



What standards?

The need for evidence-based Auslan translation standards and production guidelines



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Gabrielle Hodge, Della Goswell, Lori Whynot, Stephanie Linder and Cathy Clark

October 2015



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Authored by Gabrielle Hodge, Della Goswell, Lori Whynot, Stephanie Linder and Cathy Clark

Published in 2015

The operation of the Australian Communications Consumer Action Network is made possible by funding provided by the Commonwealth of Australia under section 593 of the *Telecommunications Act 1997*. This funding is recovered from charges on telecommunications carriers.

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ISBN: 978-1-921974-27-4

Cover image: Vicdeaf Sign Language Video Productions, 2015



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This work can be cited as: Hodge, G., Goswell, D., Whynot, L., Linder, S. & Clark, C. (2015). *What Standards? The need for evidence-based Auslan translation standards and production guidelines*, Australian Communications Consumer Action Network, Sydney.

Acknowledgements

This report and accompanying technical guidelines were funded by the Australian Communications Consumer Action Network (ACCAN) Grants Scheme, with additional funding support from the Australian Communication Exchange (ACE), the Deaf Society of New South Wales (DSNSW), Deaf Services Queensland (DSQ), Vicdeaf, and the Western Australian Deaf Society (WADS).

They were authored by Dr. Gabrielle Hodge, Chief Investigator Della Goswell (Macquarie University) and Dr Lori Whynot, with valuable input from Stephanie Linder and Cathy Clark. The ethical aspects of this study were approved by Macquarie University Human Research Ethics Committee (no. 5201300755).

We would like to acknowledge Professor Jemina Napier (Heriot Watt University, Edinburgh) who was instrumental in the initial design of the research proposal and grant application, and also the valuable input from members of our project steering committee: Marianne Bridge (ASLIA National), Cindy Cave (DSQ), Mark Cave (ACE), Kate Matairavula (DSNSW), Sheena Walters (DSNSW), Brent Phillips (Vicdeaf), and Cara Smith (WADS).

Our additional thanks to the project funders, also Paul Heuston from ASLIA National, Maria Williams and Heather Loades from DeafCanDo in South Australia, and especially the forty-five consumers and translation practitioners who participated in the focus groups.

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Introduction

Report Structure

This Report contains six sections, and is accompanied by a separate set of guidelines and checklists¹ for the technical production of English-into-Auslan online translations.

In this introductory section, we provide the background to the project: its rationale and aims, as well as explanations of the key terms used in this Report.

Section 2 is a review of the literature on translation practices and processes, with specific relation to transmodal translation practices and processes, i.e. translation practices that involve a change in language modality, such as from spoken or written English into a deaf signed language such as Auslan. This review highlights the production of English-into-Auslan translations as an emerging industry with limited experience and literature compared to the translation traditions of more established spoken and written languages.

Section 3 is an overview of English-into-Auslan translations that are currently available online. These texts are summarised according to where they are produced, primary text function and semiotic composition. This information is used to describe what Auslan translations available online typically look like and to identify common manifestations of technical production.

Section 4 summarises and describes the data resulting from focus group research with consumers and translation practitioners. From December 2013 – February 2014, ten focus group discussions were conducted with deaf consumers and experienced deaf and hearing translation practitioners in five Australian cities: Adelaide, Brisbane, Melbourne, Perth and Sydney. Over twenty hours of discussions were filmed. Thematic analysis of these filmed focus group discussions allowed us to identify successful elements of English-into-Auslan translations, current strategies for best practice, as well as areas for improvement.

Section 5 uses data from the focus groups to summarise and discuss how English-into-Auslan translations are perceived by consumers within the Deaf² community, including whether – and how – current English-into-Auslan translations on the Internet provide access for deaf Auslan signers, especially signers who are strongly monolingual. The various translation processes used by different practitioners are discussed, and the common challenges faced when doing this type of translation work are identified.

¹ The [guidelines document](http://bit.ly/1RGMGIm) can be downloaded from: <http://bit.ly/1RGMGIm>

² We follow Napier, McKee and Goswell (2010) and others in using uppercase 'D' to refer to the Deaf community as a collective who identify themselves as having a cultural and linguistic identity which is expressed by the use of natural signed language, in this case Auslan. However, we will use lowercase 'd' to refer generally to deaf people as potential consumers of English-into-Auslan online translations, since not all of these individuals identify as culturally 'Deaf', even if they use a signed language.

Section 6 summarises the key findings, and provides recommendations for the future production of English-into-Auslan translations.

Project Rationale

Auslan (Australian sign language) is the first and preferred language of many deaf Australians, especially those who are not sufficiently bilingual to access information in written English. The Auslan translation industry is developing quickly in response to demand for accessible online information for deaf Australians. Several state Deaf Societies are increasingly building English-into-Auslan translation services into their business models. To date, these translation services have engaged with clients from varied industry sectors (especially government and corporate enterprises) and produced a substantial body of online Auslan translation work.

However, Auslan translation practice is at a nascent stage (Leneham, 2005; Bridge, 2009b). As this is an emerging industry with limited experience and very little established practice, it is not surprising that the quality of translations currently available online varies widely. Anecdotally, there is increasing community concern regarding the efficacy of English-into-Auslan translations distributed via the Internet, yet there has been no assessment or discussion of standards for this work.

Consequently, there is a need to investigate whether online Auslan translations currently provide adequate access to information for deaf signers, especially Auslan users whose English literacy skills limit access to information in captioned English form. The research team also identified a need to develop evidence-based informal Auslan translation production guidelines based on current best practice, for translation service providers to use in this newly developing industry.

Project Aims

The Auslan Translation Project was established as the first response to these specific community concerns. There are five aims to this project:

1. Identify and audit the English-into-Auslan translations that are currently available online;
2. Explore whether and how current English-into-Auslan translation texts on the Internet provide access to information for deaf Auslan signers, especially signers who are strongly monolingual;
3. Investigate the translation processes used by English-into-Auslan translation practitioners and organisations, and identify best practices for creating Auslan translations for the Internet;
4. Develop evidence-based English-into-Auslan translation production guidelines based on current best practice;
5. Create a suggested quality assurance checklist based on the project findings that can be used by translation practitioners in creating online English-into-Auslan translations.

Key Terms

The key terms used in this Report are:

Source text

The original written or spoken language message (document, live speech, video clip, etc) to be translated. For Auslan online translations, all source texts are in English.

Target text

The result of translating/interpreting the source message into another language (written, spoken, signed, on video, etc). For Auslan online translations, all target texts are in Auslan.

Interpreting and translation

Interpreting and translation are similar in that they both aim for inter-lingual message transfer, but the procedures and processes involved differ (Cokely, 1992; Bridge, 2009b). Interpretation between two or more people who use different signed and/or spoken languages is usually done ‘live’ and simultaneously, i.e. the interpretation starts as soon as the source message from the speaker(s) is understood by the interpreter. The interpreter has one opportunity to get the sequence of target texts correctly conveyed through the interaction as it unfolds.

Translation work, however, is usually between written texts (i.e. both texts in fixed and complete formats), remote from the people involved in creating or receiving it. Translations do not need to accommodate or manage speaker dynamics in an immediate timeframe. Translators are able to revisit drafts of their written target text as they develop it. The translation process allows for more preparation, opportunity for review and improvement, and consequently increased clarity and accuracy of the final product. Furthermore, unlike one-off ephemeral interpretations, translations are able to be repeatedly accessed and scrutinised by the reader/audience due to their fixed format.

The main differences between translation and interpreting outcomes for the purposes of this Report are: the time needed to produce the Auslan target text; the quality required for the Auslan target text; and inherent accountability for target text clarity and accuracy.

English-into-Auslan translation

Online English-into-Auslan translations are a ‘hybrid’ form of standard translation (Leneham, 2005). An English-into-Auslan translation begins with a written or spoken English source text, which is translated into a signed Auslan target text and then filmed. As with other translation outcomes, the fixed video version of the target text is an artefact that can be revisited and scrutinised.

Literal translation or interpreting style

A literal translation results when the form and content of the target text closely matches the form and content of the source text (Newmark, 1991). This is also called ‘formal’ equivalence (Nida, 1964)

Free translation or interpreting style

A free translation results when there is less emphasis on adhering to the grammatical form of the source text wherever this would skew the message clarity. The main focus is on the target text conveying the meaning and intent of the source text in a natural way for the given audience (Newmark, 1991). This is also called 'dynamic' equivalence (Nida, 1964).

Semiotic composition

The semiotic composition of a translation in this Report refers to the resources that combine to create meaning, e.g. still images, moving images, open or closed captions, and/or floating text, in addition to the Auslan signing content.

Literature Review

Access to Information via the Internet

Access to information via the Internet is a modern-day essential for people everywhere. It enables citizens to receive public information and is a medium for social interaction. However, access to the Internet remains limited or non-existent for particular groups of people, specifically those with disabilities and the elderly (Möbus, 2010). Barriers to accessing information online arise primarily from physical and technological challenges, as well as language differences.

Auslan is the natural signed language of Australia (Johnston, 1989). Deaf people tend to acquire and use both a primary signed language and the written or spoken language of the wider community they live in (Grosjean, 1992). However, as a result of educational and other disadvantage, many deaf Auslan users have limited English literacy skills (Power and Leigh, 2000), and are not sufficiently bilingual to access all information in written English form.

Online materials tend to adopt a text-heavy approach to organising and presenting information, and written English text is typically used to structure online communications. It has been assumed that deaf people can access this English content via English captioning of sound bites and video clip audio content. For example, Web Content Accessibility Guidelines (WCAG) conformance standards required text transcript or captioning of all audio content on Commonwealth government websites from 31 December 2014.

While there are no international standards for creating English captions (also known as subtitles), many countries use the *Online Subtitling Editorial Guidelines V1.1* created by the British Broadcasting Corporation (Williams, 2009)³. These particular Guidelines aim to facilitate the standardisation of English captions in spoken English multimedia content, especially for deaf and hard of hearing viewers. However, it is important to note that the application of the Online Subtitling Editorial Guidelines to a specific multimedia text is not necessarily straightforward:

³ The [BBC subtitling guidelines](http://bbc.in/21Qp1Lc) can be accessed at: <http://bbc.in/21Qp1Lc>

Good subtitling is a complex balancing act – you have to survey the range of subtitling guidelines on offer, and then match them to the style of the content. It will never be possible to apply all of the guidelines all of the time, because in many situations they will be mutually exclusive (Williams, 2009: p.3).

The application of any captioning guidelines depends on a number of text-specific variables including target audience, timing, and integration of captions with other multimedia content on the screen (Williams, 2009). Viewers of online captions are assumed to be viewers of television captioning, and are therefore likely to be habituated to those local broadcasting standards⁴.

If this is the case for English multimedia content with English captions, the balancing act is even more complex for English-into-Auslan translations, where the content language (Auslan) and captioning language (English) are different and do not easily align.

Recent research on television captioning in a multilingual South African community has indicated varied degrees of effectiveness of captioning for viewer access to message content (Hefer, 2013). Both native and non-native English-speaking viewers of a captioned television program spent a disproportionate amount of time reading English captions as opposed to viewing screen visuals. This has implications for any viewers who rely solely on captioned information. It is unclear whether English captioning adds or detracts from target audience comprehension of English-into-Auslan translations, given this audience needs to focus on the Auslan signing on screen, which is a different language base.

The WCAG notes, “people whose human language is a signed language sometimes have limited reading ability, given that English is a second language for many deaf people. These individuals may not be able to read and comprehend captions and thus require a sign language interpretation to gain access to the media content” (W3C: 2008). Hence there is a need for an alternative website information format to accommodate deaf viewers who rely on a signed language as their first and sometimes only language.

