted nature of culture, which, according to the UNESCO Universal Declaration on Cultural Diversity is “the set of distinctive, spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs” (UNESCO 2001, art. 1).

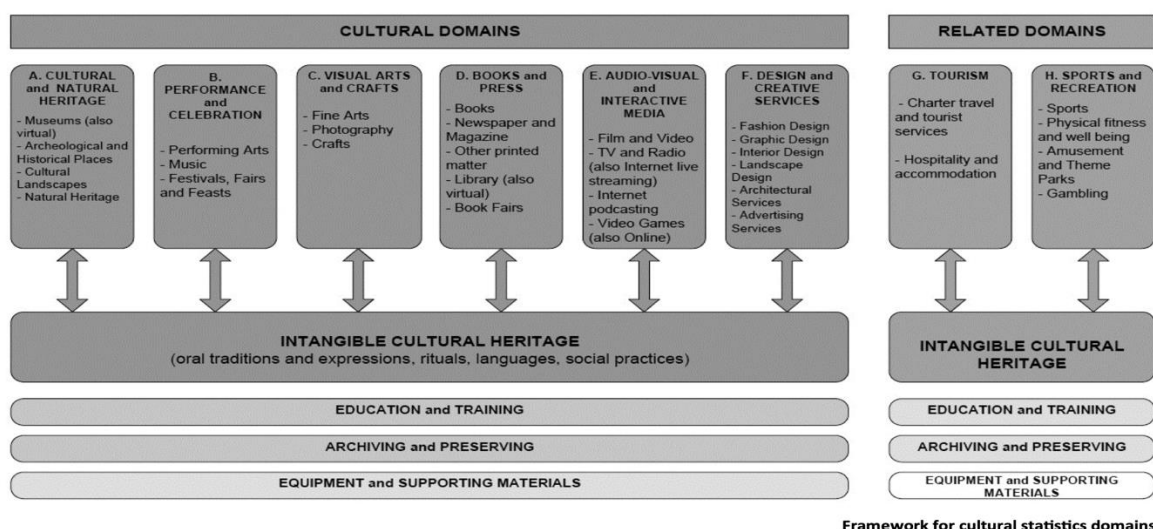
The concept of cultural industries, defined as the creation, industrial proliferation, and mass distribution and consumption of cultural works, dates back to the 1940s, when Theodor W. Adorno and Max Horkheimer coined the term as a substitute for “mass culture” (1947/1972). In their beliefs, mass-produced cultures were dangerous to the more intellectually and technically difficult high arts, and the industrialization of culture and its absorption within capitalist industry meant the negation of ‘true’ art and culture, and an overall standardization of cultural goods used to manipulate mass society into passivity.

The most productive approach to the understanding of the cultural industries emerged in Great Britain in the early 1980s thanks to economist Nicholas Garnham’s interventions and suggestions addressed to the Greater London Council (GLC). Garnham offered a more descriptive definition of the cultural industries as ‘those institutions in our society which employ the characteristic modes of production and organisation of industrial corporations, to produce and disseminate symbols in the forms of cultural goods and services, generally, although not exclusively, as commodities’ (Garnham 1987, 25). His approach favoured a better understanding of how cultural industries and cultural markets can concretely work together and interact, thereby avoiding any sort of contrasting parallelism between cultural products and products of mass production and distribution. Garnham put emphasis on the media sectors, thus reinforcing and valorising the areas of the performing and visual arts, those still receiving support through Government arts funding. Attention to the arts and cultural industries and recognising their economic importance also led to “a burgeoning literature on the economic value of the arts, that identified a new role for arts and cultural industries as generating flow-on and multiplier effects for other industries, and as important to quality of life, the ‘image’

of cities and regions, tourism, and ancillary service industries” (Flew 2002, 12).

Today, the ways of creating, producing, and distributing cultural products have changed dramatically, and cultural industries have adapted to technological advances and also incorporated sophisticated mass production mechanisms and methods of distribution for global market results. The concept of creative industries is rooted in the Blair Labour Government’s establishment of a Creative Industries Task Force (1997), when the Department of Culture, Media and Sport (DCMS), today the Department for Digital, Cultural, Media and Sport, identified activities within the creative industries, and promoted their further development. The UK Creative Industries Document defined the expression “creative industries” as “those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” (UK DCMS 1998).

