



BOOK OF ABSTRACTS

Artificial Intelligence and Audiovisual Translation

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Plenary Speakers

Multimodality, AI, and Translation: a review of the art and explorative outlook

John A. Bateman

Bremen University

As a field of inquiry multimodality has grown considerably over the past decade. In particular there have been substantial developments in both method and theory promising more effective analysis and going well beyond earlier, but still widely cited and used, models known since the 1990s. One by-product of these developments has been a theoretically derived openness to multiple methods -- the essentially semiotic foundations now offered for multimodality are pitched at a more fundamental level of abstraction that naturally supports engagement with methods of various kinds, particularly when pursuing empirical research. One source of methods currently much in the public eye is the area of generative AI and so, in this talk, I bring together recent theoretical dimensions for considering multimodality and the capabilities of several kinds of generative AI components, suggesting with examples how this combination can be made most effective. Following this, I turn to a potential imbalance in our current view of multimodality concerning artefacts and performances spanning different languages rather than different modalities. Whereas the latter has received very detailed attention, potential consequences of moving across (and within) distinct language systems are currently backgrounded. To conclude, therefore, I seek to open up discussion from the perspective of translation: what consequences does the co-presence or alternation of language systems have for multimodal accounts? And to what extent, and under what conditions, might the provision of multimodal accounts be beneficial for translation tasks?

Bionote

John Bateman (PhD in Artificial Intelligence, Edinburgh) has been professor of applied linguistics in the Faculty of Linguistics and Literary Sciences at the University of Bremen since 1999. His main fields of research range over computational linguistics (particularly natural language generation, discourse and dialogue), formal ontology, and the theory and practice of multimodality. He has published widely in all of these areas, including monographs on text generation, multimodality and genre, film, text and image, and an introduction to multimodality as a new discipline. Recent work focuses specifically on the semiotic foundations of multimodality and the use of empirical methods for their investigation, combining interdisciplinary studies drawing on eye-tracking, brain-imaging and corpus studies.

Disruptive Times: When AI Met AVT

Prof. Jorge Díaz-Cintas

Centre for Translation Studies (CenTraS), University College London

The rapid expansion of digital platforms and streaming services has intensified global demand for audiovisual content, placing new pressure on translation practices to respond to a wide range of linguistic and cultural contexts. Audiovisual translation (AVT) has long relied on technology, but recent advances in artificial intelligence are now reshaping the field in unprecedented ways. This presentation examines key developments at the intersection of AI and AVT, paying particular attention to emerging AI-driven tools that are redefining media localisation processes. It also addresses the growing unease among industry professionals and associations, who express concerns about quality, ethics, and the future of human expertise in an increasingly automated landscape.

Bionote

Jorge Díaz Cintas is Professor of Translation and founding director of the Centre for Translation Studies (CenTraS) at University College London. He is the author of numerous articles, special issues and books on audiovisual translation, including [*Subtitling: Concepts and Practices*](#) (with Aline Remael, 2021). A frequent speaker at international conferences and events, Jorge has offered consultant services to the European Parliament, European Commission, NATO, OONA, Deluxe and Netflix, among others. He is the Chief Editor of the series [*New Trends in Translation Studies*](#) and the recipient of the Jan Ivarsson Award ([ESIST](#), 2014) and the Xènia Martínez Award ([ATRAE](#), 2015) for invaluable services to the field of audiovisual translation.

Human–AI Interaction in Audiovisual Translation: Practices, Perceptions, and Industry Implications

Margherita Dore

Sapienza University of Rome

Over the past three decades, considerable scholarly and professional attention has been devoted to tracking and analysing evolving trends in translation and interpreting. Since 2013, the European Language Industry Survey (ELIS) has systematically monitored developments within both the industry and academia (<https://elis-survey.org/#about>). Its most recent report examines the emergence of machine translation (MT) and artificial intelligence (AI) tools, highlighting their widespread adoption and growing influence across professional and academic contexts (https://elis-survey.org/wp-content/uploads/2025/03/ELIS-2025_Report.pdf). In parallel, a number of studies have explored the use of computer-assisted translation (CAT) tools, MT, and AI technologies, as well as translators' attitudes towards these innovations (Tavares et al., 2023; Gordon, 2024; Farrell, 2025; Rivas Ginel and Moorkens, 2025). Riediger et al. (2023), in particular, investigate how human translation practices are adapting to the rapidly evolving technological landscape shaped by AI.

Against this backdrop, the present study seeks to contribute to the ongoing debate by analysing data collected through a survey designed to provide deeper insights into how professional translators integrate AI tools into their workflows. Although the survey targeted translators working across a range of specialisations, this paper focuses specifically on the responses provided by audiovisual translation (AVT) practitioners. Their contributions address key issues such as client-driven demands, individual attitudes towards AI, patterns of use and perceived impact on daily professional practice, the role of AI in non-translation tasks within AVT, and the application of AI in reverse translation processes. The findings offer a basis for reflecting on the current state and future prospects of audiovisual translation.

Bionote

Margherita Dore is Associate Professor of Linguistics at Università La Sapienza, Rome. Her research offers illuminating insights into the mechanisms and functions of humour in language. Her work focuses on the interplay between pragmatics, translation, and audiovisual media, examining how humour is constructed, negotiated, and reinterpreted across linguistic and cultural boundaries. She has published on dubbing, subtitling, and the challenges of rendering comedic effects in cross-cultural contexts. Dore's scholarship combines theoretical

rigor with applied analysis, contributing significantly to humour and translation studies. Her research advances understanding of humour as a complex, context-dependent communicative strategy in contemporary mediated discourse.

Who is dubbing now? AI, Workflows and Quality in Contemporary Dubbing

Frederic Chaume

Universitat Jaume I

Who is dubbing today -and does it still matter if the voice is human? As artificial intelligence rapidly enters the dubbing industry, long-established workflows are being reconfigured, challenged, and, in some cases, bypassed altogether. This talk examines the shifting landscape of AI-driven dubbing, drawing on market data, emerging workflows, and real-world examples to explore how synthetic voices, prompting strategies, and automation are redefining both process and product, while also creating new professional roles and opportunities. Beyond the hype, it questions what we now mean by “quality” in dubbing, and who gets to define it. To address this, the talk introduces a rubric for evaluating synthetic voices and presents experimental data on how these voices are assessed in practice.

Bionote

Frederic Chaume is a Full Professor of Audiovisual Translation at the Universitat Jaume I. He specializes in dubbing, subtitling, and media localization, and is widely recognized as a leading scholar in audiovisual translation studies. Chaume has authored and co-authored numerous influential books and over 100 academic publications in the field. He is also an Honorary Professor at institutions such as University College London. In addition to his academic work, he collaborates with the audiovisual industry and coordinates the TRAMA research group. His contributions have earned him several international awards for excellence in translation research and training.

Streaming in Flux - Subtitling Paradigms Shift

Serenella Massidda

Università di Chieti Pescara

In light of the worldwide transition from linear television to online streaming, this presentation explores the significant overhaul of media localisation procedures. The swift proliferation of video-on-demand platforms has altered the production, distribution and consumption of audiovisual content, normalising binge-watching, promoting the global success of non-English material, and exacerbating workflow demands.

The study provides an overview of current developments in subtitling trends. It examines the phenomenon of Transnational TV consumption along with the increasing reliance on English pivot templates for interlingual subtitling, the implications on translation creativity and compensation, and the emergence of new trends such as dialogue-only subtitles and ghost subtitles. The analysis delineates the extensive implementation of cloud-based services and automation in conjunction with industrial paradigms: while these tools improve productivity, they trigger major concerns over quality, authorship, working conditions, and the ethics of technology, AI included.

The research indicates that audiovisual translation is at a pivotal crossroads due to the fleeing of talent and scarcity of skilled professionals, which, coupled with technological advances, generates a perfect storm. Audiences will be instrumental in influencing decisions and propelling the agendas of streaming giants, and the field's sustainability will be contingent upon the persistence of quality standards.

Bionote

Serenella Massidda is Associate Professor of English Language and Translation at Università di Chieti Pescara, Italy. Her research focuses on audiovisual translation, with particular attention to subtitling, dubbing, and media accessibility. She is especially interested in the impact of streaming platforms on translation practices, including workflows, quality standards, and professional conditions. Her work also explores transnational television, fan practices, and the role of English as a pivot language in subtitling. She has published widely on contemporary developments in audiovisual translation and contributes to interdisciplinary debates on media localisation and digital cultures.

Translating Voice, Reframing Identity: AI, AVT and Gendered Discourses

Giuseppe Balirano

Università L'Orientale, Napoli

This paper investigates the role of artificial intelligence in audiovisual translation, with particular attention to how identity is reconstructed in AI-driven dubbing systems. Adopting a systemic functional and gender-oriented perspective, the study explores how AI technologies, rather than operating as neutral tools, reflect and rearticulate the discursive and ideological structures embedded in their contexts of production.

The theoretical framework draws on the notion of the "duality of technology" and on the concept of algorithmic bias, highlighting how automated linguistic systems may reproduce and amplify pre-existing inequalities, especially those related to gender. Within this framework, the paper builds on the concept of the *Manthropocene* (Balirano, 2023), understood as a discursive and historical paradigm through which male dominance and normative hierarchies continue to be reproduced.

The analysis is based on a case study drawn from RuPaul's *Drag Race*, focusing on AI-generated dubbing outputs. The findings reveal processes of semantic reduction, gender instability, and discursive incoherence. In particular, queer performative practices are recoded through reductive lexical choices and oscillating grammatical gender, while synthetic voice assignment contributes to a probabilistic and unstable gendering of the speaker that is not grounded in self-identification.