The ability to access communication technologies such as the World Wide Web is recognised as a basic human right under the UN Convention on the Rights of Persons with Disabilities (UNCRPD: W3C, 2008), ratified by the Australian Government in 2008. On the basis of the UNCRPD, the World Federation of the Deaf (WFD) advocates on an international level for the right of deaf people to access information in their preferred signed language. This includes public service information, official documents, and education (World Federation of the Deaf, 2013).

Nationally, Deaf Australia, the national peak organisation for deaf and hard of hearing people, advocates for the rights of deaf Australians to access information in Auslan. Their Auslan Policy (Deaf Australia, 2010) recommends the provision of English-into-Auslan translations online. Möbus’ (2010) research also supports the provision of visual spatial navigation tools and sign language translations of written text information for improving website accessibility.

⁴ See also: [Standards and guidelines on subtitling](http://bit.ly/1RGMUPI) (<http://bit.ly/1RGMUPI>).

Translation alone may not mitigate the ‘fund of knowledge’ differences experienced by deaf people that result from limited educational opportunities and more generally by missing out on incidental auditory information, e.g. from overheard conversations, radio, and so on (Pollard, Dean, O’Hearn & Haynes, 2009). However, the availability of signed translations online has been shown to increase the interest of deaf consumers, and to facilitate understanding and use of information available online (Debevc, Kosec & Holzinger, 2011).

Translation Practice

Practices used for written, spoken and signed languages

All translation practice involves reconstructing a source language message into a target language message (Baker, 1984). The process of translation involves complete text comprehension by the translator(s) and reformulating or encoding the source text message into the target language form.

A number of theoretical frameworks for written, spoken and signed language translation practice have been proposed (e.g. Nida, 1964; Baker, 1984; Newmark, 1988, 1991; Gile, 1995; Witter-Merithew, 2001). These frameworks contrast different poles of the translation continuum as dichotomies: formal versus dynamic equivalence (Nida, 1964); semantic versus communicative translations (Newmark, 1991); and free versus literal methods of translation (Newmark, 1991).

Each dichotomy is a variation on the tension between maintaining source text form against target text comprehension. A more recent variation of the ‘free’ translation paradigm views translation as a cultural exchange with the translator taking an active role (House, 2009; Capelle, 2011).

More signed-language-specific discourse frameworks suggest several stages of text analysis prior to creating the target message in a signed language form (Witter-Merithew, 2001). This involves treating the whole text as a meaningful unit of analysis that can be analysed from larger to smaller units of meaning (Gish, 1987). Chunks of source text may be processed through multi-stage cognitive steps of meaning analysis and reformulation (Cokely, 1992). Alternatively, visual mapping may be used to analyse source text meaning and to reformulate translation units into the required features of the target signed language (Winston & Monikowski, 2000).

Regardless of the particular methods used, translation involves iterative bottom-up and top-down strategies for creating and checking meaning equivalence at the word or sign, grammatical, textual and pragmatic levels (Baker, 1992).

In this review, we use the terms ‘literal’ and ‘free’ approaches as the poles of the translation continuum: the literal (closely following the syntax, form and detail of the English source text) is distinct from the free (reformulation of the message in to a natural and culturally meaningful form for the target audience). These terms are familiar to Auslan/English interpreters and translators working in Australia.

Differentiating signed language translation and interpreting practices

Interpreting and translation are similar in that they aim for inter-lingual message transfer, but the procedures and processes for arriving at the rendered target language message differ (Cokely, 1992;

Bridge, 2009b). However, the use of the terms ‘translation’ and ‘interpretation’ are often used interchangeably in the translation studies literature (Bridge, 2009b).

The main differences between translation and interpreting are the time and preparation involved. Interpreting occurs at the same time as the source text is spoken, often in circumstances that enable very little preparation or repair, whereas translation is “a text-based event which does not occur in real time and is potentially correctable” (Leneham, 2005: p.81).

Translation practitioners are able to access the complete source text message prior to commencing their translation, and to refine their target language choices over time. Translating has the potential for multiple iterations, with more opportunity for the practitioner to consider and review lexical, grammatical and cultural choices, before a final version is produced (Napier, 2002; Napier, McKee & Goswell, 2010). In this regard, the translation process should result in a superior target text in terms of coherence and accuracy, compared with a spontaneous interpreting event.

The process of interpreting between a spoken language and a signed language is widely taught and practiced in Australia, and internationally. Signed language interpreting (SLI) is typically a live and interactive communication process during which the source language message is simultaneously reformulated into an immediate target language message. For example, a medical General Practitioner’s spoken English questions may be simultaneously interpreted into Auslan for a deaf patient, whose responses in Auslan are subsequently interpreted into spoken English for the General Practitioner.

In Australia, interpreting practitioners are expected to gain National Accreditation Authority for Translators and Interpreters (NAATI) qualifications at paraprofessional and then professional level for interpreting between English and Auslan. Signed languages do not have parallel writing systems, instead using the majority written language of the community, e.g. English. NAATI therefore does not offer accreditation in formal translation between English and Auslan.

Auslan-English NAATI-accredited interpreters are ‘hearing’ practitioners; increasingly, however, some interpreting and translation work in the community is being done by deaf people, e.g. working with deafblind consumers, between signed languages, with deaf clients who have limited sign fluency, as well as for online translation tasks. NAATI has therefore recently established interpreter ‘recognition’ status for deaf interpreters (DIs) skilled in these specific domains.

The majority of research in the field of translation and interpreting has historically focused on translation, dealing with message transfer between written languages. Translation typically involves message transfer from a ‘fixed’ written source text to a ‘fixed’ written target text, rather than managing live discourse. Sometimes a ‘sight’ translation – a spoken interpretation of a written source text (Newmark, 1991) – is required.

The practice of translating from a spoken or written language into a signed language is not yet widely understood or taught, nor is it as heavily practiced as face to face interpreting for deaf consumers. The translation of written or spoken language into a signed language is therefore an emerging practice, and challenges the traditional notions of translation and interpreting (Wurm, 2014). Translating from a written or spoken source language into a signed target language involves changing language modality, and as such is considered to be a transmodal process (Bridge, 2009b).

To date, translation theory and practice has not typically been included in the curriculum of signed language interpreting training programs in Australia⁵. Nonetheless, many qualified Auslan/English interpreters do translation work in the form of sight translations of documents (e.g. in legal and medical appointments), and also in theatrical performances where the script is reformulated into synchronous Auslan after weeks of preparation.

The term 'translation' has therefore only recently been applied to the hybrid process of analysing a written English source text to develop a 'fixed' signed Auslan target text (as per online filmed translations) or vice versa (Leneham, 2005, 2007).

Qualities of translation production

A translation assignment usually involves a client's source text, a translation team, translation tools (i.e. source materials available to translation team to restructure and find equivalents in the target text language), and finally a target text (Larson, 1984: 46). During the translation process, translators must consider the source text genre, content and intent for the target audience (Gile, 1995).

Translation work is considered best achieved by a team of co-translators so that decisions can be cross-checked (Larson, 1984).

Risks need to be balanced in translation work, e.g. where a close adherence to the source text form may fail to impart the intended message to the target audience, or where too much deviation from the source text may result in a loss of desired learning effect on the audience (Pollard et al., 2009). The choice to translate source text more freely or literally can apply to the whole text, or vary within the text.

Target text construction requires a degree of 'naturalness' at all levels of the text, from the smallest units of lexicon to the larger overall global cohesive level (Newmark, 1988). An important expression of naturalness comes from the genre of the target text, the use of idiomatic expressions, and discourse structure (House, 2009).

In achieving natural target text, it is important to consider linguistic differences between the specific source and target languages (i.e. the language pair) and users. Variation is inherent in all language use, and for Auslan users is particularly broad. This results from internal linguistic factors such as phonological variation (e.g. Schembri et al., 2009) as well as from external social factors such as age, education, location and gender (Johnston & Schembri, 2010).

These factors influencing signed language variation are strongly linked with different styles of communication used in educational institutions over time, and regional dialects across Australia. Further causes of individual signer variation include the age of sign language acquisition, and educational disadvantage. As most deaf children are born to hearing parents who do not know or use sign language, they are often delayed or limited in their first language acquisition. As a result,

⁵ There was previously a translation-specific unit in the Macquarie University Postgraduate Diploma of Auslan-English interpreting, but this unit is no longer offered.

not all deaf people have native signing fluency, let alone strong literacy in English as a second language.

All information is understood in the context of a target population's experience (Pollard et al., 2009). The life experiences and socio-cultural differences between English source language users and languages other than English (LOTE) target languages are sometimes so divergent that even a skilled translation cannot bridge all of these differences. In these cases, translated information may not be fully realised by the target audience (Williamson, Steechi, Allen & Coppens, 1997).

Translators require sufficient time for analysing and researching the source text message content, and to adjust the target text format if necessary. An adaptation to the ideological norms of the cultural environment of the target audience is sometimes required (House, 2009). Such interventions may involve expansion or scaffolding of source text concepts, necessary to bridge cultural and life experience differences between the source and target text audiences.

Stone's (2009) analysis of Deaf translators transferring television news broadcasts into British Sign Language (BSL) explores the capacity to construct comprehensible and culturally relevant target text across language modalities. The translation goal to create a coherent stand-alone BSL text often relies on departure from the English source text form by re-constructing the original message into more meaningful 'domesticated' form.

Measuring the quality of translations available online

To date, there are no standardised frameworks for assessing the quality of written or signed language translations (Huang, 2008). However, there are frameworks for evaluating errors in translations, e.g. the twenty-two item error-based rubric used by the American Translation Association (ATA) and the eight error-based criteria applied by NAATI. These frameworks focus primarily on language competency, and judgments of the translation are based on sentence level rather than a more global textual level of analysis. Large organisations responsible for monitoring the quality of written translations tend to assess frequency of errors and analyse translations at the micro text level, without assessing the entire text as a whole (Cummins, 2006).

House's (1981) framework of translation evaluation considers the function of the target text, the purpose of the target text and the intended effect. However, House (2009) has more recently cautioned against evaluating translations solely on the basis of target audience responses, as they can be used to evaluate the quality of the target text in terms of coherence and impact, but not necessarily its correlation to the source text. It is therefore suggested that a broader systemic linguistic-textual evaluation of a translation is required in addition to assessment of the intended effect and quality of the target text as experienced by the target audience.

English-into-Auslan Translations

Identifying English-into-Auslan translations

The translations studied here are filmed Auslan target texts that have been translated from a written or spoken English source text. The aim of these translations is to provide deaf Auslan users with access to information online. As these translations are recorded and fixed, deaf consumers cannot interact with the presenter in a way that is possible during live interpreted events.

The production of English-into-Auslan video translations was first developed during the early 1990s, when the Bible Society of Australia established the Deaf Christians' Auslan Bible Project. Since then, the production of such translations has expanded into secular life via varied media and online platforms (Bridge, 2009a). For example, Government agencies routinely commission English-into-Auslan translations for their websites and videos. Many of these translations are currently produced by the state Deaf Societies, who are already experienced providers of Auslan interpreting services, but whose staff do not necessarily have a grounding in translation theory or practice.

English-into-Auslan translations are now regularly disseminated online. However, the quality of English-into-Auslan translations appears to vary widely, and there are few mechanisms for checking whether deaf target audiences can effectively access the source message via these translations.

Features of Auslan impacting on translation practices

Native signed languages have been established as valid as English and other spoken or written languages (Stokoe, 1960; Emmorey & Lane, 2000; Brentari, 2010). While signed and spoken languages exhibit many parallels with regard to use and organisation, there are many differences too (Johnston 1996; Liddell 2003; Valli, Lucas & Mulrooney, 2005; Johnston & Schembri, 2007). As a result, they are not functionally and structurally identical to the spoken language of the mainstream community in which they are immersed (in this case Auslan versus Australian English).