Accessibility in the field of CCI is fundamental in order to encourage the promotion, distribution, and commercialisation of goods, services, and activities relating to content derived from cultural, artistic, or heritage origins. UNESCO has defined the sector of CCI as the area whose principal purpose is the production or reproduction, promotion, and dissemination of goods, services, and activities of a “cultural, artistic or heritage-related nature” (UNESCO 2017, 11). In the UK, these industries span a variety of activities in at least eleven sectors, among which advertising, books, gaming, architecture, music, movies, newspapers and magazines, performing arts, visual arts, radio, TV and design. A complete systematic configuration of CCI sectors is provided by UNESCO (2009), as shown in Figure 1. Their vibrancy reflects the growth of cities’ cultural activities, creative economy, and active environments, while, at the same time, being the engine of digital economies. CCI tend to encourage citizens’ participation and to boost cities’ attractiveness and urban development.



**Figure 1: UNESCO’s framework for cultural indicators**

The models of CCI are based on the culture-economy relationship, which means that success in selling the products depends on the communication strategies chosen “to pitch the product and to engage the consumer in meaningful experiences” (Neves 2018, 416). In line with Flew and Cunningham’s models (2010, 5), which are briefly illustrated below, and which involve diverse approaches and applications according to the geographical areas where CCI develop, expand, and produce, translation can be explained within the framework of these models as functional to the dissemination of cultural and creative activities. The USA model makes a distinction between “arts and culture” (*ibidem*), on the one hand, and the “entertainment/copyright industries, on the other” (*ibidem*). Conversely, the European model is rooted in “the cultural mission of these industries and strategies for social inclusion for common cultural benefit” (*ibidem*), and encourages the term ‘cultural industries’ over that of ‘creative industries’ (*ibidem*). Kapsaskis’s research on translation practices within the context of CCI demonstrates that these models “reiterate traditional binary oppositions in political and aesthetic thought” (2018, 3), that is, “there is the binary between the individual and the community, opposing ideas of self-reliance, originality and free-thinking to ideas of fraternity, social cohesion and collaboration” (*ibidem*). In his speculations, he agrees with the idea that CCI, whose expression applies to broad areas such as audiovisual media, performing and visual arts, design and fashion, cultural sites, and so on, rely on innovation and creativity according to the various national, sociocultural, and political interests, and local aspirations, where these industries are embedded. This signifies that the products of CCI are essentially (g)localised and vary according to the genre they belong to, on the one hand, and the region or nation in which they are disseminated and consumed, on the other. The potential themes or areas that are shared in CCI, to put it in Kapsaskis’ terms, involve “creative”, “aesthetic”, and “promotional” (*ibid.*, 6-7) elements – generally all dominant in creative and cultural products. These elements are also relevant if we consider them from the perspective of Katharina Reiß’s taxonomy of functional text types within the context of Translation Studies. For the purpose of translation, the German scholar and linguist distinguishes text types as “informative”, “expressive”, “operative”, and “audio-medial” (Reiß 1977, cited in Munday 2016, 115), and discusses three essential language functions, namely, “informative”, “expressive”, and “appellative” functions, as relevant to her scheme of text type classification. In line with Kapsaskis’s idea that the dominant elements in the CCI concern creativity, aesthetics, and promotion, these themes or genre-oriented areas are strictly interconnected with text types and their relative language functions. Thus, the creative element, typical of “expressive” text types – defined by Reiß as “creative compositions” (*ibidem*) –, which entails the spheres of creation and innovation, difference and uniqueness, is boosted both by the expressive language function, which is emotions-based, aesthetic, and form-based, and by the conative or appellative language function, which is dialogic and appellative-focused in operative text types. In this case, the translation methods oscillate from ‘identifying’ methods (i.e., adopting source text



perspectives) to 'adaptative' or equivalent-effect translation methods. Conversely, if the theme in the CCI sector we are referring to involves the aesthetic element, then we are dealing with text types consisting of "(moving) images, and often sounds, in addition to speech and written text" (Kapsaskis 2018, 6). These are forms of hybridised, aestheticised, and multimodal genres (see Uzzo, Spinzi and Gendusa in this issue), where translation deals with acoustic, visual, and verbal (written and oral) signs. The multimodal case (where the aesthetic element is present) contains features comparable with the text type Reiß identifies with the "audio-medial" text, whose language functions entail the spheres of both expressive and appellative functions, thus sharing the same language features involved in creative element-centred texts. The aesthetic element-centred texts require specific translation methods that have to fulfil the needs of multimodal text types (i.e., AVT modes). Finally, the promotional element can, to some extent, encapsulate the three previously mentioned elements. In fact, the promotion of profit-based and public awareness-raising creative and cultural products, including audiovisual products, is either consumer-oriented or citizen-oriented, and appears to be embedded in dynamics of dissemination of cultural artefacts or services.