The result is a form of identity fragmentation in which the subject remains visible, but loses semiotic coherence and performative continuity. This fragmentation becomes especially evident from a multimodal perspective, where the lack of integration between language, voice, and embodied performance weakens the overall construction of identity.

The paper argues that AI dubbing actively participates in the construction of representability, reinscribing normative and binary models of intelligibility. For this reason, AI-driven audiovisual translation requires critical and interdisciplinary scrutiny, integrating linguistics, gender studies, and discourse analysis in order to address its broader ethical and semiotic implications.

Bionote

Giuseppe Balirano is Full Professor of English Linguistics and Translation at the University of Naples "L'Orientale", Italy, and President of the Italian Association of English Studies (AIA). His research lies at the intersection of applied linguistics, audiovisual translation, and discourse analysis, with a focus on identity in media texts. His interests include gender and queer linguistics, media discourse, and AI in language practices. His work examines how language constructs social identities across audiovisual modes and how technologies reproduce ideological biases. He has published widely in international journals and edited volumes.

Artificial Intelligence and Audiovisual Translation Conference

With the special participation of

The AI Dubbing Specialist: Evaluation, Troubleshooting, and Creative Decision-Making

Dr Giselle Spiteri Miggiani
University of Malta, Msida, Malta

This workshop offers a practical "taster" of the AI Dubbing Specialist role, bridging the gap between machine efficiency and cultural and emotional resonance. Through tool demonstrations and group exercises, participants will deconstruct the creative and technical layers of AI-driven dubbing. Using a "forensic" framework—covering voice synthesis production, technical audits, and holistic quality metrics—we will explore how high-quality output remains dependent on the expert judgment, linguistic sensitivity, and creative insight of trained language and translation professionals.

Bionote

Giselle Spiteri Miggiani, PhD, is a tenured Senior Lecturer in the Department of Translation, Terminology, and Interpreting Studies at the University of Malta. She is also a professional audiovisual translator and adapter of media content since 2006, specialized mainly in dubbing, and has worked on numerous productions broadcast on RAI and Mediaset. She is invited regularly as a guest speaker, trainer, and visiting lecturer at other universities across Europe and delivers consultancy and training to EU institutions and global leading media localization stakeholders. Apart from her global-oriented research on dubbing (quality assessment, script adaptation techniques, English-language dubbing, and cloud dubbing technologies), her current work also focuses on the development of audiovisual translation and accessibility in Malta's media and cultural sectors. Her initiatives include projects aimed at enhancing inclusivity through the provision of subtitles for media content and inclusive audio descriptive guides for the visual arts and cultural spaces. She is the founder and principal investigator of the IAM Research Lab which is dedicated to advancing Inclusive Arts and Media in Malta. She authored the book *Dialogue Writing for Dubbing – An Insider's Perspective* (Palgrave Macmillan, 2019), among other journal articles and book chapters.

Multimodal Repair as an Analytical Category in AI-Assisted Audiovisual Translation: Examples from Korean Dramas

Maria Grazia Sindoni

University of Messina

Recent research on artificial intelligence in audiovisual translation has highlighted the growing role of multimodal integration in translation workflows, corpus design, and speech-to-text translation models. At the same time, AI-enhanced AVT has been discussed as a key resource for the global dissemination of screen media, while continuing to raise questions about cultural nuance, affective resonance, and the limits of automated subtitling (Díaz-Cintas & Mignani, 2019; Li, 2025). Yet much of the current discussion remains primarily computational, focusing on multimodal datasets, speech recognition, speech-to-text translation, and fine-grained multimodal tagging (Anwar et al., 2023; Guan et al., 2025), rather than on how subtitle output is experienced when meaning is distributed across dialogue, prosody, gesture, gaze, silence, music, and culturally marked forms of address.

This paper introduces *multimodal repair* as an analytical category for examining those moments in which AI-assisted subtitling preserves propositional content while attenuating relational, affective, and culturally indexed meaning. The proposal emerges not only from ongoing work on multimodality, but also from sustained engagement with Korean drama as a viewing practice. Korean dramas offer a particularly revealing case because interpersonal relations, emotional calibration, and character positioning are often conveyed through honorifics, kinship terms, shifts in speech level, and a subtle multimodal orchestration of speech, gaze, posture, rhythm, and soundtrack (Kress, 2010).

Drawing on selected examples from Korean dramas, the paper shows how AI-assisted subtitle output may reduce honorific contrasts, weaken affective restraint, and obscure shifts in relational stance. In such cases, the problem is not simply lexical inaccuracy, but misalignment between the subtitle and the multimodal configuration of the scene, with possible consequences for viewer processing and reception (Massidda & Casarini, 2017; Messerli & Locher, 2024). *Multimodal repair* is therefore proposed as a category for identifying and describing translational interventions that restore multimodal coherence and intercultural intelligibility. In this perspective, human intervention in AI-assisted AVT is reconceptualized not as mere correction, but as multimodal and relational mediation, extending current debates on creativity and cultural transfer in audiovisual translation (Rizzo & Spinzi, 2023).

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Bionote

Maria Grazia Sindoni is Full Professor of English Linguistics and Translation at the University of Messina, Italy. Her research focuses on multimodal discourse analysis, pragmatics, and digital communication. She is particularly interested in how meaning is constructed across verbal and visual modes in online environments, including social media, digital storytelling, and audiovisual texts. Her work also explores identity construction, participation, and interaction in digitally mediated contexts. She has published extensively in international journals and volumes, contributing to research on multimodality, discourse analysis, and media communication.

AD (Audio Description) and AI: For Good or Ill?

Joel Snyder

President of Audio Description Associates

Audio Description is a translation of images to words — the visual is made verbal — and has been shown to provide access to theater and the wide range of media and other art forms (television, film, dance/opera, museums) that comprise any culture. Using words that are succinct, vivid, and imaginative, audio describers convey the visual image from theater and other art forms that is not fully accessible to a significant segment of the population (more than 40 million Americans experience significant vision loss - American Foundation for the Blind, 2019).

The rapid, worldwide growth of audio description for streaming video, in particular, has resulted in a great increase in opportunities for writers of audio description in a range of languages. Freelance writers for media projects can be based anywhere in the world.

The presentation topics include:

- 1) audio description history and theory
- 2) the "Four Fundamentals of Audio Description" ©
- 3) active seeing/visual literacy-developing skills in concentration and observation
- 4) the art of "editing" what you see
- 5) vivid language: "The Visual Made Verbal"TM
- 6) "Speak the speech, I pray you"--using the spoken word to make meaning

Dr. Snyder will emphasize the importance of accessibility for people with disabilities and the inclusion of people with disabilities in the development of audio description.

As time allows, all participants will have the opportunity to draft audio description for selected video excerpts and share them with other participants.

Bionote

Dr. Joel Snyder is known internationally as one of the world's first "audio describers," a pioneer in the field of Audio Description, a translation of visual images to vivid language for the benefit, primarily, of people who are blind or have a vision impairment: the visual is made verbal—and aural, and oral. Since 1981, he has introduced audio description techniques in over 40 states and 65 countries and has made hundreds of live events, media projects and museums accessible. In 2014, the American Council of the Blind published Dr. Snyder's book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*, now available in Braille, as an audio book voiced by Dr. Snyder, in screen reader accessible formats, and in seven languages: English, Polish, Russian, Portuguese, Spanish, Chinese, and Italian. Dr. Snyder is the President of Audio Description Associates, LLC (www.audiodescribe.com) and is the Founding Director Emeritus of the Audio Description Project of the American Council of the Blind (<https://adp.acb.org>).

**Artificial Intelligence and Audiovisual Translation
Conference**

Paweł Aleksandrowicz
Maria Curie-Skłodowska University

Reception study: how young viewers perceive subtitles in different modalities – AI-generated, post-edited, and human translation.

The adoption of AI machine translation has been a central theme in the discussions within the AVT community, and yet very little is known about viewers' reception of AI-generated translations since only a few scientific studies have delved into the matter so far. This presentation paper strives to broaden the knowledge on this topic. Following a previous study by Guerberof Arenas, Moorkens and Orrego-Carmona (2024), it investigates the reception of subtitles in different modalities – human subtitles, AI-generated subtitles, and post-edited subtitles – using a questionnaire to measure comprehension, cognitive effort, narrative engagement, narrative presence and sympathy/empathy towards film characters, and to enquire about the perceived translation quality. However, it introduces several key changes into the previous experiment. The video material is a full story (a short feature), not a film fragment. The language pair is French-Polish, and any French speakers were excluded from the experiment to ensure that the participants rely on the subtitles during the screening. The focus group consists of 120 people aged 18-25, since they are likely the most exposed to AI-translated videos among adults. The AI subtitles were generated from a time-coded French-language template using the Subtitling Assistant in EZTitles, which employs DeepL's large language model. The post-editor received both the template and the AI subtitles. Unlike in the previous study, unlimited post-edition was not allowed – there was a time constraint. The translator who prepared the translation from scratch measured their time, and the post-editor had to edit the AI-generated text in a fraction of that time. The aim was to verify whether post-editing can indeed increase productivity without compromising translation quality and affecting reception.

The study was financed from a research grant awarded by the National Science Centre of Poland.

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Paweł Aleksandrowicz, Ph.D., is an Assistant Professor at the Department of Applied Linguistics, Maria Curie-Skłodowska University in Lublin, Poland, where he is responsible for the audiovisual translation teaching programme. He works with almost all types of AVT, including audiodescription, SDH and game localisation, but his main interests include film translation in the form of subtitles and voice-over.