Signed languages are essentially visual/gestural and have sometimes been described in terms of their cinematic qualities (e.g. Stokoe, 1979; Bauman, 2003; McCleary & Viotti, 2010). Much of this effect is created using strategies of visual depiction, such as enactment and depicting signs (partly lexical signs that show what objects look like and how they move) to create narratives (Liddell & Metzger, 1998; Mather & Winston, 1998; Liddell, 2003; Janzen, 2004). A number of corpus-based investigations of Auslan narrative and conversation confirm that grammar and gesture are 'tightly integrated' in signed language use (e.g. Johnston & Schembri, 2010; Goswell, 2011; Ferrara, 2012; Hodge & Ferrara, 2014). These aspects of signed languages need to be considered and appropriately incorporated during any transmodal translation process, in terms of the information structure and form of the resulting Auslan target text.

Audit of English-into-Auslan Translations Available On-line

Methodology

In order to get a general idea of the state of the industry, English-into-Auslan translations that were available online (as of October 2013) were identified and categorised. As there is no existing register of these translations, potential target Auslan texts were identified by exploring the websites of state Deaf community organisations and their translation services, government information pages, and so on. Potential target texts were also identified by asking focus group participants and steering committee members for links to English-into-Auslan translations they had seen, or knew of. The following analysis is based on the results of this manual search.

It should be noted that while our audit was thorough, the resulting inventory of Auslan translations available online is not comprehensive: we cannot guarantee that each individual English-into-Auslan translation available on the Internet as of October 2013 was included.

As well as any translations that were inadvertently overlooked during our search, it was sometimes difficult to decide if a particular text should in fact be considered a bona fide English-into-Auslan translation, or if it represented another type of Auslan text. This analysis should therefore be taken as broadly indicative of the current situation rather than definitive. We see this project as a starting point to understanding the nature of English-into-Auslan translations, which will evolve as further texts arise and the community discussion continues.

English-into-Auslan translations available online were initially coded according to a number of factors including: producer, location of production, and primary function of the translation. Most translations were a single video clip, but some were a series of video clips collated together on one webpage and intended as a unified whole⁶. The duration of each complete translation was also recorded.

A total of 180 translations were identified during our search, equating to a little over eighty-eight hours of online video. A further 31 Auslan video clips were initially identified as English-into-Auslan translations, but further investigation revealed these were actually live recordings of a simultaneous (i.e. unprepared) interpretation of a spoken English source text into Auslan, or simply a stand-alone Auslan text that was not developed from an English source text.

As the focus of this study was the formal process of translation from one language into another, these videos were excluded from the analysis presented here.

In the following sections, the English-into-Auslan translations identified by this Report are summarised according to:

- The state in which the translation was authored and produced;
- The primary function of the translation; and
- The semiotic composition of the translation product, i.e. whether it contains still images, moving images, open or closed English captions⁷, and/or floating English text in addition to the Auslan signing.

This information is used to describe the range of English-into-Auslan translations available online, and to identify which manifestations are most common or typical.

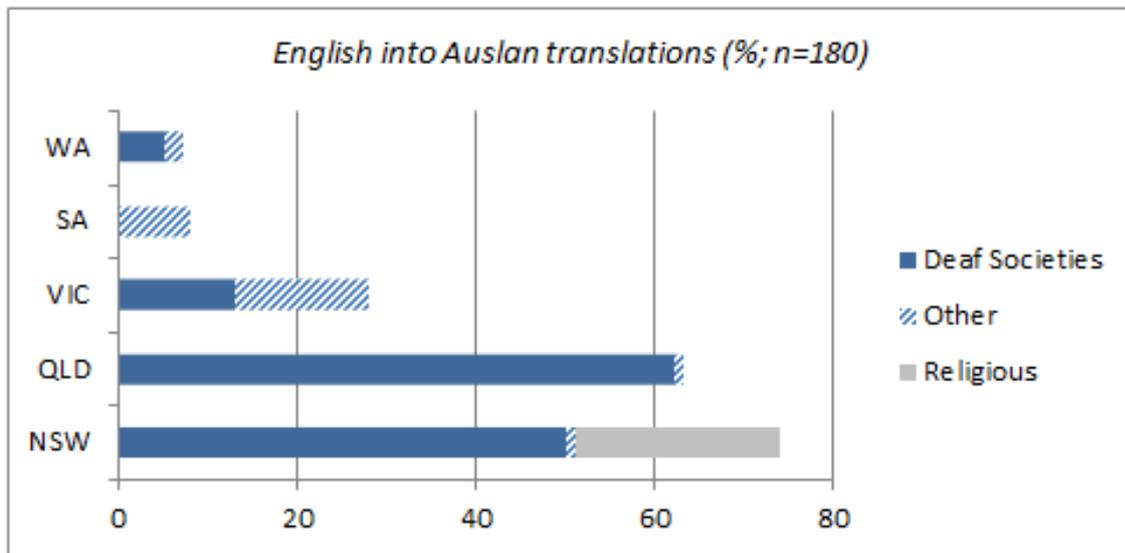
⁶ For example, the Australian government's ScamWatch videos: <http://bit.ly/1UYVONF>

⁷ Open captions are those which are always visible, and can be seen by any viewer of the website (usually as lines of text at the bottom of the screen). Closed captions are the same format, but are only visible to viewers who select a caption option from the software menu.

English-into-Auslan translations by state and author

The graph in [Figure 1](#) summarises available English-into-Auslan translations according to the state in which they were authored and produced. Rankings are based on comparison of total tokens of translations ($n=180$).

Figure 1 - Distribution of English-into-Auslan translations by state and author (percentage translations)



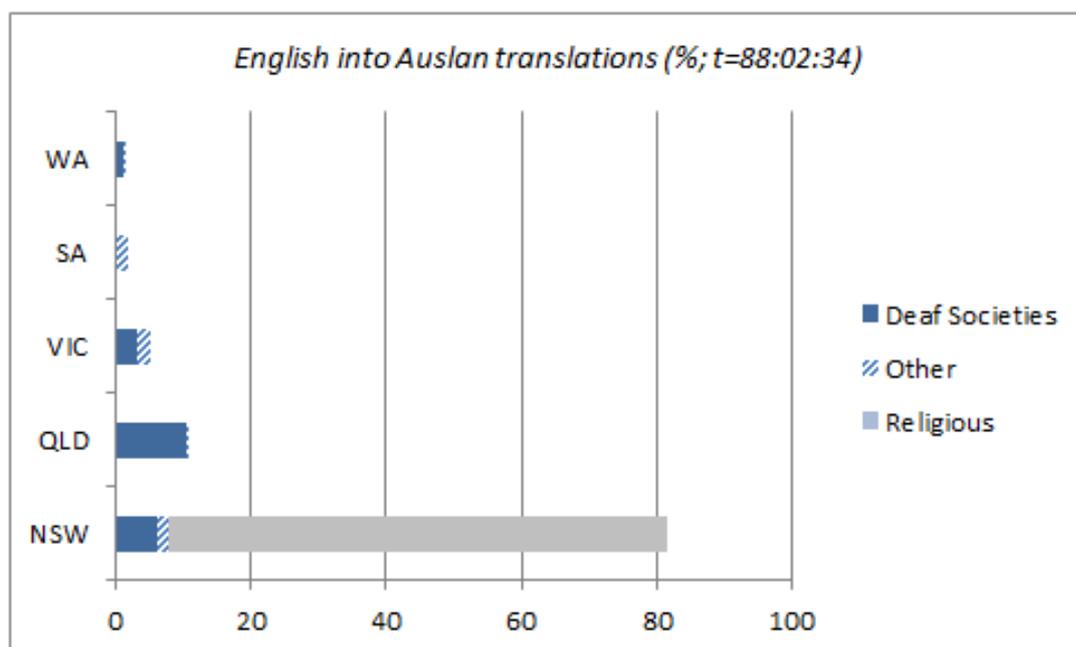
No English-into-Auslan translations were identified as originating on websites from Tasmania or the territories, or produced by service providers in these regions. New South Wales ($n=74$) and Queensland ($n=63$) are the most prolific producers of online English-into-Auslan translations. Victoria is also a strong producer ($n=28$). South Australia ($n=8$) and Western Australia ($n=7$) have produced fewer English-into-Auslan translations to date.

In terms of overall translation authorship, most translations were produced by the Deaf Society in each state ($n=130$, i.e. 72.2%). Deaf Services Queensland contributed the majority of the translations available online, followed by the Deaf Society of New South Wales.

The main producers of the translations in other states include: Vicdeaf Sign Language Video Productions, Arts Access Victoria, Deaf Children Australia (based in Victoria), Communication Republic (based in South Australia), Deaf Australia (based in Queensland), and the Western Australian Deaf Society. The remaining translations were authored and produced by other secular organisations or translation services ($n=27$, i.e. 15%), or produced by religious organisations such as the Jehovah's Witnesses or Crossway Church ($n=23$, i.e. 12.8%).

The majority of total translations were delivered by deaf presenters ($n=137$, i.e. 87.2%). A smaller proportion were delivered by hearing presenters who are qualified Auslan/English interpreters ($n=18$, i.e. 11.5%). Very few translations were delivered by a team of deaf and hearing presenters ($n=2$, i.e. 1.3%). [Figure 2](#) gives an overview of available translations according to the total duration of the translations for each state and author.

Figure 2 - Distribution of English-into-Auslan translations by state and author (percentage hours)



Comparison of the total duration of translations resulted in the same global ranking identified in [Figure 1](#). It indicates that translations created by religious organisations contribute the majority of video content on the Internet in terms of air time ($t=65:11:21$, i.e. 74%). Two organisations produced this content: Jehovah’s Witnesses ($t=55:11:17$, i.e. 62.7%); and Crossway Baptist Church ($t=10:00:04$, i.e. 11.4%). Deaf Societies contribute the next highest volume of translation video content in terms of duration ($t=18:03:38$, i.e. 20.5%), with Deaf Services Queensland contributing the majority of hours ($t=09:06:35$, i.e. 10.3%).

For the purposes of this Report, we have assumed that the religious translations identified during the audit (i.e. the grey bar in [Figure 2](#)) are accessed by a relatively niche audience: members and potential members of the Jehovah’s Witnesses (various congregations across Australia) and Crossway Church (specifically St. Paul’s North Rocks Anglican Church)⁸.

As these translations are generally of a very high standard, and have not been the subject of community criticism, they were not included in the ‘representative’ sample translations shown to the focus groups.