Against this backdrop, it is possible to identify four different types of functional translation occurring within CCI as the result of the models discussed above: "individual/community and highbrow/lowbrow forms of art" (Kapsaskis 2018, 4). As Kapsaskis explains, the "individualistic lowbrow model" produces translation as a form of "adaptation of the message to the receiving culture (e.g., transcreation of advertisement, localization, film dubbing)" (*ibidem*). This model permits translation practices to maximise consumption and promote popular culture. Conversely, if the predominant model is "individualistic highbrow", the purpose of translation is to shed light on the sense of "exclusivity" in which the user is plunged "(e.g., translations of artbooks and catalogues, exhibition audio guides)" (*ibidem*). Next, if the prevailing model is "communitarian highbrow", translation is applied to "the arts education of the public" (*ibidem*) (e.g., translations of museums and art galleries). Finally, if the model is "communitarian lowbrow", translation practice means conveying a sense of "inclusion, equal opportunity and accessibility" (*ibidem*) within interlingual and intercultural transfers from a cross-cultural pragmatics perspective (e.g., translations of public information campaigns, awareness-raising or institutional advertising), where the subtitling for the deaf and hard of hearing and audio description for the blind and visually-impaired persons can be involved as modes of AVT.

Borrowing from Kapsaskis's idea, translation practices in the context of CCI can be set within interpretative frames that are rooted in Karen Korning Zethsen (2007, 299). These frames permit us to explore translation as a creative tool in different lingua-cultural settings:

- A source text exists or has existed at some point in time
- A transfer has taken place and the target text has been derived from the source text (resulting in a new product in another language,

genre, or medium), i.e. some kind of relevant similarity exists between the source and the target texts.

- This relationship can take many forms and by no means rests on the concept of equivalence, but rather on the skopos of the target text. (As cited in Kapsaskis 2018, 5)

In a nutshell, translation applied to CCI is conceptualised according to the heterogeneous sectors of the various CCI, local, regional, and national areas, and cultural contexts of occurrence, both intralingually and interlingually-based, and in light of the citizens' expectations and interests.

### **3. The contributors to the special issue**

Research from a range of academic fields (e.g., translation studies, museum studies, tourism studies, media studies) and methodological models based on multimodality, systemic functional linguistics, and audiovisual translation, has demonstrated that CCI are deeply embedded in mechanisms of accessibility, and this combination can potentially open up a collaborative and supportive space for the understanding of how and to what extent translation as an instrument of accessibility for all can mobilise and control cultural, cognitive, linguistic, and political experiences. While proposing reflections on wider theoretical and methodological perspectives, this special issue fosters a discourse which not only advances new models of experimentation, analysis, and application within the CCI sector, but also touches on the seductiveness of multimodal productions (see Gendusa in this issue). The ultimate aim is to evaluate the extent to which translation, as a form of accessibility that deals with phenomena of an intralingual, interlingual, and intersemiotic nature, interrelates with CCI. How can translation, as an instrument of accessibility for all, encourage modalities of knowledge diffusion to audiences with sensory impairments (i.e., the blind and partially sighted, and the deaf and hard of hearing), but also to a wider public of adults, children, men, and women who may be interested in the transmission of cultural contents with the support of specific technological triggers?

Since the CCI play a central role in the cultural life and leisure activities of modern societies, the focus of this issue is on accessibility and its interaction with translation practices aimed at fostering access. In the studies collected in the issue, the perspective adopted refers to accessibility as making audiovisual products and (audio)visual artefacts accessible, regardless of whether the barriers are sensory or linguistic. Media accessibility is presented and investigated as a functional socio-cultural design that moves, together with translation, within a system that encapsulates a complementary dimension: accessibility as a universal philosophy conceptually involving the inclusion of all citizens, thus epitomising human rights principles, and accessibility as universal pragmatics, thus acting when communication is impeded, and whose ultimate aim is "to facilitate access to an otherwise hermetic source of information and entertainment" (Bogucki and Díaz-Cintas 2020, 24)

through audiovisual translation modes such as dubbing, voiceover, subtitling, SDH, AD, etc.