Bina Xie
Hong Kong Baptist University

Audience reception of automatic subtitles on Bilibili in terms of comprehensibility and satisfaction: A pilot study on educational videos of Crash Course

Bilibili has become famous as a video-sharing platform in China, attracting a growing number of visitors. Outside of the videos created by uploaders themselves, an increasing number of videos in different languages are being uploaded to Bilibili. Starting from 2022, the platform announced that its automatic translation services could be used for free to offer a solution to the language barrier. Previous research has tested the impact of machine-translated subtitles on users' reception in Technology, Entertainment, and Design (TED) and Massive Open Online Courses (MOOCs) (e.g., Hiraoka & Yamada, 2019; Hu et al., 2020). Limited attention has been given to reception on automatic subtitles on video-sharing platforms. This research is a pilot study investigating audience reception of educational videos with automatic subtitles from English to Chinese Simplified, in terms of comprehensibility and satisfaction. A total of 22 Chinese users of the video platform was invited to watch three educational videos of Crash Course with automatic subtitles on Bilibili and finished an online questionnaire, answering questions about their demographic information, comprehension response and satisfaction feedback. The pilot study shows that although the response accuracy on comprehension is not high, with only one video getting 70% accuracy, participants held a positive attitude towards the automatic subtitles they watched in terms of comprehensibility.

They were also satisfied with these subtitles. This study highlights the necessity for enhancing automatic subtitles' performance in comprehensibility as audience may not be aware of the wrong information they get. The findings also provide some insights into the future development of the automatic subtitling on online video sharing platforms.

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Bina Xie is currently a PhD student at the Department of Translation, Interpreting and Intercultural Studies, Hong Kong Baptist University. Her research interests reside primarily in machine translation in Audiovisual Translation (AVT), especially subtitling. She attended and gave

a presentation in Machine Translation Summit before, regarding the relevant topic. She has also developed a strong interest in multimodality and the use of AI tools in the subtitling workflow.

Valentina Di Francesco (University of Ferrara)
Angela Sileo (San Raffaele Open University of Rome)

ReMAPping Audience Studies in the AI Era: Audience Reception and Perception in the Italian scenario

The rapid advancement of Artificial Intelligence (AI) in Audiovisual Translation (AVT)—particularly

Through face- and mouth-swapping technologies—poses significant challenges to Italy's renowned dubbing tradition.

The ReMAP project (Reception, Media, Audience, Perception) adopts mixed-methods (i.e., AudioVisual Thinking Tables (AVTTs), focus groups, interviews, and surveys) to investigate audience reception and perception of AI-driven dubbing within the Italian AVT landscape. The overarching project addresses four key research questions:

(RQ1) Will AI-driven dubbing be embraced by local audiences?

(RQ2) Will it replace studio-based dubbing or simil sync?

(RQ3) Is acceptance genre-dependent?

(RQ4) Do economic motives play a role?

Our hypotheses predict gradual acceptance (H1), initially among younger viewers more exposed to AI-generated audiovisual content (H2), slowly extending to both scripted and unscripted genres (H3), and dependent on free access (H4). Within ReMAP, the sub-project presented in this abstract proposal is called ReTAP (Reception, Translation, Audience, Perception) and focuses on audience perception of AI-dubbed interviews from the 2024 edition of *Ballando con le Stelle* (2005-), the Italian adaptation of *Strictly Come Dancing* (2004-). This marked Italy's first use of AI dubbing in mainstream television: the Turkish contestant spoke Italian live with his natural accent, while pre-recorded interviews featured AI dubbing, promptly highlighted by jury member Selvaggia Lucarelli.

Building on Chiaro and Bucaria (2007) and Antonini and Chiaro (2009), our study intersects with recent work by Spiteri Miggiani (2025), Ahmad et al. (2025), and Di Francesco and Sileo (2025). Through semi-structured online interviews with lay audiovisual users (convenience sampling), we explore:

(1) awareness of AI-dubbed content,

(2) perceptual differences across users, and

(3) attitudes toward this phenomenon.

Participants watch both AI-dubbed and simil-synched clips from *Ballando con le Stelle*, and their responses are analyzed thematically (Braun & Clarke, 2006). Preliminary findings are expected to reveal patterns in how dubbing quality is perceived, how it is received, and AI features recognition.

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Valentina Di Francesco is a post-doc research fellow in English Language, Translation and Linguistics at the University of Ferrara, Humanities Department. She is currently working on the project “IN-CLA – Didattica inclusiva per l’apprendimento dell’inglese L2 attraverso tecnologie audiovisive e linguaggi specialistici”; her previous research grant was within the DIETALY PRIN project on tourism communication and translation. She obtained a PhD in Translating, Interpreting and Interculturality (Forlì, University of Bologna), with the thesis *Audience Attitudes towards the Simil Sync Technique: a Pilot Study*. One of her latest works on simil sync is “Voices from conflicts: Voiceover and simil sync in Italian television news reports”. *LCM*, 11(2), 123–143. In September 2025, she also presented “Voice-over styles and vocal performances in Italian Television Newscasts: Analysing Audiences’ Attitudes” at the international conference *Translation, Interpreting and Culture: Translators, Interpreters, and Society*, organised at the Dep. of English and American Studies, Matej Bel University in Banská Bystrica (Slovakia). Her interests are Audiovisual Translation, Perception and Reception Studies, Tourism Studies and Media Studies.

Angela Sileo is a Tenure-Track Researcher at San Raffaele University of Rome, where she teaches English Language and Linguistics. She also teaches English to DHH and hearing

people at the BA course in "Interpretariato e Traduzione in LIS e LIST" (Statale and Bicocca Universities). She worked as a Post-Doc Research Fellow at the University of Milan (Statale) with a project on EFL teaching and accessibility and has just published her third monograph, entitled "Accessible EFL Teaching: Introducing DIDAT (Deaf-Inclusive DAT)". She holds a PhD in Humanities (Tor Vergata University of Rome, 2016), where she completed a master's degree course in Literary and Film Translation (2011) and where she taught English Language and Translation at BA and MA levels. She is a member of the International Research Group EFL DHH (English as a Foreign Language for Deaf and Hard of Hearing) and of the Research Group IRGORD (Italian Research Group on Restoration Drama).

Sveva Zafferi
University of Galway

Rewriting the script for Audiovisual Translation Training: a pilot study on AI-enhanced subtitling tasks.

Research into the teaching and learning of Audiovisual Translation (AVT) has expanded over recent decades, as scholars and universities have increasingly recognised AVT's pedagogical potential not only for professional translator training, but also for the development of highly transferable skills. Recent technological advances are now reshaping AVT practice, with translators engaging with AI-driven tools and post-editing machine-generated outputs. While such technologies have been swiftly adopted in professional contexts, their pedagogical integration remains underexplored, particularly in relation to student-centred learning models and lesser-taught languages.

This presentation reports on the design and emerging findings of a pilot study investigating the integration of Automatic Speech Recognition (ASR) for the transcription of scripts, Machine Translation (MT), and post-editing of MT-generated subtitles in a 12-week AVT-focused course delivered to final-year BA students of Italian as a Foreign Language at the University of Galway. The study aims to investigate how integrating AI can support the development of linguistic and translation competence, AI literacy, and critical-thinking skills while exposing students to affordances and limitations of using AI in translation.

Methodologically, the study adopts a mixed-methods design combining questionnaires and focus groups to examine students' learning experiences and perceptions of AI-enhanced AVT tasks. In addition, the study pilots a self-efficacy scale on AI literacy applied to AVT, designed to capture students' perceived competence, and critical awareness when interacting with AI tools and outputs.

Preliminary findings suggest that AI-enhanced AVT pedagogy promote reflective, ethically informed engagement with AI when embedded within student-centred learning models. The study contributes to ongoing debates on the pedagogical integration of AI in AVT and translation education, offering practical recommendations for designing courses that prepare students for a rapidly evolving professional landscape, while maintaining a balance between technologies and human creativity, judgement, and critical thinking.

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Sveva Zafferi is a PhD student in Translation Studies at the University of Galway, Ireland. Her research project, funded by Research Ireland under the Government of Ireland Postgraduate Programme, investigates the integration of artificial intelligence tools in audiovisual translation education to enhance student learning experience and critical engagement. She teaches Italian language, translation, and audiovisual translation, working with a wide range of learners, from primary-school to mature students, both online and in-person contexts.

Eleni Tziafa
University of Athens

Teaching Subtitling with AI in Mind: Post-Editing Game Trailers to Foster Critical AVT Competence

By repositioning AI-generated output as a didactic object for critical analysis rather than a production shortcut, this study presents a pedagogical case study on the integration of automated workflows into the translation classroom. The research is based on an undergraduate “Translation: Theory and Practice” course in which students worked on the subtitling of a French videogame trailer (*Clair Obscur*) using an initial machine-generated Greek version as a starting point. The choice of a videogame trailer as training material is deliberate, as it constitutes high-stakes promotional content within the media industry, where subtitling decisions directly influence brand identity and audience engagement.

Rather than evaluating AI performance in isolation, the task was designed to highlight the limits of automated fluency when confronted with functional constraints alongside audiovisual and narrative elements. Students were asked to identify and categorise errors in the AI output through structured error tables, to produce a function-oriented version suitable for trailer subtitles, and to justify their decisions through brief reflective commentaries grounded in functionalist principles (Skopos). While AI systems often generate grammatically fluent segments, analysis of student work reveals recurrent mismatches between surface correctness and audiovisual functionality, particularly in narrative cohesion, rhetorical escalation, naming consistency, and videogame-specific world-building cues.

Methodologically, the study combines qualitative examination of student error taxonomies with thematic analysis of reflective rationales, focusing on decision-making related to rhythm, register, tense, and audience impact. Within this framework, the task contributes to students’ AI literacy in audiovisual translation, enabling them to critically assess AI output within AI-enhanced, cloud-based subtitling workflows.