The main focus of this Report and production guidelines are the English-into-Auslan translations produced by Deaf Societies and other secular organisations and businesses in each state ($n=157$, i.e. 87.2% of the total translations identified during the audit). As translations produced by religious organisations constitute a large percentage of the number ($n=23$, i.e. 12.7%) and total duration ($t=65:11:21$, i.e. 74.1%) of online translations (especially for some states), we considered their

⁸ The Jehovah’s Witnesses have a long and robust tradition of translation practice, and are arguably some of the most experienced leaders in this field. [Numerous English-into-Auslan translations](http://www.jw.org/asf/) are available on the Jehovah’s Witness website: <http://www.jw.org/asf/>

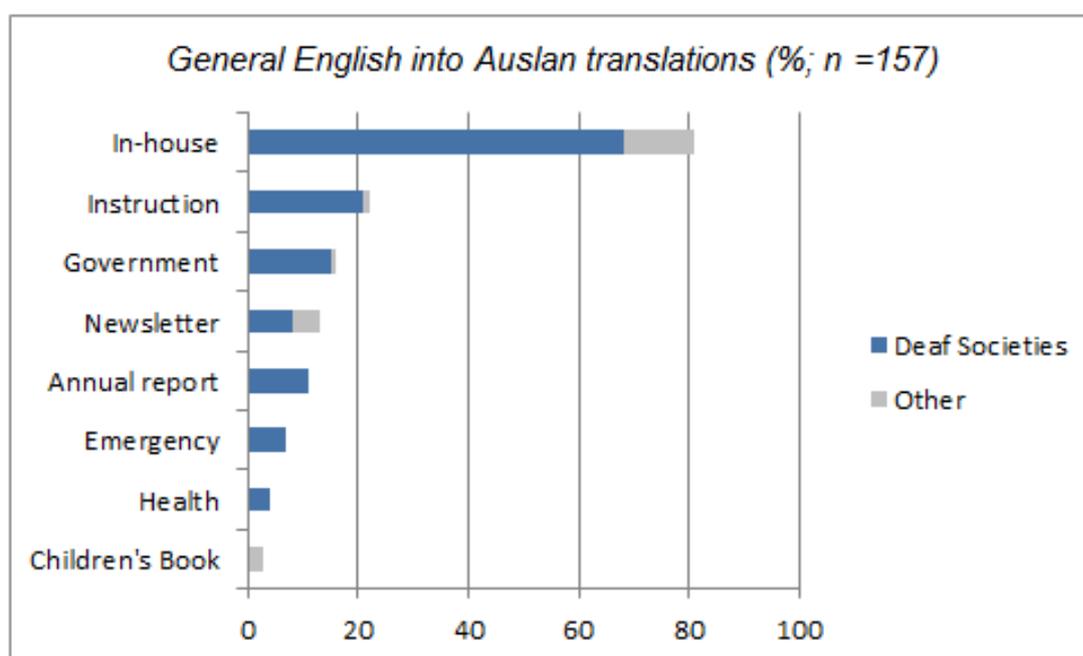
inclusion would skew the analysis of the non-religious translations (henceforth 'general translations') which are the focus of community feedback, and therefore in need of scrutiny.

For this reason, we have distinguished the two groups from this point onwards. However, the techniques used to produce the 'religious' translations identified have informed the best practice discussion and recommendations.

English-into-Auslan translations by information function

Figure 3 gives an overview of available translations produced by Deaf Societies and other non-religious organisations according to the information function of the translation. For example, if the translation was produced in-house to explain an organisational service or an instructional resource that explains how to do something. It is based on comparison of total general translations ($n=157$).

Figure 3 - Distribution of general Auslan translations by primary function and producer (percentage translations)



All of these Auslan translations originated from written or spoken English source texts. The eight primary functions shown in Figure 3 were identified from the inventory:

- In-house resources, e.g. information about Deaf Society services, community events and workshops, and issues in the community ($n=81$, i.e. 51.6%);
- Instructional resources, e.g. step-by-step instructions on how to use a service or install a device ($n=22$, i.e. 14.0%);
- Government-funded resources to explain a government service or initiative, e.g. information about the Department of Transport ($n=16$, i.e. 10.2%);
- Organisation newsletters ($n=13$, i.e. 8.3%);
- Organisation annual reports ($n=11$, i.e. 8.3%);
- Emergency announcements, e.g. cyclone or flood warning announcements ($n=7$, i.e. 7.0%);

- Health information, e.g. an educational resource about an aspect of public health such as sexual health or domestic violence ($n=4$, i.e. 4.5%); and
- Children’s books, e.g. a translation of a picture book targeted to children ($n=3$, i.e. 1.9%).

Overall, the majority of Deaf Society translations were in-house translations (including annual reports and organisation newsletters) that were created from English source texts ($n=87$, i.e. 64.9%). The remaining Deaf Society translations are external client projects, created from English source texts ($n=47$, i.e. 35.1%).

English-into-Auslan translations by semiotic composition

When describing the English-into-Auslan translations available online, it is useful to also identify the semiotic composition of the overall translation product, to see what ideas and images are additional to the Auslan signing on screen. We looked at whether the translations contained other visual cues (still images, moving images) and/or English text (open or closed captions, floating text). As Auslan and English are separate languages, the presence of other images or written English, can support, distract from, or compete with the Auslan message as the key element.

Analysis of the general translations in the inventory revealed seven semiotic resources that are frequently integrated with Auslan:

- Still images ($n=83$, i.e. 52.9%);
- Open captions (written English; $n=82$, i.e. 52.2%);
- Moving images ($n=16$, i.e. 12.7%);
- Voice-over (spoken English; $n=19$, i.e. 12.1%);
- Floating text (written English; $n=15$, i.e. 9.6%);
- Auslan only ($n=13$, i.e. 8.3%);
- Closed captions (written English; $n=3$, i.e. 1.9%).

Various combinations of these resources were integrated into the English-into-Auslan translations. [Table 1](#) provides an overview of available translations according to more specific combinations of semiotic composition with Auslan, e.g. whether the text also incorporates open captions (OC), closed captions (CC), floating text, voice-over (VO), still images and/or moving images. The percentages are based on comparison with the total number of translations in the inventory ($n=180$).

Table 1 - Patterns of the semiotic composition of total English-into-Auslan translations ($n=180$)

Pattern	Semiotic Composition	General (n)	General (%)	Religious (n)	Religious (%)
1	Auslan + OC	54	34.4	0	0.0
2	Auslan + Still	26	16.6	14	60.9
3	Auslan + OC + Still	20	12.7	0	0.0
4	Auslan	13	8.3	4	17.4
5	Auslan + Floating Text	11	7.0	0	0.0
6	Auslan + OC + Still + Moving	7	4.5	0	0.0
7	Auslan + OC + VO + Still + Moving	7	4.5	0	0.0

Pattern	Semiotic Composition	General (n)	General (%)	Religious (n)	Religious (%)
8	Auslan + OC + VO + Still	6	3.8	0	0.0
9	Auslan + Still + Moving	2	1.3	3	13.0
10	Auslan + CC	2	1.3	1	4.3
11	Auslan + OC + VO + Moving	2	1.3	0	0.0
12	Auslan + Floating Text + Still	2	1.3	0	0.0
13	Auslan + CC + Still	0	0.0	1	4.3
14	Auslan + VO + Still + Moving	1	0.6	0	0.0
15	Auslan + VO + CC + Still + Moving	1	0.6	0	0.0
16	Auslan + VO + Floating Text + Still	1	0.6	0	0.0
17	Auslan + OC + Floating Text	1	0.6	0	0.0
18	Auslan + OC + VO	1	0.6	0	0.0
	<i>Total</i>	<i>157</i>	<i>100.0</i>	<i>23</i>	<i>100.0</i>

Eighteen different patterns of semiotic composition were identified by mapping all observed combinations. The patterns presented in [Table 1](#) are listed according to total translations ranked in descending order. Translations produced by religious organisations are differentiated from translations produced by Deaf Societies and other organisations.

Analysis of semiotic composition for the general translations shows that, more often than not, English-to-Auslan translations contain other semiotic information additional to the Auslan signing. Some form of English source text (i.e. open captions, closed captions, floating text and/or voice-over) was present 73.9% of the time.

Still images and/or moving images were used 43.8% of the time, whereas English-to-Auslan translations with no other imagery or information were produced only 5.5% of the time. This is quite different to the semiotic composition of the 23 religious translations: the vast majority (91.4%) did not use captions (only two used closed captions), voice over or other reference to the original English source text.

When the subset of translations produced by Deaf Societies and the other non-religious organisations are analysed, the five most frequent patterns account for 79.0% of this group ($n=124$), i.e. almost all of the general translations:

- Auslan with open captions ($n=54$, i.e 34.4%);
- Auslan with still images ($n=26$, i.e 16.6%);
- Auslan with open captions and still images ($n=20$, i.e 12.7%);
- Auslan only, with no other semiotic resource ($n=13$, i.e 8.3%); and
- Auslan with floating text ($n=11$, i.e 7.0%).

The remaining 21.0% ($n=33$) of this subset are accounted for by a further twelve combinations of Auslan with other semiotic resources such as open captions, closed captions, voice-over, floating

text, still images and moving images. No general translations with Pattern 16: Auslan + CC + Still were identified.

This ranking differs from the patterns identified for translations produced by religious organisations. When the subset of translations produced by religious organisations are analysed, three patterns account for 91.4% of this group ($n=21$):

- Auslan with still images ($n=14$, i.e 60.9%);
- Auslan only, with no other semiotic resource ($n=4$, i.e 17.4%); and
- Auslan with still and moving images ($n=3$, i.e 13.0%)

It is clear that Deaf Societies and other non-religious organisations are far more likely to incorporate captions (64.3%) within their translations compared to religious organisations (8.6%). However, there was substantial variation between the 'general' organisations producing translations: Deaf Services Queensland (DSQ) created most of the general English-into-Auslan translations featuring Auslan signing only ($n=8$, i.e. 61.5%). These translations were created internally for dissemination via the website of the organisation, rather than for an external client.

The fact that the religious organisations and DSQ did not include captions or other English-based semiotics within their translations, suggests that captions or other English-based resources such as voice-over were seen as unnecessary or inappropriate for the target deaf audience(s), especially in the absence of external client expectations.

Client and source text demands have a major impact on the translation process used to create an Auslan target text. For example, the decision to incorporate, or work around existing, English-based resources (e.g. open captions or voice-over) will constrict the way the English source text is translated, which can compromise how it is received and understood by the audience. The more the source text and target text need to align in terms of English structure, the less scope for a free and more meaningful translation. It is therefore interesting to observe that more than half of the general target texts produced did include English captioning (64.3%), and that open captioning (OC) was the main format for these (97%).

Typical features of English-to-Auslan translations online

Overall, translations for a general audience are typically produced:

- By state Deaf Societies in New South Wales, Queensland, Victoria and Western Australia ($n=134$, i.e. 85.4%). The main exception is Communication Republic in South Australia ($n=23$, i.e. 14.6%), which is a private business with strong links to the Deaf community;
- For dissemination of general Deaf Society and community information, instructional videos, information about specific government, and business services. Of these, the majority were based on information internal to Deaf Society or Deaf community organisations (64.9%) compared with external client source texts (35.1%).
- With captioned English source text accessible on screen ($n=101$, i.e. 64.3%), and of these, almost exclusively as open captions ($n=98$, i.e. 97%).
- With still (or sometimes moving) images to supplement the information being presented in Auslan ($n=75$, i.e. 47.8%).

Sample set of English-into-Auslan translations

The English-into-Auslan translation inventory was used to compile a representative sample set of thirteen translations for viewing by the focus group consumers and translation practitioners. Selections from this set were used during the ten focus group discussion sessions.

Table 2 details the translations included in the sample set, along with information about the client, presenter, semiotic composition and duration of each translation (refer also to Table 1).