The sectors of CCI which are the focus of the contributions collected in this issue embrace a variety of fields involving the visual and performing arts: Greek museums – with particular attention to intralingual translation for oral language practices oriented to persons with cognitive and learning disabilities; Finnish television broadcasting, with particular attention to automated translation practices aiming to achieve universal accessibility; international niche documentaries, screened at festivals against the backdrop of a Sicilian scenario, providing access to people with sensory disabilities; literary works transposed and adapted to theatre, television, and film genres based on intralingual and intersemiotic shifts; and, finally, science-specific documentaries (environmental) for festivals and TV screens, where mixed varieties of translation modes and strategies are applied for creative and target-oriented purposes.

The five articles hosted in the issue investigate the role of translation in the expansion of the CCI (i.e., museums, TV broadcasting, festivals, documentaries) in relation to issues of accessibility within specific geographical regions (e.g., Greece, Finland, Sicily), inspiring very different types of questions, and interrogating a variety of methodological approaches and translation modes.

Olaf Immanuel Seel's essay on "Orality, Easy-to-Read Language Intralingual Translation and Accessibility of Cultural Heritage for Persons with Cognitive and Learning Disabilities: The Case of Greek Oral History Testimonies" opens the issue by providing an extremely useful framework for exploring the role of intralingual translation in the context of museums for persons with cognitive and learning disabilities, and for highlighting which translation approaches and strategies can be used to give access to certain types of museum texts. The article, in particular, scrutinises the modalities by means of which oral language in easy-to-read intralingual translation enables access to oral history testimonies. Built on functional translation theory, and drawing on data consisting of oral history testimonies of three different sources in Greek language, attention is paid to the role of the "intralingual easy-to-read oral history testimonies language translator" (in this issue, p. 18) in the selection and adoption of adequate translation strategies functional to ensuring access to museum environments using oral history testimonies for persons with cognitive and learning disabilities. Access is provided by the use of target-oriented translation approaches, aiming to implement easy-to-read language as a form of intralingual translation within museum settings, where orality linguistic forms guarantee the accessibility of contents.

In the second contribution entitled "User perspectives on developing technology-assisted access services in public broadcasting" by Maarit Koponen, Tiina Tuominen, Maija Hirvonen and Kaisa Vitikainen and Liisa Tiittula, focus is placed on television broadcasting systems of communication, and on the exploration of potential technological options (technology-assisted solutions) for audiovisual media access services, where the knowledge and experience of the intended users – both

consumers and professionals – are essential to successful accessibility. In line with experimental research on post-editing practices and machine translation-driven analysis, and based on an ongoing user-centred research project (MeMAD), this study explores how potential user groups respond to technological translation solutions involving both intralingual and interlingual subtitling, as well as the description of visual contents. Results testify to the importance of user-oriented approaches as valuable research sources, and of technology advances and experimentation in the fields of translation (i.e., “speech-to-text applications, intra- and interlingual subtitling, verbal-textual descriptions and structured metadata representations of visual and auditory multimedia content in multiple languages and for varied contexts and audiences”, Koponen *et al.*, in this issue, p. 51) within the scope of reinforcing media accessibility.

Within the context of audiovisual translation as a tool to render niche knowledge accessible to the deaf and hard of hearing and the blind and visually impaired through virtual platforms and in cultural spaces where the number of persons allowed entry is limited due to the Covid-19 pandemic, Gabriele Uzzo’s work on “Accessible Film Festivals: a pilot study” investigates the state of accessibility at film festivals, a field still neglected, but encouraged by Di Giovanni’s research (2020). The role of the public – important users and participants in the process of selection of norms and conventions in the audiovisual products screened on the occasion of documentary film festivals – is central to the final rendering of films subtitled and audio described for a selected audience: “Sole Luna Doc Festival’s deaf public appreciated the mixture of selected features originating from RAI intralingual SDH and interlingual subtitling at film festivals” (in this issue, p. 76). Against the backdrop of media accessibility studies and film festivals, Uzzo introduces and discusses accessibility practices via the instruments of SDH and AD within the artistic context of Sole Luna Doc Festival (2020, Palermo, Sicily), drawing on a corpus composed of three different filmic products: *La nostra strada*, *The Angel of History* and *Makun*. The scope is to shed light on the translation options (i.e., technical and textual choices relating to the linguistics of subtitling and the procedures of audio description) used for making complex documentary films accessible to persons with sensory disabilities according to the latest conventions of the RAI, the national public broadcasting company of Italy.