This paper argues that AI integration in AVT curricula works best by prioritising critical agency and professional responsibility over automation. In this sense, AI becomes a means for the professionalisation of future subtitlers rather than a substitute for human expertise, aligning pedagogy with the ethical and creative challenges reshaping audiovisual translation.

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Eleni Tziafa is an Associate Professor at the Department of French Language and Literature of the National and Kapodistrian University of Athens, specialising in translation, corpus processing, and digital media. She teaches translation theory and practice, translation technologies, audiovisual translation, and research methodology. She has extensive professional experience in translation, editing, and subtitling, and is actively involved in projects related to language resources, corpus-based tools, and translation technologies. Her research interests focus on the translation process, audiovisual translation, language technology, and the use of Artificial Intelligence and Large Language Models (LLMs) in translation and translator training. She regularly participates in international conferences and scientific committees and is a member of the Hellenic Society for Terminology and the Hellenic Society for Translation Studies.

Dr Katerina Gouleti
Aristotle University of Thessaloniki

“Learning with and against the Machine: AI-Enhanced Didactic Audiovisual Translation in the Classroom”

This paper examines how Artificial Intelligence (AI) is transforming didactic audiovisual translation (DAT) in the classroom and asks what is gained, and what is put at risk, when learners work side by side with machines. DAT has already been shown to foster linguistic accuracy, multimodal awareness and learner engagement through subtitling, dubbing, SDH and audio description tasks. Building on this work, the paper investigates how AI can be woven into these activities not as a shortcut to ready-made products, but as a catalyst for critical reflection, creativity and AI literacy.

The study presents a series of classroom-based activities in which students use AI-driven tools (automatic speech recognition, machine translation, text-to-speech and generative assistants) to support subtitling, creative dubbing and audio description in a foreign-language context. AI is positioned not as an invisible engine that produces “ready-made” translations but as a visible object of analysis: students are asked to interrogate errors, stylistic choices, accessibility issues and cultural biases and to post-edit or overwrite AI output. The paper adopts a mixed-methods approach that combines task-based observation with learner questionnaires and reflective commentaries to examine how AI-assisted DAT affects linguistic performance, sense of autonomy and critical awareness.

Findings suggest that, when embedded in carefully scaffolded sequences, AI-enhanced DAT can support experiential learning, increase exposure to authentic multimodal input and stimulate metalinguistic discussion, while also raising students’ awareness of issues such as hallucinations, opacity, copyright and data/voice ownership. At the same time, the data highlight significant dangers: over-reliance on AI, dilution of translation decision-making and difficulties in recognising misleading or biased output. The paper argues for a pedagogy of “guided augmentation” in AVT, in which AI is harnessed to enhance creativity, accessibility and inclusion without eroding human agency, professional competence or ethical responsibility.

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Dr Katerina Gouleti holds a PhD with distinctions on Audiovisual Translation from the School of English, Aristotle University of Thessaloniki. She is currently working as a faculty member at the Department of Translation and Intercultural Studies (School of English, AUTH) where she has been offering courses at undergraduate and postgraduate level since 2006 in the field of Audiovisual Translation and Translation of General and Specialized Texts. As a researcher, she has participated in EU funded projects on audiovisual translation and reception studies [“Implementing Audiovisual Media in education: Evaluation and application of eye tracking data.”(EDULLL 34)]. As a professional translator and subtitler she has collaborated with several institutions, festivals and subtitling companies. Her research interests and publications revolve largely around audiovisual media and translation within the scope of intercultural studies and teaching.

Alejandro Bolaños García-Escribano
UCL Centre for Translation Studies, United Kingdom

Revisiting Competence and Professional Skills in Audiovisual Translation Education in the Age of Generative Artificial Intelligence

Few would deny that the rampaging growth of generative AI tools and, more importantly, the democratisation of large language models (LLMs) such as ChatGPT or Gemini, among others, have heavily impacted the language and translation industries. These changes, fuelled by a quick integration of existing automation technologies such as speech recognition and machine translation promote greater automation and an increasing drive for productivity and cost-time effectiveness (Slator 2025). From a scholarly point of view, however, they point towards a yet another technology-led turn in our discipline (Granell & Chaume 2023).

Against this backdrop, educators have been very quick at reacting to the new and pressing demands of AI use (and misuse) in industry and reflected on what this means for the training of the future generation of language and translation professionals (see Cui et al. 2025; Penet et al. 2026). Generative AI urges us to reflect on the teaching of audiovisual translation (AVT) – hereby understood as a macro discipline subsuming revoicing, subtitling and accessibility practices. For instance, Orrego-Carmona (2026) analyses current workflows and common work files (e.g. subtitle templates) in the subtitling industry and explains that certain processes, such as text-timing, are being adjusted with the use of automation tools (see also Bolaños-García-Escribano 2023; Bolaños-García-Escribano & Declercq 2023). Practices such as dubbing, traditionally considered more dormant in their integration of automation technology, have also witnessed a recent drive towards further automatic process (see Baños 2023).

Arguably, these developments pose questions as to what content trainees are being exposed to and what skills they are being trained in. In response to well-established (translation) competence frameworks such as the EMT (EMT Board 2022), some AVT scholars have recently attempted to redefine competences and skills for 21st-century AVT professionals (see, for instance, Díaz-Cintas & Massidda 2025). Yet discussions on how AI affects AVT training remain superficial and fail to address a fundamental question – how can we redefine AVT competence and skills in the wake of AI-led automation? In this presentation, I would like to create a (arguably safe) space for reflection on what makes a trainee competent in AVT and which professional skills the future generation of AVT practitioners will need to remain competitive.

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Dr Alejandro Bolaños García-Escribano is Associate Professor in Audiovisual Translation at the Centre for Translation Studies, University College London (UCL), UK. He is a Senior Fellow of the Higher Education Academy (SFHEA) as well as a Member (MCIL) and Chartered Linguist (CL) of the Chartered Institute of Linguists (CioL). He currently serves as Editor for *The Interpreter and Translator Trainer* (Taylor & Francis), where he previously was an Associate Editor (2021-2024). He also worked as a Book Reviews Editor for *Hikma* (UCOPress) between 2020 and 2025. He has co-edited special issues for translation journals such as *The Translator and Interpreter Trainer* (2021), *Transletters* (2023) and *Parallèles* (2024) and is co-editor of *Inclusion, Diversity and Innovation in Translation Education* (UCL Press 2024) and author of *Practices, Education and Technology in Audiovisual Translation* (Routledge 2024).

Annalisa Sandrelli

Università degli Studi Internazionali, UNINT

Annalisa.Sandrelli@unint.eu

Respeaker training for language professionals: an experimental study

The last few years have seen a growing demand for accessibility services, including live subtitling. Respeaking for live subtitling relies on speech recognition software to convert a spoken output into a written output, either in the same language or from one language to another. Both intralingual and interlingual respeaking are extremely challenging (Szarkowska et al 2016, 2017) and recent research projects, such as SMART (*Shaping Multilingual Access with Respeaking Technology, 2020-2022*) and SMART-UP (2023-2024), have tried to address a key question, i.e., how to harness the existing expertise of language professionals to support the acquisition of respeaking skills. In the SMART project 51 language professionals with extensive experience in translation, interpreting and/or pre-recorded/live subtitling took part in a 25-h upskilling online course. They were then tested in both intralingual and interlingual respeaking (from French, Spanish and Italian into English and vice versa) across 3 live subtitling scenarios, i.e. a fast source language monologue (speed), an interview with scripted questions and spontaneous answers (planned/unplanned), and a dialogue with overlapping speakers (multiple speakers). All the intralingual test data are being analysed in a Phd project (Carbutto, on-going), but in the present study only the subtitles produced in the “speed” condition by the 16 Italian native speakers in SMART are considered. In January 2023 the same intralingual test (“speed”) was administered to another cohort of Italian language professionals - 16 members of AITI (Italian Association of Translators and Interpreters) - at the end of a face-to-face “crash course” (9 hours split over 2 consecutive days) held at UNINT University. The present paper compares the results obtained by the two groups in terms of accuracy (NER model, Romero-Fresco & Martínez) and takes into account the information on the subjects’ professional backgrounds (collected via pre-experiment questionnaires) and the post-experiment data on perceived difficulties, strategies and errors. The aim of the study is to shed further light into the role of prior expertise in the acquisition of such a complex technique for live subtitling, and to provide useful teaching indications in relation to course delivery mode (online vs face-to-face).

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Prior to joining UNINT as a Lecturer in English, **Annalisa Sandrelli** taught in Trieste and Bologna/Forlì, and was *Marie Curie* TMR Fellow and Lector in Italian at the University of Hull. She is a member of EST, ESIST, AIA and ESSE, and she is Associate Member of GALMA (Galician Observatory for Media Accessibility). In relation to live subtitling, she was International Co-Investigator in the ERSC-funded *SMART* project (Shaping Multilingual Access with Respeaking Technology, 2020-2022) and in the follow-up *SMART-UP* project. She has published widely on corpus-based interpreting studies, audiovisual translation, EU English, and Computer Assisted Interpreter Training (CAIT). Her most recent publications on AVT include a contribution on cloud subtitling and training (*TEXTUS* 27, 2024), a chapter on integrating ASR and MT tools into cloud subtitling workflows (in Peng & Huang, eds., 2024) and a paper on using ASR tools for automatic subtitling (*Journal of Audiovisual Translation* 7, with Elena Davitti et al., 2024).

David Orrego-Carmona

University of Warwick, UK / University of the Free State, South Africa

Teaching Audiovisual Translation in Times of GenAI: Module Design, AI Workflows, and Career Futures

The integration of generative artificial intelligence into audiovisual translation (AVT) workflows is reshaping not only professional practice but also the conditions under which we train the next generation of subtitlers. This presentation documents and reflects critically on postgraduate subtitling education, examining how it has evolved in response to accelerating GenAI adoption across the media localisation industry.