Table 2 – Sample set of English-into-Auslan translations shown to focus groups

Sample ID	Title of sample text	URL	Client	Presenter	Pattern	Semiotic Composition	Duration
S1	<i><u>How To Make An Internet Relay Call</u></i>	http://bit.ly/1pGOavB	National Relay Service	Deaf	Pattern 2	Auslan + Still	00:04:27
S2	<i><u>Stay Smart Online</u></i>	http://bit.ly/1TfGpZE	Australian Government	Hearing	Pattern 8	Auslan + OC + VO + Still	00:00:58
S3	<i><u>Sexting: What Is It?</u></i>	http://bit.ly/1MxyzJi	Family Planning NSW	Deaf	Pattern 9	Auslan + Still + Moving	00:03:00
S4	<i><u>The Deaf Client's Guide to Auslan Interpreting Using a Video Link in Courts in NSW</u></i>	http://bit.ly/1RoyRT7	NSW Attorney General and Justice	Deaf	Pattern 6	Auslan + OC + Still + Moving	00:02:59
S5	<i><u>Pearl Barley and Charlie Parsley</u></i>	http://bit.ly/1oitYzd	Australian Government	Deaf	Pattern 15	Auslan + VO + CC + Still + Moving	00:06:43
S6	<i><u>SASS Installation: Brooks Battery</u></i>	http://bit.ly/1Roz1tx	NSW Government	Deaf	Pattern 8	Auslan + OC + VO + Still	00:04:25
S7	<i><u>Emergency REDiPlan Information</u></i>	http://bit.ly/1RGUrhi	Emergency Management Qld	Deaf	Pattern 7	Auslan + OC + VO + Still + Moving	00:15:58
S8	<i><u>ACE website</u></i>	http://www.aceinfo.net.au	Australian Communication Exchange	Deaf	Pattern 1	Auslan + OC	00:02:00
S9	<i><u>National Relay</u></i>	http://bit.ly/22JrIUy	Australian Communications	Hearing	Pattern 1	Auslan + OC	00:03:49

Sample ID	Title of sample text	URL	Client	Presenter	Pattern	Semiotic Composition	Duration
	<u><i>Service information</i></u>		Consumer Action Network				
S10	<u><i>The Very Cranky Bear</i></u>	http://bit.ly/1PCqm0Z	TAFE SA and Australian Library and Information Association	Deaf	Pattern 6	Auslan + OC + Still + Moving	00:04:37
S11	<u><i>Fire Ready Information (Part 1)</i></u>	http://bit.ly/1RDfmVK	Herald Sun	Deaf	Pattern 3	Auslan + OC + Still	00:15:39
S12	<u><i>Sarah's Story</i></u>	http://bit.ly/25tAN2x	Financial Ombudsman Service	Deaf	Pattern 7	Auslan + OC + VO + Still + Moving	00:07:36
S13	<u><i>ScamWatch Romance Scams (Part 1)</i></u>	http://bit.ly/1pGP1wa	Australian Competition and Consumer Commission	Deaf	Pattern 8	Auslan + OC + VO + Still	00:01:30

Focus Group Discussions and Analysis

Research approach and method

The approach used to analyse the predominantly qualitative data was based on the principles of Applied Thematic Analysis (Guest, MacQueen & Namey, 2012), using mixed methods for preparing and analysing the data. This included inductive methods for the qualitative analysis of discussion themes, as well as quantifying important aspects of the data that can be counted.

Ten focus group discussions were facilitated with deaf consumers and experienced deaf and hearing translation practitioners across five Australian cities (Adelaide, Brisbane, Melbourne, Perth and Sydney). In total, 45 deaf and hearing Auslan users participated in these discussions.

All focus group sessions were filmed using two cameras to capture the people involved in each discussion, i.e. three to five focus group participants, main facilitator (Stephanie Linder), and supporting facilitator (Gabrielle Hodge). Both facilitators are culturally deaf signers. Information about participants' language, education and professional background was also collected using written English questionnaires (see Appendix 1 and Appendix 2) in order to supplement analysis of the focus group discussions.

At the start of each focus group session, the facilitator explained the aims of the project and clarified what would happen during the discussion. Participants were told they would watch two or three sample English-into-Auslan translations that were currently available online, and that they would be asked about their opinion on specific features of each sample translation pertaining to:

- Signing Quality
- Technical Quality
- Audience
- Translation Process
- Standards

As some samples included audio information (English voice-over) it was interesting to see whether and how the sound source was used. Even though some deaf participants had residual hearing, no deaf participants requested the sound to be turned up, whereas some of the hearing translation practitioners requested the volume to be turned up or down. This suggests that although deaf people may draw upon any information present in the resource that is available to them (including the use of residual hearing), the deaf participants relied solely on the visual information in each sample text.

After viewing each sample translation, participants were encouraged to offer their opinion on the translation regarding its value as a source of information for deaf people. The facilitator began by asking general questions about the translation (e.g. "what do you think about this video?").

As the discussion unfolded, the facilitator asked more specific questions depending on the direction of the discussion (e.g. a comment about an individual participant's personal opinion of captions might lead to a question such as "what do you think about the captions on this video?").

Both facilitators used the Focus Group Questions Checklist to ensure each topic of interest was covered in the discussions, although the ordering of topics was different for each group (see Appendix 3 and Appendix 4).

Approximately twenty hours of focus group discussions were documented on digital video. [Table 3](#) provides a general overview of the total participants and data collected during each focus group discussion in each city. Information is listed in the chronological order of each city visited.

Table 3 - Overview of participants and focus group film duration

Location	Group	Participants (n)	Duration (h:m:s)
Melbourne	Consumers	5	2:05:09
Melbourne	Translators	5	1:57:02
Brisbane	Consumers	5	1:59:47
Brisbane	Translators	5	2:19:44
Perth	Consumers	5	1:52:56
Perth	Translators	3	2:21:20
Adelaide	Consumers	5	1:58:31
Adelaide	Translators	3	2:12:26
Sydney	Consumers	4	2:06:27
Sydney	Translators	5	2:20:43
<i>Total</i>		<i>45</i>	<i>21:14:05</i>

Table 4 outlines the demographic information about the 24 participants who represented deaf consumers of online translations. It should be noted that there was some overlap between the consumer and translation practitioner groups. For example, some participants representing a consumer group also had experience as a translation practitioner. In total, 70.8% ($n=17$) of participants representing consumers of English-into-Auslan translations had worked as practitioners in the past (with varying degrees of experience and with various organisations, e.g. a state Deaf Society or the Jehovah's Witnesses).

Table 4 - Demographic information about participants representing deaf consumers ($n=24$)

ID code	City	Gender	Age Group	Native or Non-Native Signer	Translation experience
AC1	Adelaide	F	50 – 59	NN	Yes
AC2	Adelaide	F	50 – 59	NN	No
AC3	Adelaide	F	50 – 59	N	No
AC4	Adelaide	M	50 – 59	NN	Yes
AC5	Adelaide	F	40 – 49	NN	Yes
BC1	Brisbane	M	40 – 49	N	Yes
BC2	Brisbane	M	40 – 49	N	Yes
BC3	Brisbane	F	50 – 59	N	Yes
BC4	Brisbane	F	50 – 59	N	Yes
BC5	Brisbane	F	70 – 79	N	No
MC1	Melbourne	M	30 – 39	NN	No

ID code	City	Gender	Age Group	Native or Non-Native Signer	Translation experience
MC2	Melbourne	F	20 – 29	N	Yes
MC3	Melbourne	F	30 – 39	N	Yes
MC4	Melbourne	M	50 – 59	N	No
MC5	Melbourne	M	50 – 59	NN	Yes
PC1	Perth	F	20 – 29	N	Yes
PC2	Perth	F	20 – 29	NN	No
PC3	Perth	F	40 – 49	N	Yes
PC4	Perth	M	60 – 69	NN	No
PC5	Perth	M	30 – 39	N	Yes
SC1	Sydney	M	40 – 49	NN	Yes
SC2	Sydney	F	20 – 29	N	Yes
SC3	Sydney	M	40 – 49	N	Yes
SC4	Sydney	F	50 – 59	N	Yes

Table 5 outlines the demographic information about the 21 deaf and hearing participants who represented experienced English-into-Auslan translation practitioners. Again, it should be noted that there was some overlap between the consumer and translation practitioner groups.

Table 5 - Demographic information about participants representing English-into-Auslan translation practitioners (n=21)

ID code	City	Deaf / Hearing	Gender	Age Group	Native (N) or Non-Native (NN) Signer
AT1	Adelaide	Deaf	F	20 – 29	N
AT2	Adelaide	Hearing	F	30 – 39	NN
AT3	Adelaide	Hearing	F	30 – 39	NN
BT1	Brisbane	Deaf	F	40 – 49	N
BT2	Brisbane	Deaf	M	40 – 49	NN
BT3	Brisbane	Deaf	F	40 – 49	N
BT4	Brisbane	Deaf	M	40 – 49	N
BT5	Brisbane	Hearing	M	20 – 29	N
MT1	Melbourne	Deaf	F	30 – 39	NN
MT2	Melbourne	Hearing	M	40 – 49	NN
MT3	Melbourne	Deaf	F	50 – 59	NN
MT4	Melbourne	Hearing	F	30 – 39	N

ID code	City	Deaf / Hearing	Gender	Age Group	Native (N) or Non-Native (NN) Signer
MT5	Melbourne	Hearing	M	30 – 39	N
PT1	Perth	Hearing	F	30 – 39	NN
PT2	Perth	Deaf	F	40 – 49	N
PT3	Perth	Deaf	M	40 – 49	N
ST1	Sydney	Deaf	M	40 – 49	NN
ST2	Sydney	Hearing	F	40 – 49	N
ST3	Sydney	Deaf	M	40 – 49	N
ST4	Sydney	Deaf	F	30 – 39	N
ST5	Sydney	Deaf	M	50 – 59	N

Analysis of focus group discussions

It was necessary to analyse the filmed data from both a macro- and a micro- perspective in order to capture both over-arching themes and relevant detail. Due to time constraints, five focus group discussions were richly annotated to identify the topics covered in the discussions and the themes that emerged (done by Gabrielle Hodge). Any problematic annotations were then reviewed by a native Auslan signer (Stephanie Linder).

The remaining five focus group discussions were reviewed more globally (by Lori Whynot) to determine alignment with and divergence from the themes already identified for the first half of the data. [Table 6](#) shows how each focus group discussion was analysed.

Table 6 - Method of analysis of each focus group discussion (n=10)

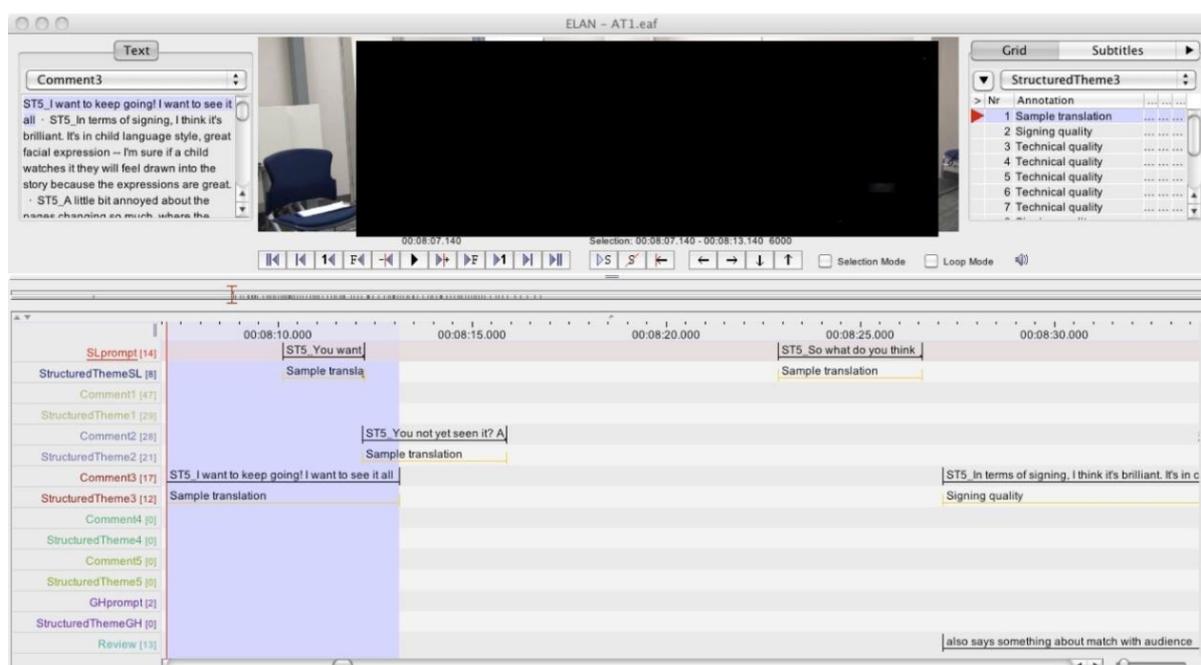
Group	Location	Detailed Annotation	Global Review
Consumers	Melbourne	0	1
Translators	Melbourne	0	1
Consumers	Brisbane	1	0
Translators	Brisbane	1	0
Consumers	Perth	0	1
Translators	Perth	0	1
Consumers	Adelaide	1	0
Translators	Adelaide	1	0
Consumers	Sydney	0	1
Translators	Sydney	1	0
	<i>Total</i>	5	5

The detailed analysis was conducted in stages. Firstly, the videos were prepared for annotation using ELAN digital video annotation software⁹:

- Video clips from each focus group discussion (camera A and camera B) were aligned and edited into QuickTime movie files of manageable duration, i.e. about twenty minutes;
- These clips were then imported into ELAN, which allows exact time-alignment of the video source with annotations on multiple user-specified tiers (Crasborn & Sloetjes, 2008). Successive annotations and revisions of annotations increase data value exponentially over time;
- All ELAN annotation files were created with a specific Auslan Translation Project template (ELAN template file 1) using 16 individual tiers (see Appendix 5).