The last two contributions provide a focus on the visual arts, paying attention to the accessibility conditions of people with varying abilities determined by heterogeneous translation strategies (see Spinzi in this issue) and offering an accurate textual analysis within a semiotic perspective (see Gendusa in this issue), applied to cinema, TV, and the stage.

Building her analysis on a semiotic approach, and based on the theoretical framework which distinguishes, in particular, intralingual and intersemiotic forms of translation, Ester Gendusa’s contribution, entitled “Ntozake Shange’s *for colored girls who have considered suicide/when the rainbow is enough*: the generic malleability and accessibility of an ever-

evolving multi-semiotic play”, is an investigation in which creativity is fundamental to the translation process given that the choreopoem under examination entails the CCI sectors of stage, television, and cinema. The corpus deconstructs and re-constructs Ntozake Shange’s first work (1974), as it was transposed into three different genres – a theatre piece (2019), where dance movements and music accompany the monologues of seven women who had suffered oppression in a racist and sexist society, a television broadcast (1982) within The American Playhouse series, seen as a serious departure from the first theatrical performance in 1976, and also a film adaptation (2010). The force of manipulation in the transitory processes from one genre to another is evident at the level of intralingual (i.e., additions of lexical and syntactic items in the TV adaptation) and intersemiotic translations – thus assisting creative changes in the passage from the written code to the performative one, as well as the insertion of kinetic elements in the audiovisual products. Behind the functioning of formal, linguistic, and intersemiotic strategies rooted in the adaptation procedures as a result of transpositions into different genres, creative translation (intralingual and intersemiotic) applied to diverse audiovisual types makes “the liberating force and progressive self-awareness of the female leading characters portrayed *in for colored girls*” (in this issue, p. 103) accessible to a community of end users interested in TV and film genres. The accessibility of multiple narrating personae occurs by means of translations as adaptations, or creative manipulations according to genre-specific needs. The accessibility of CCI sectors has proved to be founded on mechanisms of adaptation and transposition that, while originating from pre-existent source texts, are, to a greater extent, outlines of re-creations regardless of the original genres.

To conclude the issue is Cinzia Spinzi’s survey entitled “(Re)creating actuality in environmental documentaries. The case of *Before the Flood*”, a useful case-study of how specialised translation can intervene in the construction of science-oriented audiovisual products, where the levels of lexicon, syntax, and text interact and are fused together with audiovisual devices and audiovisual translation modes. In the case under scrutiny, Fisher Stevens’s documentary, premiered at the Toronto Film Festival in 2016, then launched on the National Geographic TV Channel, serves to shed light on the translation procedures relative to genre-specific documentaries, where creativity as an instrument of access to scientific knowledge, and of access to heterogeneous audiences, is central to interlingual translation processes. Creativity is the emblematic manipulation tool and, in the context of this research, it acts within the parameters of the individualistic lowbrow model, mentioned in the section on the CCI in this study, where adaptation as creative practice is a translation strategy involving creative shifts produced by the cultural distance between the source and the target language of filmic texts. At the basis of the accessibility of audiovisual products are mechanisms of (re)creation designed to create functional products within the receiving cultures, and these “creative interventions” (in this issue, p. 127) in the context of translation are “acts of intercultural mediation” (*ibidem*).

The authors contributing to this issue have touched upon various facets and possible norms of translation as an accessibility device in cultural and creative sectors. With the diversity of the translation forms scrutinised, the collection of articles in this issue is marked by a considerable thematic variety. All contributions testify to the complex mechanisms circling translation and accessibility within the context of CCI and suggest the true potential for knowledge and research in a field where translation and accessibility are in dialogue with the aim of widening the horizons of CCI against a cultural and artistic background belonging to all citizens as human beings. The accessibility of the “Cultural and Creative Industries” provided through the most disparate translational methods and modes should be taken into account as part of academic modules in Translation, Interpreting, and Foreign Languages, since it represents a sub-field within Translation Studies and Audiovisual Translation, whose contribution is not merely theoretical, but also, and fundamentally, practical, given that the goal is to prepare qualified professionals: “universal access” translators of the Creative Cultural Industries’ products.

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