The presentation addresses three interconnected questions: How do we equip students with sustainable professional competences when industry workflows are in rapid flux? How can module design balance technical skill development with critical literacy about automation and augmentation? And what new opportunities do AI-powered processes, from automatic speech recognition and neural machine translation to quality estimation and synthetic voice, open for pedagogy itself?

The module integrates AI tools directly into assessed subtitling practice, asking students to engage critically with automated outputs, develop translation and media localisation briefs that account for platform and audience constraints, and reflect on their own positioning within an increasingly automated production chain. Career development is embedded structurally: students explore roles as subtitlers, project managers, and quality controllers in AI-assisted environments, situating their choices within broader debates about labour, access, and equity.

Central to this approach is a commitment to professional agency. Rather than positioning AI as a neutral tool or an inevitable force to which subtitlers must simply adapt, the module encourages students to critically evaluate the implications of algorithmic mediation for their own practice and for the audiences they serve. By engaging with questions of authorship, quality, and responsibility in AI-assisted workflows, students develop not only technical competence but also the capacity to make informed, values-driven decisions about when and how to deploy AI tools. This foregrounding of agency is understood as a professional and ethical imperative: in a landscape where automation risks de-skilling and disempowering translators, preparing students to advocate for their expertise, and for the communities whose communication needs depend on it, becomes a core pedagogical goal.

The presentation concludes by proposing an agenda for AVT pedagogy that moves beyond the question of *whether* to include AI tools towards a more productive question: *how* AI-powered processes can become sites of critical, creative, and professionally meaningful learning, preparing students not just to adapt to change, but to participate in shaping it.

Bionote

David Orrego-Carmona is a Reader-Associate Professor at the University of Warwick and a Research Associate at the University of the Free State (South Africa). His research focuses on the intersection of translation, technology and user behaviour, examining how technological advances empower individuals to become volunteer and professional translators whilst reshaping the translation profession. Using qualitative and quantitative research methods, his work explores the societal affordances and implications of translation and technologies. Ranging from the reception of subtitled content to the implementation of machine translation, David's research aims to provide more evidence to understand the role of translation and intercultural communication in globalised/transnational societies.

He serves as treasurer of ESIST (European Association for Studies in Screen Translation), associate editor of Translation Spaces and deputy editor of JoSTrans (Journal of Specialised Translation).

Giulia Bencini (University of Bologna, Forlì Campus)
Martina Pucci (Ca' Foscari University of Venice)

Assessing the effects of ASR-generated captions in an educational setting: a mixed methods study with L2 speakers of English

Recent developments in Artificial Intelligence have resulted in an increased use of captions generated by automatic speech recognition (ASR) systems in higher education to support students during lectures delivered in a language different from their native one (Chan et al., 2019). This AVT mode is often presented in display formats that diverge from guidelines for intralingual subtitles (BBC, 2025; Netflix, 2025) and contains errors that may disrupt language processing and comprehension (Romero-Fresco & Fresno, 2023). To date, only a few studies have investigated the effects of different display formats on language processing and comprehension (Berke et al., 2019; Chan et al., 2019; Nacimiento-García et al., 2024). This motivates further investigation on the topic with different methods, both in controlled environments and naturalistic settings, to ultimately inform the development of guidelines for automatic captions that effectively support language processing and access to content.

To this purpose, we conducted a mixed-methods quantitative and qualitative study comparing the effects of different AVT modes on content comprehension among L2 speakers of English. Twelve native speakers of Italian (intermediate and high-proficient in English) watched a 9-minute lecture in one of three conditions (no subtitles, intralingual subtitles, automatic captions) while their eye movements were monitored. They subsequently answered ten comprehension questions and then completed a questionnaire with questions that asked for participants' opinions on the use of automatic captions in educational settings including their display format preferences. Behavioral results showed lower comprehension scores for participants who viewed the lecture with automatic captions than those who had either no subtitles or intralingual subtitles. A preliminary analysis of the eye-tracking data revealed greater pupil dilation for the viewers of automatic captions. These findings are consistent with participants' questionnaire responses, potentially suggesting that textual errors and the incremental, word-by-word display format increase cognitive load and attentional demands.

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Martina Pucci is a recent PhD graduate in Linguistics from Ca' Foscari University of Venice (Italy). Her doctoral research evaluated the robustness of Automatic Speech Recognition (ASR) systems in real-world settings, with a focus on their role in aiding language processing and access to information. Employing behavioral and online methods such as eye-tracking, her work also examined how ASR-generated captions support speech processing and language comprehension among intermediate and highly proficient speakers of English as an L2/lingua franca. Her research has gained national and international visibility through presentations at major conferences in the fields of Universal Design, Audiovisual Translation, and Psycholinguistics. Her broader research interests include psycholinguistics, bilingualism, and the cognitive mechanisms underlying the acquisition and comprehension of first and second languages. She is particularly interested in exploring how the use of digital tools can foster access to information for all users.

Giulia Bencini is Associate Professor of English Language and Linguistics at the University of Bologna, Forlì Campus. Her research interests are in the acquisition and use of English as a first, second, or additional language; cognitive construction grammar and usage-based approaches to language; cognitive approaches to interpreting studies; theories, data and methods in psycho-neuro-linguistics; universal design and inclusive communication; inclusive education; disability discourse. Her work has appeared in leading international journals such as *Cognition*, *Cortex*, *Journal of Memory and Language*, *Neuropsychologia*, and *Journal of Neurolinguistics*. Her recent book, *Structural Priming in Sentence Production* (2025, Cambridge University Press, Elements in Psycholinguistics Series), expands the experimental toolkit for exploring mental representations of language beyond traditional acceptability judgments.

Frederike Schierl
Tampere University

Through the consumer's lens: Investigating the reception of human-translated and machine-translated subtitles in an educational context

In today's society, education is key to being and remaining competitive in a globalised world. While the access to educational videos on the Internet has become easier than ever and provide an important source of information in today's learning context (see Persike 2020), the availability of educational videos does not automatically make them accessible. With the rise of such available audiovisual material, the need for more audiovisual translation has risen, too. This applies particularly when the material comes in a language the user does not fully master. Subtitling has proven to be a crucial, yet efficient aid to make such content accessible.

However, with the ever-growing amount of material to be translated, other resources than human professional subtitlers are needed. Therefore, the interest in how machine translation can support the workflow is growing (see e.g., Bywood et al. 2017, Sandrelli 2024).

Studies by Hu et al. (2020) and Tuominen et al. (2023) show that machine-translated subtitles have great potential, meanwhile Koponen et al. (2021) point out that that quality concerns remain.

This presentation presents the results of a recently finished PhD project, investigating the reception of human-translated and machine-translated subtitles. Languages of investigations were Finnish, English, and German.

The focus of two consecutively conducted reception studies was to investigate the interplay between attention allocation, cognition, and personal preferences, based on the concept of the 3 Rs (Gambier 2009). A self-designed information recall questionnaire, the NASA Task Load (NASA 2006), the User Experience Questionnaire (Laugwitz et al. 2008), and eye-tracking were used to measure reception on these several levels.

The results show that participants prefer human-translated subtitles when they are available, but machine-translated subtitles can be a viable interim solution, while not being more distracting than human-translated subtitles. Therefore, machine-translated subtitles offer great potential for the future, but they also come with their limitations, especially when it comes to quality.

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Frederike Schierl is M.A. in Translation Studies (Saarland University and Johannes Gutenberg University, Mainz, Germany). She is currently a doctoral researcher at Tampere University, Finland. The topic of her dissertation is the reception of human-translated and machine-translated subtitles (started in 2022). Her main research interests are accessibility, audiovisual translation (with a focus on subtitling), and machine translation.

Łukasz Bogucki
University of Lodz

From technological through audiovisual to GenAI: toward a new turn in translation studies?

The groundbreaking phenomenon that is Generative Artificial Intelligence (GenAI) has permeated the practice of translation before translators and researchers could fully appreciate the ramifications. It's only been three years since ChatGPT was made public, but GenAI is already the talk of the town, not only in language industry. The aim of the presentation is to research the feasibility of an upcoming GenAI turn in translation studies from a paradigmatic, conceptual and methodological perspective.

The paper will briefly explore the notions of translation turns (Snell-Hornby 2006), paradigms (Pym 2009) and memes (Chesterman 1997, Schjoldager 2020), with particular emphasis on the recent shifts, viz. technological (Cronin 2010) and audiovisual (Chaume 2012). The different technologies of machine translation and computer-assisted translation will be touched upon to contrast their performance, applicability and social impact with that of GenAI-driven (audiovisual, specialised and general) translation. Hybrid translation, utilising a combination of several methods for the sake of optimal quality and efficiency, will be mentioned. Human agency will be highlighted and a case for „humane translation” will be made. The future of the translation profession lies in seamless integration of the strengths of humans and machines. Human oversight on transparency, bias mitigation, data privacy and translation quality is required; human creativity is desirable for audiovisual translation and game localisation, among others; human post-editing is concomitant to the automated translation process. Translators need to rest assured that they will not be made redundant by automated tools, as long as they adapt and take on new roles.

The presentation will contain examples of GenAI tools at work, but its main goal is theoretical and methodological. The expected result is to demonstrate that a new turn in translation theory is in the making. Human engagement with technology in audiovisual (and other types of) translation far surpasses the practices and conventions of early 21st century, thus translation studies is in dire need of a new paradigmatic shift.