Figure 4 depicts the ELAN annotating view of the tiers used to annotate all files. Note that the identity of filmed participants has been obscured in the video image.

Figure 4 - ELAN annotating view of focus group discussion



Analysis of the five ELAN-annotated focus group discussions was driven by first summarising the participant's individual comments and identifying the Prompt Theme(s) of each comment (e.g. 'Audience', 'Presenter', 'Captions', etc). The Prompt Themes were consciously elicited from the focus group discussions, and roughly correlate with the topics covered using the Focus Group Questions for Consumers (see Appendix 3) and for Translation Practitioners (see Appendix 4). Participant comments and Prompt Themes were then analysed further to identify Response Themes arising from respondent comments (e.g. 'Translations should be targeted to deaf monolingual adults', 'Presenter should be deaf', 'Captions should be optional', etc).

⁹ Max Planck Institute for Psycholinguistics, [The Language Archive](http://bit.ly/1iIDLym), Nijmegen, The Netherlands: <http://bit.ly/1iIDLym>

Three researchers were involved in creating this set of detailed annotations, revising annotations and quality control checking of any problematic annotations. Approximately 9.5% of all participant comments were considered unclear by the original annotators ($n=345$). The quality control checker confirmed 27% of these annotations ($n=92$) and adjusted 73% of these annotations ($n=253$). After annotations were completed, they were imported into an Excel spreadsheet, and further categorised. Consumers and translation practitioner responses were also differentiated at this stage.

The analysis of the second half of the data involved watching each discussion from beginning to end, and identifying any overlaps and divergences from the themes arising from the more detailed annotation process. The combined findings were then incorporated into the qualitative analysis presented in the next section.

Focus Group Themes and Analysis

This section summarises and discusses the themes emerging from the focus group data, and also those raised in liaison with stakeholder organisations and steering committee members.

Overview of Prompt Themes and Response Themes

Table 7 presents an overview of the general Prompt Themes ($n=16$) ranked in order of response rate, and the number of Response Themes ($n=567$) generated for each. The response themes formed the basis of the qualitative and quantitative analysis and used to develop this Report's companion document *Guidelines: English-into-Auslan Video Production V1.2* and its associated checklists.

The following sections present an analysis of the Response Theme categories (see the detailed break-down in [Appendix 6](#) – Response Themes related to the Prompt Themes.)

Table 7 - Overview of total Prompt Themes and Response Themes by participant group

Prompt Themes	Consumers	Translation Practitioners	Both	Total Response Themes (n)	Total Response Themes (%)
Challenges of Translation	17	56	21	94	16.5
Translation Processes	9	68	15	92	16.1
Signing Quality	18	28	16	62	10.9
Standards	8	41	7	56	9.8
Audience needs	16	18	17	51	8.9
Captions	10	23	10	43	7.5
Presenter	10	18	12	40	7.0
Technical Quality	12	12	13	37	6.5
Qualities of Team	5	17	9	31	5.4
Quality Assurance	2	17	0	19	3.3
Language Consultant	1	9	3	13	2.3
Voice-over	0	8	1	9	1.6

Prompt Themes	Consumers	Translation Practitioners	Both	Total Response Themes (n)	Total Response Themes (%)
Semiotic Composition	1	1	6	8	1.4
Autocue	0	7	0	7	1.2
Audio Prompts	0	5	0	5	0.9
<i>Total (n)</i>	<i>109</i>	<i>328</i>	<i>130</i>	<i>567</i>	<i>100.0</i>
<i>Total (%)</i>	<i>19.2</i>	<i>57.8</i>	<i>22.9</i>	<i>100.0</i>	

Identifying and matching audience needs

Meeting the needs of a diverse audience

As this research is a direct response to community concerns, we first analysed the 51 Response Themes relating to perceptions of the Audience (see Table 9 in Appendix 6), as well as translation challenges in terms of audience.

For English-into-Auslan translations in general, both consumers and translation practitioners considered that it was difficult for a single English-into-Auslan translation to meet all the language needs of a diverse deaf audience, let alone hard of hearing viewers. This is primarily a consequence of the heterogeneous nature of Auslan usage and the previously described limited educational and life experiences of many deaf people. They noted that Auslan proficiency varies widely depending on early or delayed language acquisition, mode of educational access and other variables.

Even when an Auslan translation is regarded as clear and coherent for most deaf viewers, there will always be consumers who still cannot access the message content, and will need further explanation and support.

Beyond variation in Auslan fluency and general knowledge gaps within the signing Deaf community, consumers and translation practitioners also commented that the needs of deaf and hard of hearing viewers vary widely in terms of their comprehension of Auslan versus written English.

Some consumers observed that translation clients often assume they can simultaneously connect with all deaf and hard of hearing people, and that English and Auslan can be easily merged into one translation. In fact, many participants believed that target audience accessibility is currently differentiated by the ability to read English rather than the ability to understand fluent Auslan, e.g. some consumers could clearly identify intrusions from the English source text syntax and form in a number of sample translations (the majority of which featured open captions). In these cases, the Auslan target message was delivered using English-skewed signing. Deaf consumers commented that these translations were consequently not accessible for deaf monolingual signers.

In general, both consumers and translation practitioners identified the need for a clear target audience to be established during pre-production. As the language requirements of deaf and hard of hearing people vary widely, they require different language choices. The target audience for any one

translation should not be framed in terms of the general notion of ‘all deaf and hard of hearing people’ that is frequently identified in the access policies of clients and translation services.

Some translation practitioners felt that their employers over-estimated their audience reach and that ‘grassroots’ deaf people (monolingual Auslan users) were not sufficiently on their radar, and so missed out.

It is possible to accommodate the needs of hard of hearing people whose first language is English via an English-based support like captioning, and it is possible to provide an Auslan video translation of English source text. However, these two language products do not align naturally. It was therefore seen as impractical to assume or promote a ‘one-size-fits-all’ product across hard of hearing (English caption-reliant) and signing deaf (Auslan-reliant) audience members.

The presence of English captions

As noted earlier, the majority of general translations in the audit and the sample set shown to the focus groups contained English captions, usually representing a transcript of the English source text, and in fixed open caption format. The response themes about captions related to the problems they present for monolingual deaf target audiences, and the challenges they pose to the translation process. Overall, the use of English captioning alongside Auslan signing raises a number of complex comprehension and translation issues, and is a recurring theme in this Report.

As previously discussed, the fact that English and Auslan are separate languages with differences in syntax and grammar, means that they cannot always be neatly aligned ‘word for sign’. If one language is prioritised it is usually English (e.g. a spoken English source text represented by captions) and the target language is necessarily compromised (e.g. an Auslan rendition attempted to be ‘fitted’ to the English audio or caption structure and timing).

Well-intended generic translation policies of ‘providing access to both deaf and hard of hearing people’ therefore promise two competing outcomes: Auslan for deaf signers, and captioned English for hard of hearing consumers (and more literate, bilingual deaf consumers). Trying to marry an Auslan translation to the existing form and timing of English captions works against the repeatedly stated need for provision of coherent and natural Auslan target text that is accessible to less literate monolingual deaf consumers who cannot access English captioning effectively.

Some of the translation practitioners pointed out that accessing Auslan alongside English captions is a different skill to comprehending a spoken English text (such as a television program) via English captions. Television captioning does not compete with the source text message for deaf viewers who cannot hear it. English captions are naturally aligned to the spoken English source text, which is of great assistance to hard of hearing viewers relying on listening support, and poses no visual conflict for deaf signers watching the captions alone.

However, having two languages visually represented on screen at the same time, as in the case of Auslan target texts with English captioning, imposes a different cognitive load. As a result, many consumers and translation practitioners commented that they cannot watch Auslan and read English captions at the same time given they do not have the same ‘fit’.

Perhaps because signing deaf people rely on English captioning for access to so much other online/onscreen information (especially television and movies), participant responses to captioning were mixed and more complicated overall. Due to its broad impact on product and process, further discussion of captioning issues appears in the monolingual deaf viewer responses in this audience-focused section as well as in the later sections on technical production (page 32) and translation challenges (page 43).

Audience issues relating to sample translations

Both consumers and translation practitioners were able to identify a relatively specific target audience for several of the sample translations, e.g. deaf adults, deaf monolingual adults, deaf children, deaf children with hearing parents. However, it is unknown whether this assumed audience was specifically targeted during the production stage.

A number of translation practitioners argued that English-into-Auslan translations should generally be more targeted to deaf monolingual Auslan users, but that this approach needed to be further adapted to the needs of younger or more senior deaf people. Translation practitioners who have created texts targeted specifically to deaf children commented that this target audience usually prefers shorter chunking of information rather than longer explanation.

Another observation was that English-based translation strategies such as extensive fingerspelling may be an access issue for younger deaf audiences, e.g. children still developing their use of language(s), and teenagers with low English literacy levels. As deaf children are both current and future adult consumers, their needs and preferences have implications for the development of future English-into-Auslan translations.

More adaptation for deaf (monolingual) audiences

The major issue for both consumers and translation practitioners was that the Auslan target text often followed the English source text syntax too closely, and because it was unclear, the intended message was often forgotten after viewing. Consumers noted that if this was problematic for them, then it would be even more so for further disadvantaged Deaf community members.

Interestingly, the translation practitioner group judged several translation sample texts as accessible for deaf monolingual adults, yet many deaf consumers adversely critiqued the same translations. This suggests that there is a perception mismatch between the two groups about broader Deaf community access needs.

Both consumers and translation practitioner groups unanimously agreed that English-into-Auslan translations generally require greater source text analysis and contextualisation of unfamiliar key concepts. This included unpacking the assumed knowledge within the original text, and using examples that relate to a deaf person's lived experience. For example, one sample translation was seen as relying on assumptions about the target audience's general knowledge/experience base around telephone use and IT issues. It included instructions to enter telephone numbers with the relevant area code, when the landline phone system is minimally accessible to deaf people.

The translation content also assumed that the deaf audience would be familiar with the 'confirm you are a not a spammer' box and the need to enter a code into this box. In this case, practitioners

suggested that the translation would be improved if the presenter had explained the background reason for the box, in addition to more explicit instructions for the deaf viewer to complete the box before proceeding. If this approach was taken, the translation practitioner would need more time to establish the English source text content in order to clarify the message for the target audience.

The suggestion to unpack inappropriately assumed knowledge also related to specific sign choices. For example, the presenter in one translation text used a single sign to refer to the concept of 'tenure', but this was problematic for two reasons:

- Due to educational disadvantage and general knowledge gaps, many concepts like 'tenure' would only be understood by relatively well-educated deaf audience members, with an understanding of professional and business domains;
- The particular sign used by the presenter is not widely used or understood in the community in any case, i.e. there is no agreed standard sign for this concept.