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Łukasz Bogucki is a part-time translator of scholarly papers and a full-time academic, Full Professor of English Linguistics and Head of the Department of Translation Studies in the Institute of English Studies at the University of Lodz, Poland. He has published extensively (8 monographs and over 50 papers) on the theory of audiovisual and computer-assisted translation; he has also edited 12 volumes. He was on the board of *The Journal of Specialised Translation* and is now series co-editor of *Łódź Studies in Language* (Peter Lang). He also sits on the board of the International PhD programme in English Literatures, Language and Translation (SELLT, Sapienza University of Rome).

Verónica Arnáiz-Uzquiza (University of Valladolid)

Paula Igareda (Universitat Pompeu Fabra)

Inclusive Access or Partial Automation?

AI and Non-Verbal Meaning in Audiovisual Media

The study and practice of AVT and Accessibility today seem impossible without addressing the role and impact of AI. The increasing automation spans from speech recognition to translation and synchronisation, the implementation of text-to-speech technologies and / or the automatic evaluation of production quality. These automated systems have made it possible to cut costs, accelerate workflows, and expand access to accessible content in both live and on-demand contexts, as shown in the practices of major audiovisual platforms and accessibility service providers.

Nevertheless, despite the significant advances achieved in this field, the presence of environmental sounds, sound effects, music, and non-verbal elements -such as prosodic features, expressive pauses, and other auditory stimuli that convey meaning, context, or emotion within a visual narrative- as well as the decoding of complex visual content, continue to pose a technical and conceptual challenge: while neural machine translation has improved linguistic fluency and speed, it often struggles to convey pragmatic meaning and paralinguistic information, especially when translating non-verbal or sensory cues; and these shortcomings are further compounded when visual information is not adequately verbalised, limiting access for users who rely on text to interpret multimodal content. Although recent multitask models aim to address the automation of these processes, only around 4% of popular videos on platforms such as Youtube include subtitles that capture this type of sound information, for instance, largely due to the still inadequate results in transferring this kind of content effectively.

This proposal critically provides an overview on the state of AI in Audiovisual Accessibility, and focuses on the study of current practices in some of the most important platforms, and most specially in the treatment of non-verbal sound and visual information in their accessible products providing SDH and / or AD. Do AI-based solutions -if any- ensure fully inclusive QUALITY access?

Monica Zabrocka
Jagiellonian University

Unlocking Audiovisual Media through Subtitling: Enhancing Engagement and Emotional Connection for Deaf Viewers”.

This presentation reports on a pilot study exploring the role of emotionally expressive subtitles in enhancing the accessibility and inclusivity of audiovisual content for d/Deaf and Hard of Hearing audiences. Standard subtitling practices, while prioritising linguistic accuracy, often overlook affective cues crucial for narrative understanding. The study investigated alternative subtitling strategies that employ visual design elements – such as dynamic typography, colour, and motion – to convey the emotional tone of AV material. Drawing on multimodal theory and embodied cognition, it examines how such subtitles may enrich viewers’ experiences by supporting both comprehension and emotional engagement, particularly for audiences relying primarily on visual cues.

The subtitles were created using a tool currently under development by the German group Phont, which employs artificial intelligence. Data were collected using eye tracking, galvanic skin response, facial expression analysis software, and post-viewing questionnaires assessing accessibility, narrative clarity, and emotional impact. While analysis of biometric data is ongoing, preliminary findings hint at intriguing possibilities: visually enriched subtitles appear to enhance engagement and comprehension in some contexts, but may also introduce cognitive challenges and aesthetic overload, raising important questions for design and practice.

This research contributes to interdisciplinary discussions on media accessibility, highlighting both the promise and the complexities of emotionally attuned subtitling as a multimodal enhancement to traditional approaches, with implications for practice, design, and future research. Attendees will be invited to reflect on the potential benefits and challenges of integrating affective information into subtitles.

Monica Zabrocka is Assistant Professor at the Chair of Translation Studies, Jagiellonian University in Krakow, and founder of the Cognitive Linguistics and Neuroimaging Lab, studying cognitive and neural processes in text production and audiovisual translation (AVT). She leads the international project "Creative Captions and Their Impact on Viewers’ Cognitive and Emotional Responses", funded by the Polish National Science Centre. From 2022 to 2024, she was a Research Associate at the University of York, UK, leading a project on creative approaches to audio description. Her research interests include language acquisition, literary and poetic translation, and AVT, with a focus on accessibility and inclusive communication.

Antonia Mele Scorcia
University of Valladolid
antonia.mele@uva.es

What If Subtitles Could Improvise? AI-Driven Speech-to-Text Interpretation for Theatre Subtitling

The rapid advancement of Artificial Intelligence (AI) is profoundly transforming Translation and Interpreting practices, particularly in live events. Among the most disruptive developments is AI-based Speech-to-Text Interpretation (STTI), a modality that combines automatic speech recognition (ASR) and machine translation (MT) to generate real-time translated subtitles from live speech. While STTI is being increasingly adopted in live conferences and audiovisual events as a cost-effective accessibility solution, its implications for the arts—and especially for live performance—remain underexplored.

This study investigates whether AI-driven STTI can be meaningfully applied to interlingual theatre subtitling, a domain traditionally reliant on pre-prepared texts and human-operated systems. The research is grounded in a case study conducted during the Zinecittà Italian Film Festival (Bilbao, 2023), where AI-driven real-time captions were used to translate Italian post-screening Q&A into Spanish. Audience members followed the speakers' live interventions through on-screen translated captions, without human interpreters or respeakers.

The study pursues a dual objective. First, it describes the technical and operational features of AI-driven STTI in a live cultural setting. Second, it evaluates translation quality by analysing a corpus of AI-generated output, identifying inaccuracies, omissions, and shifts affecting meaning and pragmatic coherence. Quality assessment is conducted using the NTR model, with particular attention to the challenges posed by spontaneity, prosody, and cultural cues. These results are triangulated with qualitative data from an audience survey measuring comprehension, perceived accuracy, and overall satisfaction.

The findings highlight both the accessibility potential and the structural limitations of STTI for live performance contexts, such as theatrical plays. While AI-based solutions offer scalability and immediate multilingual access, their current performance raises critical questions about linguistic nuance, performativity, and reliability—key elements in theatre subtitling. The study contributes empirical data to the ongoing discussion on AI-enhanced audiovisual translation in the performing arts, offering insights into how STTI currently performs when confronted with the semiotic complexity and temporal constraints of live performance.

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Antonia Mele Scorgia is an Assistant Professor in Translation and Interpreting at the University of Valladolid (Spain). She holds a PhD in Translation Studies and specialises in audiovisual translation, accessibility, and the intersection between live performance and digital technologies. Her research focuses on theatre surtitling, interlingual live subtitling, and the impact of artificial intelligence on translation and interpreting practices, with particular attention to performativity and semiotic complexity. She is also a theatre translator and cultural manager, with extensive experience as an organiser of theatre and film festivals.

Karolina Sawa
Doctoral School of Humanities
University of Lodz, Poland

Testing the Boundaries of Machine Translation: Archaic Language in Video Games

The gaming industry's focus on accessibility has introduced features like subtitles and Plain Language (Perego, 2020) principles. However, this presents challenges when game creators intentionally use archaic language for historical immersion. Consequently, the translation process of the archaized video game requires the translators to “expand their horizons and act as expert terminologists and copywriters” (Bernal-Merino, 2015: 107).

Recent advances in Artificial Intelligence (AI) have introduced “powerful language models like Generative Pre-trained Transformers (GPT)” (Moreno García & Mangiron, 2024: 2), enabling prompt-based conversational machine translation (PCMT) where translators “actively participate in the translation process, either by correcting or refining automatic translations or by providing feedback on the translation quality” (Lyu et al., 2024: 1341). While Gao et al. (2023) demonstrate ChatGPT's superiority over commercial systems when properly prompted, research also reveals limitations with low-resource or distant languages (Jiao et al., 2023), raising questions about AI's capacity for translating archaic language pairs.

This study examines the video game *Vampire: The Masquerade – Redemption* (2000), which incorporates Middle English grammatical structures to immerse players in its 12th-century European setting. Through systematic comparison of ChatGPT-generated translations with the author's domestication strategies for English-Polish translation, this research evaluates whether AI can address the absence of direct Old Polish equivalents for Middle English elements.

The analysis will likely reveal substantial limitations in AI-generated archaic language translations, while also identifying any potential advantages that this specific model may offer. Ultimately, this study will provide practical guidance for translators working at the intersection of historical authenticity and accessibility in video game localization, contributing to the broader discourse on AI integration in specialized translation contexts. The findings' implications extend beyond this case study, suggesting that future research should examine player expectations regarding language authenticity in historical gaming.

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Karolina Sawa is a PhD candidate in the Doctoral School of Humanities at the University of Lodz and a graduate of English Philology from the same institution. Her research interests include game studies, transhuman philosophy, and audiovisual translation.

In addition to her PhD studies in the field of linguistics, she is currently pursuing a Bachelor's degree in New Media and Digital Culture at the University of Lodz, with a concentration in game studies.

She has been a member of the project on video game translation funded by the Polish National Science Centre – “Experiencing translated video games: a user-centric model”. Her PhD thesis, conducted within the framework of this project, examines whether semantic translation errors influence players’ reception of video games.

Sonia González Cruz

Autonomous University of Barcelona (UAB)

Evaluating Whisper and Machine Translation in Medical Video Subtitling: A Study on Pre-Editing and Post-Editing Workflows

The increasing use of artificial intelligence and machine translation has significantly influenced professional audiovisual translation workflows, particularly in specialized domains such as medical communication. Ensuring both efficiency and quality is essential when subtitling medical educational content, where accuracy and comprehensibility are critical. In this context, this study explores the effectiveness of the automatic speech recognition tool Whisper in combination with machine translation to create subtitles for medical training videos.

The study involved three translators specialized in medical translation who subtitled a set of medical training videos from English into Spanish using both Whisper and machine translation. The main objective was to assess the productivity and usefulness of these tools in combination with either human pre-editing or human post-editing. In order to determine which approach is more effective within a professional subtitling workflow, attention was paid to how each process affects translator effort, workflow efficiency, and subtitle quality.

In this study, qualitative data were collected through questionnaires completed by the translators involved in subtitling, focusing on perceived usability, efficiency, and cognitive effort associated with each workflow. In parallel, the resulting subtitled videos were analyzed using predefined quality criteria, including segmentation, readability, accuracy, and terminological consistency. To complement this analysis, a group of experts in medical and audiovisual translation assessed the final subtitles, considering overall quality, suitability for the target audience, and compliance with professional subtitling standards.

By comparing pre-editing and post-editing workflows, this study provides empirical insights into the role of automatic speech recognition and machine translation in professional medical subtitling. The findings contribute to ongoing discussions on the integration of AI-assisted tools in specialized audiovisual translation and offer practical implications for translators, trainers, and developers seeking to optimize subtitling workflows while maintaining high quality standards.

Sonia González Cruz is a lecturer and researcher at the Autonomous University of Barcelona (UAB). Her research focuses on translator training, audiovisual translation (AVT), and the use of subtitling as a didactic tool to enhance language learning and translation skills. She is also a member of the FORTI research group. She has participated in various research projects exploring innovative approaches to translator training. She currently teaches courses on audiovisual translation and translation technologies at both undergraduate and postgraduate levels.

Francesca Foglietti

University of Bologna

“Has-Been or Hazbin? AI vs Human: rendering Humour in songs from adult animated series *Hazbin Hotel*.”

Humour in Audiovisual Translation (AVT) presents a significant challenge in the field of Translation Studies (TS) due to its multimodal and polysemiotic nature, which simultaneously involves verbal, visual, and sound elements (Chaume 2004; Chiaro 2009, 2010).

Artificial Intelligence (AI) and Neural Machine Translation (NMT) tools promise great efficiency and fast delivery while also raising serious concerns about quality, especially in AVT, where translators must employ creativity to convey humour and cultural references effectively. Scholars (Ogea-Pozo, Tinedo-Rodríguez 2024; Chen, Wu 2025) have already proved that AI tools – such as Generative AI and Large Language Models – can perform creativity within defined parameters, generating standardised outputs, since they do not possess human translators’ expertise and intuition.

This study investigates the humour conveyed in songs of the first season of *Hazbin Hotel* (US, 2024), an adult animated show by Vivienne Medrano, comparing the Italian dubbing produced by a team of professional human translators and voice actors (Pumais Due) to the work generated by the AV-based LLM HeyGen AI. Most specifically, this study focuses on the adaptations of a selection of songs in the show.

Following Dore’s (2020) taxonomy, which merges AVT theories for rendering humour in dubbing and subtitling, and Low’s (2017) Pentathlon approach to translating songs, this paper analyses and compares the strategies employed in the official Italian dubbing to HeyGen AI’s video dubbing. The aim of this study is to challenge modern LLM systems to process wordplay, puns and multimodal-dependent humour that relies on timing, voice acting, or visual cues. By highlighting the differences in translational choices, this paper contributes to the ongoing debate about the potential of AI in humour and song translation along with the relevance of human expertise in creative translation processes.

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Francesca Foglietti is a PhD student in Modern Language Sciences at the Department of Modern Languages, Literatures and Cultures at the University of Bologna.

Her interests include audiovisual translation (AVT) and media accessibility, also explored with AI tools. Her research project focuses on museum translation, with special emphasis on audio description (AD). In this context, she investigates how translation practices can serve as tools to promote the inclusion of people with sensory disabilities (B/VI) in the field of cultural heritage, advocating for an inclusive and participatory approach to the museum experience. Her work is based on an interdisciplinary approach that merges new technologies with humanities and linguistic studies to enhance diversity and inclusion in cultural and educational practices.

Francesca Nicora and Sveva Zaffferri
University of Ireland (Galway)

Exploring the Post-Editing of AI-Generated Subtitles with Adolescents in the Foreign Language Classroom

Research on didactic audiovisual translation (DAT) has demonstrated the pedagogical value of audiovisual translation (AVT) for the development of linguistic, metalinguistic, and intercultural competence in foreign language (FL) learning. Recently, scholarship has begun to explore the role of artificial intelligence (AI) – particularly machine translation and post-editing – within DAT. However, existing studies have predominantly focused on higher education contexts, with very little research addressing secondary-level learners. As a result, limited evidence is available on how secondary-school FL learners engage with AVT tasks, or how post-editing and AI-mediated activities may foster critical awareness and digital literacy at this educational level.

This pilot study investigates the pedagogical potential of integrating AI-mediated AVT practices into secondary-level FL education in Ireland, with a focus on the Italian language. Situated within the DAT framework, the study positions students as active co-creators of subtitled and localised audiovisual content. A total of 38 students participated in a structured workshop – designed according to the TRADILEX methodology – comprising four phases: preparatory reading activities, viewing a clip in Italian that had been culturally and linguistically tailored for the audience; guided post-editing of English subtitles automatically-generated by CapCut; and a plenary discussion on the affordances and limitations of AI translation. Data were collected through pre- and post-activity questionnaires, Likert scales, and interactive tools (Mentimeter), enabling a mixed-methods analysis of learners' experiences.

The findings indicate high levels of acceptability and engagement among the participants. Post-editing activities proved particularly effective in fostering critical reflection, metalinguistic awareness, and digital literacy, as learners identified and corrected semantic inaccuracies, punctuation errors, and segmentation issues in machine-generated subtitles. While the students recognised the efficiency of the AI tools, they also demonstrated an awareness of their limitations, thereby highlighting the importance of human intervention. The study underscores the value of AI-mediated AVT tasks in secondary FL education and points to promising avenues for future research on AI-informed, learner-centred pedagogy.

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Francesca Nicora is a Lecturer in Italian, at the School of Languages, Literatures and Cultures, at the University of Galway, Ireland. She is the Director of the Diploma in Italian Online and the Coordinator of the 2BA Degree Programme in Italian. She teaches Italian language and audiovisual translation. She has published widely on second language acquisition and pedagogy, e-learning and e-teaching, speech prosody and intonation, and didactic audiovisual translation, mostly as the first and sole author. Dr Nicora has received considerable national and international funding for language-related projects. She has been recipient of awards from the Irish Association for Applied Linguistics, the Japan Society for the Promotion of Science, and the Italian Association for Applied Linguistics.

Sveva Zafferri is a PhD student in Translation Studies at the University of Galway, Ireland. Her research project, funded by Research Ireland under the Government of Ireland Postgraduate Programme, investigates the integration of artificial intelligence tools in

audiovisual translation education to enhance student learning experience and critical engagement. She teaches Italian language, translation, and audiovisual translation, working with a wide range of learners, from primary-school to mature students, both online and in-person contexts.

Megan Louise Cocks
University of Insubria

Human vs AI translation for subtitles: The case study of the Istituto Lombardo

The paper aims to evaluate, partially with the FAR method (Pendersen 2017), the current capabilities and limitations of widely available AI systems (TurboScribe, ChatGPT) in producing appropriate proofing and translation of subtitles in the domain of cultural heritage. This is achieved through a comparison of the AI produced proofing and translation of an informational video for the Istituto Lombardo Accademia di Scienze e Lettere, intended for use on the website and in loco, with the existing human product created by final year English language students, which is actively in use in the aforementioned locations.

It is apparent that the AI systems, in terms of proofing, offer potential stepping stones from which a translator may build, but they are currently incapable of producing results which stand alone without human intervention (Koponen, Sulubacek, Vitikainen and Tiedemann 2020; Szarkowska, Gerber-Morón, and Woll 2018) due to productions which do not conform with widely accepted AVT guidelines (Ivarsson and Carroll 1998; Karamitroglou 1997) especially in regards to segment timing and length. Equally, due to the vast array of English language texts in their repertoire, the AI systems (Google Translate via widget on TurboScribe and ChatGPT Pro) are capable of producing a somewhat adequate translation which allows immediate access to the information, but which nonetheless result clunky, insufficient in portraying the nuances of included literary devices and culture-bound terms (Penderson 2011) and unable to provide the viewer with all the required information based on the target public's knowledge (Díaz Cintas and Remael 2007). As one of the functions of the video is to play a marketing role, it can be determined that the AI translation systems are also not yet independent but require significant copywriting intervention by a translator (Bywood, Georgakopoulou and Etchegoyhen 2017), though the systems do potentially remove some initial legwork, facilitating the working process.

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Megan Louise Cocks is currently enrolled as a PhD student for the 41st cycle in Law and Humanities at Università degli Studi dell'Insubria, having previously completed her MA in Languages and Cultures for International Cooperation and Communication at Università degli Studi di Milano and her BA in Modern Languages in her hometown, at the University of Birmingham, UK. Her main research interests include translation from Italian to English in the domains of AVT and localisation, with a specific focus on cultural texts.