This single sign choice in the translation therefore created confusion for many of the deaf consumer cohort; there is further discussion in the [Summary of Key Themes](#) (from page 50).

Overall, many of the Response Themes relating to Audience were negative. It is clear that both consumers and translation practitioners believed there was much room for improvement in the production of online English-into-Auslan translations in terms of audience match. Their suggestions for improvement related to both translation process issues and technical production (these suggestions are discussed in more detail under the further theme topics that follow). Where sample English-into-Auslan translations were perceived as too dependent on the English source text, and therefore unclear in Auslan, these were seen as a waste of time and money.

It may be that organisations creating English-into-Auslan translations need better post-production feedback from representatives of the target Deaf community audience. Consumers noted that many deaf people felt powerless to change or improve translations once they were made available and that they often did not know that they were entitled to complain about (or compliment) specific translations, or how to do this.

Both consumers and translation practitioners also agreed there was a general lack of community awareness about the range of English-into-Auslan translations available online, possibly indicative of the fairly recent practice of combining Auslan and screen technology. For example, YouTube and Vimeo have only emerged in the last decade. Consumers pointed out that older deaf people may only have limited access to the Internet, e.g. via computers, tablets and smartphones, and so may not be widely accessing the online information in any case.

Technical quality of end product

Response summary

The next set of Response Themes relate to technical quality and production emerged, including:

- Sixty-two themes relating to presenter's signing quality (see [Table 12](#) in Appendix 6);
- Forty-three themes relating to captions (see [Table 14](#));

- Thirty-seven themes relating to the technical quality of the sample English- to-Auslan translation texts (see [Table 16](#));
- Nine themes relating to the use of voice-over (see [Table 20](#));
- Eight themes relating to semiotic composition (see [Table 21](#));
- Seven themes relating to the use of autocue (see [Table 22](#));
- Five themes relating to the use of audio prompts (see [Table 23](#)).

Overall, analysis of these themes suggests the emerging English-into-Auslan translation industry is developing effective practices for technical production in terms of video quality. Most concerns were about the content rather than the look of the screen message.

This section starts by detailing participant impressions of key features of technical production including: text background, presenter style, signing quality, captions, semiotic composition, the use of audio prompts, autocue and voice-over, production and text credits, viewer interface and editing.

Suggestions for improvement are documented in the final section of this Report, and in its companion document *Guidelines for the technical production of English-into-Auslan Translations*.

Background colour of Auslan target text

Both consumers and translation practitioners expressed strong views about the visual background of sample translations shown during the focus groups. Background is important in enhancing or detracting from the Auslan signing, so that text value is lost without an appropriate contrast. The overwhelming consensus was that white or overly bright backgrounds should be avoided (see [Figure 5](#) for an example).

A number of consumers complained that the background of these videos limited visual access, especially for older deaf consumers with poor eyesight. They found it difficult to attend comfortably to a presenter with a light skin tone in a short-sleeved shirt signing against a white background.

Both consumers and translation practitioners preferred viewing Auslan against a darker or softer background colour, for example a mid-range blue, or similar. Both consumers and translation practitioners also preferred the background colour to be consistent throughout the entire translation, rather than changing with screen transitions. Where the background did change colour, they suggested these changes should be subtle and gradual.

Both consumers and translation practitioners also preferred appropriately integrated semiotics such as still images, rather than exclusively plain backgrounds. For example, a fire danger rating is a useful visual resource for a translation that informs viewers about fire danger, as the presenter can draw upon this image to enrich his or her signing.

However, both consumers and translation practitioners disliked a busy background, e.g. where a signer's movement competes with a moving image. The visual semiotics therefore need to be highly relevant and carefully planned.

Figure 5 - Example of a white or too-bright background (screen grab reproduced with permission from Vicdeaf Sign Language Video Productions, October 2015)



Presenter style, size and location on screen

The Auslan presenter's clothing and location on the screen were closely related to background choices. Both consumers and translation practitioners preferred presenters in contrasting clothing (e.g. dark, if fair skinned) that covers skin on torso and arms for contrast to the information on their hands and face, i.e. no low neck tops, or short sleeves. The presenter's clothing needs to contrast sufficiently with the background and with their skin tone. In a sense, the presenter's body is the first layer of background.

Just as individual presenters vary in their physical appearance, clothing that works well for one individual may not work well for another; it was suggested that presenters experiment with clothing options against the planned background, rather than simply relying upon the customary black shirt as a default.

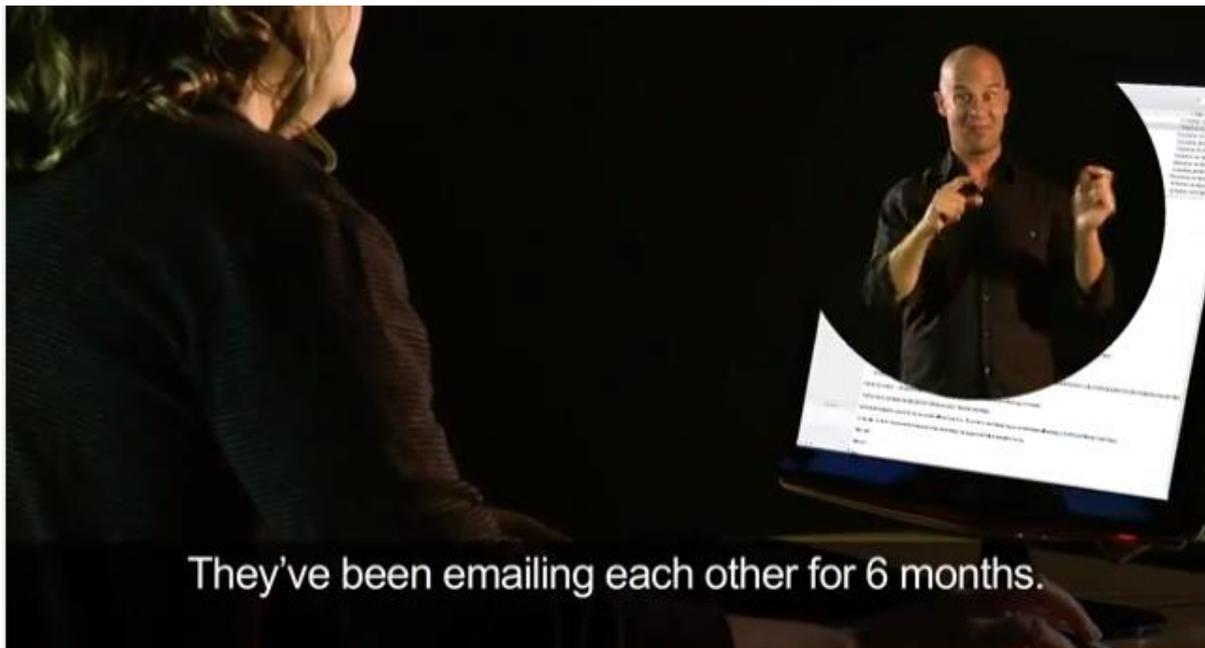
Very few comments were made about lighting. The main issue raised was that lighting on the presenter should be sufficient and even, with no back shadows (especially on the face).

Both consumers and translation practitioners preferred the presenter to remain in one location on screen throughout. If located on the side of the screen, e.g. alongside graphics, it was suggested that the presenter's location should remain constant on that side of the screen. This guides the viewer's understanding of where to look for information in Auslan.

Respondents tended to prefer the presenter to be centre screen, however one translation practitioner noted it is standard in the UK for the signer to be on the right side of the screen. This choice may be worth investigating further. Another practitioner pointed out that the location of the presenter on screen can be adjusted in post-production if necessary.

The size and location of the presenter on the screen is crucial in accessing and prioritising the Auslan target text. Both consumers and translation practitioners complained about Auslan translations that are presented in a bubble in a corner of the screen (Picture-in-Picture format, as shown in [Figure 6](#)); the signers were perceived as too small and not clearly visible. Both groups also disliked the presenter's face too close to the camera (i.e. too large and imposing as in [Figure 7](#) for an example).

Figure 6 - Presenter location: Example of de-prioritised presenter location and too small size (screen grab reproduced with permission from the Western Australian Deaf Society, October 2015)



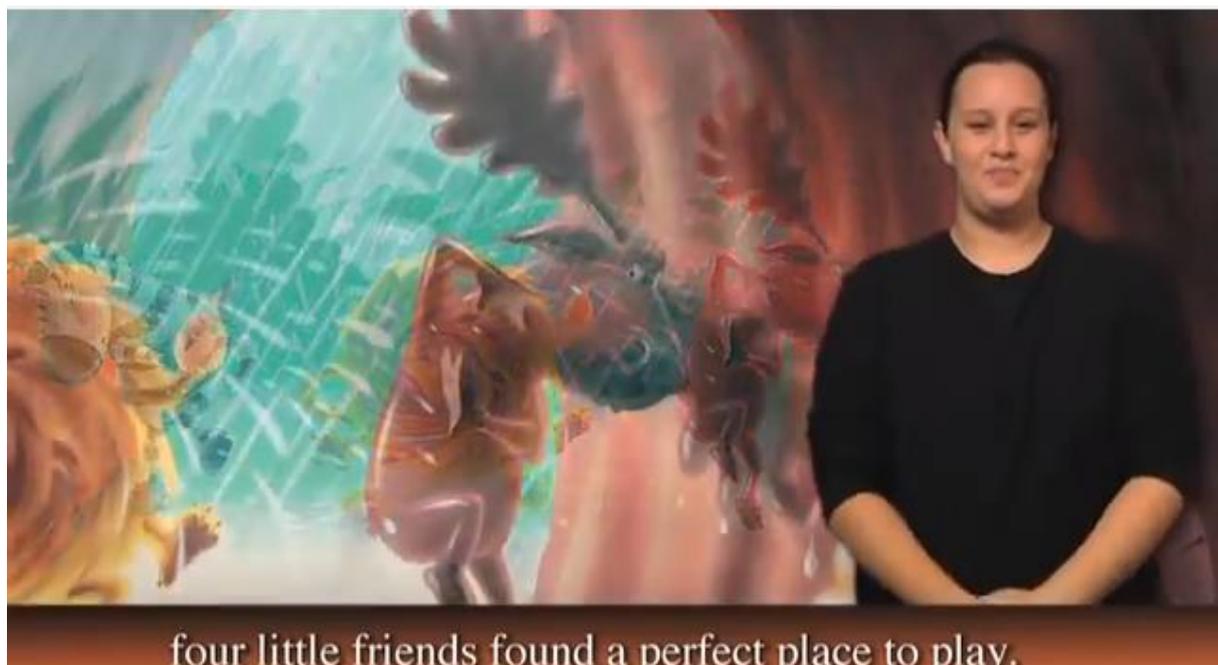
It was noted that if the presenter was small on screen compared with other semiotic components, then the audience is drawn to focus on the wrong priorities. If the Auslan signing was too small, the viewer was more likely to rely on captions if provided. Consumers felt that the relative size of the presenter and captions in Sample S10 was good (see [Figure 8](#)).

Figure 7 - Example of presenter too close to camera (screen grab reproduced with permission from The Deaf Society, October 2015)



Consumers and translation practitioners did not like the presenter, or parts of the presenter’s signing cut off the screen (sometimes a post-production error). These points also relate to the style, size and positioning of captions and images.

Figure 8 - Presenter location and size: Example of good presenter and background integration (screen grab reproduced with permission from Communication Republic, October 2015)



Fingerspelling

As one aspect of presenter signing, clear fingerspelling articulation was valued by both consumers and translation practitioners, where appropriately used. Some consumers cautioned against the overuse of fingerspelling for a child target audience, and that complex fingerspelled English source text concepts could be elaborated with Auslan signs or other visual images.