Lorenzo Costabile
University of Pavia, Italy

English-language cyberdubbing: reception in the age of AI

The study discusses the intersection among three emerging phenomena in AVT: English-language dubbing, cyberdubbing (i.e. online amateur dubbing) (Baños and Díaz-Cintas 2023) and automatic dubbing (i.e. AI-generated revoicing) (Federico et al. 2020, Spiteri Miggiani 2025). While English-language dubbing has seen a revival on streaming platforms (attracting frequent online criticism) it

remains marginal in academic research. Likewise, despite strong user interest on social networks and extensive technical work (Zhang et al. 2024), AVT studies still lack linguistic and reception-oriented investigations of automatic dubs. Addressing these gaps, the study examines the relationship between cyberdubbing and mainstream professional dubbing practices, and Anglophone audiences' reception of automatic dubbing. Following a qualitative approach, the investigation started with a survey on Instagram, aimed to shed light on the productive processes behind cyberdubbing content-creators' AI-based products. Complementing this part, the stances of a group of Anglophone speakers were collected via interviews. Audience reception was explored through questions encompassing naturalness and lip-sync acceptability in four clips (both professional and amateur automatic dubs). Respondents were also requested to identify the clips produced using AI. The study reveals cyberdubbers hybrid approaches (AI and manual), which also involve followers and lead to non-hierarchical and collaborative structures. It then discusses reception data in terms of participants' sociolinguistic background and previous experiences with AVT, focusing on traditional issues regardless of the dubs' human or artificial nature.

It is here posited that a greater trust in AI may be linked to the Anglophone audience's expected unfamiliarity with dubbing (Sánchez-Mompeán 2023). Considering the scarce research in the field, the study calls for deeper investigations to refine theoretical and methodological approaches. Larger datasets of professional dubbed texts and analyses of specific predetermined linguistic features could overcome vague conceptualisations of the dubbed language and facilitate comparisons between human and AI dubs.

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Lorenzo Costabile (he/him) is a first-year PhD student in Linguistics (English Language and Linguistics) at the University of Pavia (Italy). During his second cycle degree program in Theoretical and Applied Linguistics (completed with honors at the University of Pavia), he spent four months working at the School of Languages, Literatures and Cultures of the University of Galway (Ireland) as part of his second Erasmus Traineeship project. Previously, he received a bachelor's degree in Modern Languages and Cultures from University of Calabria (Italy). His current PhD project branches his research interests: English linguistics, audiovisual translation, and computational linguistics.

Vincenza Minutella (University of Turin)
Martina Maggi (University of Turin)

A(I)udio description: a comparative analysis of AI-based and human-based screen audio descriptions.

The advent and spread of Artificial Intelligence (AI) have significantly impacted audiovisual content. In recent years, scholars have debated about the use of AI in academic, audiovisual and creative fields, whether accepting it or not as a sign of inevitable technological advancement. One of the questions that resonates the most is: can AI *really* replace the human multifaceted mind, especially when it comes to audiovisual translation, and, more specifically, to accessibility?

Indeed, as regards accessibility, AI-based systems are increasingly capable of identifying visual elements and generating automated descriptions of audiovisual products. However, their ability to interpret and convey images, culturally embedded meanings and references, and to provide coherence and cohesion may still be fairly limited.

The present study aims to provide a comparative analysis of audio descriptions generated by AI-based tools (ChatGPT, Gemini AI Pro, and Audible Sight) with human-based audio description (either the official English AD or one produced by the authors).

The qualitative analysis focuses on selected clips from audiovisual products where different varieties of English are spoken, and various cultures are portrayed.

The AI-produced audio descriptions will be examined and compared with human AD addressing issues such as accuracy, coherence, consistency, quality, synchrony with images and sound, concision, identification of cultural references, adherence to existing guidelines, use of synthetic voices, the need for post-editing, etc.

The results are expected to demonstrate that, although AI tools can be a useful aid and are quite accurate in describing images, human intervention remains essential in every stage of the creation process (prompt giving, reviewing and post-editing) to achieve quality and accessibility.

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Martina Maggi is a translator, interpreter, and Ph.D. candidate at the University of Turin, Italy. She holds a Bachelor of Arts in Theories and Techniques of Interlingual Mediation (2017) and a Master's Degree in Translation and Interpreting (2020) from the University of Genoa, as well as a Master of Arts in Audiovisual Translation in Cinema, Television and Multimedia Publishing (MAVTO) (2022) from the University of Turin. She is in her final year of a Ph.D. in Digital Humanities, focusing on audio description and accessibility for all in the arts, museums and cultural heritage. Between 2023 and 2024, she undertook her research abroad in London and Oxford, completing an internship with VocalEyes and connecting with accessible realities in the United Kingdom. Her research interests include audiovisual translation, audio description, linguistics, and translation theory.

Vincenza Minutella holds a Ph.D. in Translation Studies from the University of Warwick, UK. She is Associate Professor in English Language and Translation at the University of Turin (Italy), Department of Foreign Languages, Literatures and Modern Cultures. She teaches English Language and Translation and coordinates an MA in Audiovisual Translation (MAVTO). Her research interests are Shakespeare and translation, audiovisual translation, the dubbing of animated films and of multilingual films, the English influence on dubbed Italian, audio description, AVT training. Her publications include the monographs *(Re)Creating Language Identities in Animated Films. Dubbing Linguistic Variation* (Palgrave, 2021) and *Reclaiming Romeo and Juliet: Italian Translations for Page, Stage and Screen* (Rodopi, 2013) and the chapter "Audio Description Software" in *The Routledge Handbook of Audio Description* (edited by C. Taylor and E. Perego, 2022).

Micòl Beseghi
University of Parma, Italy

From Words to Images: Using AI-Generated Visuals in Didactic Audio Description

Didactic Audiovisual Translation (DAT) has become a well-established pedagogical approach in foreign language education, with subtitling, dubbing and media accessibility modes such as audio description (AD) and subtitles for the d/Deaf and hard of hearing increasingly integrated into language classrooms (Talaván et al. 2024). Beyond linguistic development, DAT is known to foster learner engagement through creative, multimodal and task-based activities. In the current context of rapidly expanding generative AI tools, however, language and translation pedagogy must face new tensions between automation and creativity. This paper reports on a didactic project implemented in an English-language course at an Italian university, in which AD was combined with AI-based image generation in order to promote critical and creative engagement with audiovisual texts. After an introductory phase devoted to the linguistic, semiotic and technical conventions of AD, students produced their own AD scripts for selected audiovisual clips. In a post-task phase, these scripts were then used as prompts for AI image-generation tools, allowing students to visualise how their verbal descriptions were translated into visual form by the AI. The study adopts a mixed-methods design based on classroom observation, task analysis and student questionnaires administered at different stages of the project. The comparison between human-produced descriptions and AI-generated visual outputs was used as a basis for peer discussion and guided reflection on lexical choice, ambiguity, emotive language and cultural representation. Preliminary findings suggest that the integration of AI in AD-based tasks significantly enhances student motivation and metalinguistic awareness, while also encouraging a critical understanding of how meaning is negotiated between human creativity and machine interpretation. The paper argues that, rather than undermining didactic AD, AI can be reframed as a reflective and exploratory tool within AVT-oriented language education.

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Judith Platter
University of Vienna, Centre for Translation Studies
E-mail: judith.platter@univie.ac.at

Who is responsible for what? Quality and interaction perspectives of interpreters and users on intralingual speech-to-text interpreting ensuring communicative accessibility and inclusion

Intralingual speech-to-text interpreting (STTI) is provided in a broad array of fields and settings: the professional reality covers on-site and remote assignments for individually known d/Deaf and hard-of-hearing (DHH) users or anonymous user groups with varying needs and expectations, in a variety of communicative events ranging from education, to workplace and free-time activities. STTI services are delivered by trained interpreters using various methods, e.g. (steno)typing, respeaking and AI-driven automatic speech recognition. With the dawn of apparently free-to-use AI-transcription tools which are available 24/7, stakeholders seem to be tempted to try those tools or even substitute human STT interpreters by them.

Communicative encounters offer an opportunity to examine how different accessibility needs and quality expectations of those heterogenous user groups shape interactions.

My presentation draws for its theoretical base on research into spoken and signed language interpreting (in public service interpreting and broadcasting), accessibility studies, and audio-visual translation. I present empirical data gathered in observations of STTI in three selected settings (a university lecture, a medical consultation, a social service consultation), followed by post-event interviews with DHH users, STT interpreters, and other interactants as well as a product-based comparison to AI-transcription texts. These data are then analysed for parameters and criteria that shed a light on multitasking and multi-tooling competences of professionals and users, highlighting intervention, coordination and managing challenges for the interactants.

With the results, I hope to assist the development of user-focused strategies to foster equitable access and quality standards in favour of human-delivered STTI. I draw attention to possible risks associated with the sole use of AI-based transcription tools as non-human assisted speech-to-text (STT) solutions where DHH users are frequently alone managing the interaction and securing its success. Communicative accessibility and societal inclusion rests upon multiple pillars, where STT professionals, users, institutional stakeholders, and the wider public need to assume joint responsibility for successful and inclusive communication (Skaaden 2021).

Keywords: intralingual speech-to-text interpreting, user experience and perspectives, quality in interpreted communicative interaction

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Judith Platter is a (senior) lecturer at the Universities of Vienna and Graz, teaching accessibility, speech-to-text interpreting (STTI), plain and easy language, audiodescription and specialized translation at BA and MA level. She holds an MA in Interpreting Studies and a PhD in Transcultural Communication. In her PhD thesis she examined the professionalization of STTI in Austria. She is part of the Vienna Interpreting Research Group. Her main research interests include interpreting/translation didactics, accessibility, and translation, intermodality/intermediality in translation as well as professionalization. Judith Platter is founding member and current chair of the Austrian Speech-to-Text Interpreters' Association OESDV, representing professional interests at national and international level, amongst other within FIT. She was head of the organization committee of the 6th European Conference of Speech-to-Text Interpreters, ECOSVienna 2022; in 2025 she was part of the scientific committee of the 16th International Conference on Live Subtitling and Speech-To-Text Interpreting (ICoLS) in Leeds.