Some translation practitioners felt that fingerspelling was generally overused in online translations, and that fingerspelling content decisions were often a result of the specific client brief and structural constraints imposed by the English source text, rather than matching audience needs. An example was the spelling of English legal terminology, unfamiliar to the deaf audience, without explaining it further using Auslan signs. Some practitioners questioned whether fingerspelling decisions were being made for the target audience or for the source text.

When fingerspelling was used, consumers valued native natural patterns over exaggerated articulation. Consumers also noted that any fingerspelling needed to be accurate because many translation texts perform a literacy support function in addition to the content information.

Signing space and location

The location and size of the signing space (where hands are located) was not generally commented on, suggesting this is generally well-managed overall. However translation practitioners pointed out the need for some sample translation presenters to lower their signing so that it did not obscure the important message information on the face. It is unclear if this is an effect of camera angle and screen presentation, but it does suggest that the presenter's signing location and space impacts on visual quality. The signers in Sample S12 were singled out as examples where the presenter signs at appropriate torso level (see Figure 9 for example).

Figure 9- Signing manner: Example of good presenter signing location (screen grab reproduced with permission from Vicdeaf Sign Language Video Productions, October 2015)



Signing pace and prosody

A comfortable signing pace was rated as important for initial comprehension and deeper understanding of content. Both consumers and translation practitioners agreed that the signing pace of the presenters in a number of translations was much too fast. At least two of the sample translation presenters looked rushed, primarily because of the information density.

Translation practitioners commented that dense English source text needs more time to present in Auslan on screen. These comments applied particularly to translations that were essentially recorded interpretations, tightly driven by English source text audio prompting. The converse problem, signing too slow, was also noted for one sample translation, making the delivery seem exaggerated and unnatural.

This points to a need to monitor signing pace, to ensure it is a natural delivery speed i.e., driven by target text and audience comprehension needs, rather than pre-existing constraints such as existing audio, captions and/or voice-over.

Apart from signing speed, several translation practitioners felt that the Auslan production in one sample translation required better pausing between ideas. They noted that deaf presenters often struggle to create natural prosodic features like pausing when producing translation target texts, and that they need better feedback.

Audio prompts for hearing presenters

Although most online translations are presented by deaf presenters, some are presented by hearing Auslan-English interpreters. Spoken English audio prompting can be used to give a hearing presenter direct access to the source text or access to a spoken English intermediary version of the translation target text. The audio track prompts the presenter's memory and guides the sign production.

Hearing translation practitioners commented that audio prompts are useful as they enable the presenter to freely produce natural eye gaze movements with their signing, compared with working from autocue. However, they acknowledged that the trade-off for using a fixed English-based prompt is that it can impact negatively on the Auslan target text form and delivery. Audio prompting makes it closer to live interpretation, and therefore likely to be a more literal and unprepared rendition than desired.

Autocue

As with audio prompting, an autocue screen is used to prompt the presenter's (especially deaf presenter's) memory of the English source text content. The autocue text can be a plain English version of the source text message OR a gloss¹⁰ of the sign sequence in the prepared Auslan translation. Several translation practitioners confirmed that autocue can negatively affect the

¹⁰ An Auslan gloss is a written English version of the signs used in the prepared translation. It therefore follows Auslan grammar and syntax (e.g. sign order) rather than English grammar and syntax.

natural production of the Auslan target text (in terms of signing clarity and eye gaze) when the feed text is too close to the original English structure.

In the most obvious cases, viewers could clearly see from the presenter's eye gaze that they were relying on the autocue feed while signing. Where an autocue is used, translation practitioners suggested that the autocue is best positioned either directly under the camera or reflected above the camera.

Existing soundtracks and voice-over

There were two types of spoken English delivery identified in English-into-Auslan translations:

- An existing soundtrack embedded in the source material into which Auslan signing is later integrated (e.g. signer in a small frame); and
- Voice-over created during post-production of the Auslan target text (i.e. as a matched translation of the Auslan signing).

Voice-over is the addition of a spoken English source text on top of the Auslan signing, and occurred in 12.1% ($n=19$) of the general translations identified during the audit. The proportions of these two types could not be clearly identified during the audit and were therefore not able to be differentiated. Not surprisingly, during the focus group discussions only hearing translation practitioners commented on voice-over effectiveness.

In cases where an existing soundtrack contains spoken English source text, and where Auslan signing needs to be integrated with this soundtrack, translation practitioners stated they felt severely limited in the way they could re-arrange the source text message to suit the discourse features of Auslan. Consequently, they were compromised in creating a translation that met the needs of a deaf target audience reliant on natural Auslan signing.

The quality of voice-overs in the samples reviewed was judged as acceptable and appropriate for very specific situations, e.g. the voice-overs in the children's book texts (Samples S5 and S10). However, the overwhelming consensus between translation practitioners was that post-production voice-over (the second type listed above) was not necessary for the majority of English-into-Auslan translations.

If voice-over was added during post-production, both consumers and translation practitioners recognised that this was primarily for the benefit of the client and/or any hearing audience. Furthermore, the cost of adding voice-over during post-production varied depending on the source text, number of voice-over artists required, and so on. If voice-over added during post-production was actually unnecessary, then these costs were considered better used on other aspects of technical production.

Caption size and style

In relation to the visual style of captions, a common complaint from consumers was that captions were too small, used the wrong typeface and/or colour. In these cases, the caption colour blended in with the background and lacked contrast (see [Figure 5](#) above for an example). The captions were simply too hard to read.

Consumers requested that captions contrast with the background for visual accessibility, preferably as white text on a solid black block rather than a transparent block. In fact, they considered that transparent blocks should be avoided. Specific preferences regarding the size and typeface of captions were unstated.

Visual and cognitive impact of captions in English-into-Auslan translations

Some of the translation practitioners pointed out that accessing Auslan alongside English captions is a different skill to comprehending a spoken English text (such as a television program) via English captions. Television captioning does not compete with the source text message for deaf viewers who cannot hear it. English captions are naturally aligned to the spoken English source text, which is of great assistance to hard of hearing viewers relying on listening support, and pose no visual conflict for deaf signers watching the captions alone.

However, having two languages visually represented on screen at the same time, as in the case of Auslan target texts with English captioning, imposes a different cognitive load. As a result, many consumers and translation practitioners commented that they cannot watch Auslan and read English captions at the same time given they do not have the same 'fit'.

Perhaps because signing deaf people have to rely on captioning for access to so much other online/onscreen information (especially television and movies), participant responses to captioning for online translations were mixed and more complicated overall. When one sample translation video was shown to the focus groups, the Auslan signing was unclear, so participants preferred to watch the English captions to understand the message. Both consumers and translators mentioned that this was not uncommon when watching online video translations generally, which again suggests a lack of coherence in some current Auslan target texts.

While the choice to attend to captions is an option for more bilingual Deaf community members, it does not enable access to the information for the portion of the community who are more monolingual Auslan users (the focus of much of the discussion of audience needs in this Report) and therefore most reliant on the Auslan translation. This points to the need for Auslan translation quality to be prioritised, so that English captions do not become the default access, wasting the translation effort and expense.

However, some participants noted the benefit of English captions for literacy, especially for young bilingual signers who could learn from the translation choices. Both consumers and practitioners commented that English captions enable bilingual deaf consumers to compare source text and target text, thereby enabling some assessment of the quality of the translation.

Interestingly, several deaf translation practitioners commented that if the Auslan and English captioning appeared to contradict each other, they usually assumed that the captioned English was correct and that the Auslan delivery was wrong. It was suggested that translation organisations could better distinguish the audience for a given translation (i.e. more for bilingual or for monolingual deaf consumers) and therefore the extent to which captioning is appropriate or not. Closed captions may better enable viewers to make the choice themselves (regarding access to the English source text), and shift the focus back to the integrity of the Auslan target text.

Other participants said that captions were useful in disambiguating unclear or unfamiliar Auslan signs (e.g. an unclear gesture, an unfamiliar dialect variant, a poorly articulated sign, or a confusing mouth pattern). This need for clarification actually points to ineffective Auslan delivery and/or translation choices.

Semiotic composition

Semiotic composition refers to the combination of information sources used to create meaning during an English-into-Auslan translation video, i.e. whether the Auslan signing is supplemented with open or closed captions, floating text, voice-over, still and/or moving images, and so on.

Consumers and translation practitioners were largely in agreement in terms of what works and what does not. They considered that visual semiotics can be effective and useful supplements to an Auslan translation. For example, some sample translations were regarded highly because the Auslan signing was well-integrated with the end user connection (e.g. a web page), or because the visuals added to a narrative dramatisation of a relevant life event with which many could relate.

However, not all semiotic additions were seen as beneficial to the overall impact of the message. Some sample translations were criticised for having too much going on at the same time, and/or errors in the layout. For example, one error involved the presenter indicating to the viewer that further information could be found on the web page to her right, when really the viewer saw this information underneath the video. This suggests continuity gaps between the planning and post-production stages.

Importantly, viewers from both groups agreed that the semiotic strategies integrated into English-into-Auslan translations should be consecutive rather than simultaneous, to avoid competing for the viewer's attention. As mentioned earlier, it was not considered effective for a video to include an Auslan presenter signing at the same time as a filmed dramatisation of an event. It was seen as important for the video to guide the viewer's attention to one moving or foregrounded item at a time, since the audience cannot watch different visual sources simultaneously, and the message risks being lost.

Editing

Editing is part of the 'back-end' of translation work, but is a vital post-production stage in creating a coherent message and repairing some of the mistakes that may have occurred during filming, or because of poor preparation. Skills and technology for editing are therefore an essential resource for the translation team. Only a few editing issues were raised by consumer and translator groups, suggesting that editing is generally being done well and is relatively invisible to the end user.

Editing concerns included the need for transitions between scenes to be smooth, and not too slow. Awkward transitions detracted from more important aspects of the translation. The pauses discussed in relation to signing pace were also seen as relevant to editing, as they create breathing space around the signing, for easier cutting together of takes. Filming with a green background (green screen) was encouraged, enabling easier editing of multiple images together, and increasing post-production flexibility.

Viewer interfaces

Both consumers and translation practitioners agreed that technical production should take into consideration where and how the translation will be viewed, e.g. Smartphone, tablet, classroom, via an app, one-on-one or as a group. An important factor is whether or not the video platform has

rewind capacity. Where there is no rewind capacity, there is even more pressure on the translation to be clear and accessible on one viewing.

One translation practitioner commented that the Vimeo interface is better quality, more flexible and easier for the end user than YouTube, even though YouTube is the standard website used for releasing English to Auslan translations online. The YouTube interface was seen as limiting for the end user, e.g. download speed and no ability to rewind. However, another translation practitioner felt that Vimeo was more limiting for Smartphone viewing. Ideas for technology adaptations in the future included creating translations with chapter and scene marking.

Translation processes

Response summary

A significant number of Response Themes recorded in Appendix 6 related to translation processes, challenges of translation work, target text production and translation teams:

- Ninety-four themes relating to challenges of translation work (see [Table 10](#)).
- Ninety-two themes relating to translation processes (see [Table 11](#)).
- Forty themes relating to the role of presenter (see [Table 15](#)).
- Thirty-one themes relating to the qualities of the translation and production team (see [Table 17](#)).
- Nineteen themes relating to quality assurance processes (see [Table 18](#)).
- Thirteen themes relating to the role of language consultant (see [Table 19](#)).

This section synthesises and discusses participant views on these issues. Recommendations for improving the translation process are included at the end of this Report, and are reflected in the companion *Guidelines: English-into-Auslan Video Production V1.2*.

Participant views on the process of English-into-Auslan translation

The majority of the participants recognised the translation process as different and distinct from interpreting. Worryingly, a few translation practitioners had not considered them as different processes before their participation in the focus groups.

As noted on page 6, the main differences between translation and interpreting are generally the time and preparation involved, with the deeper analysis and more thorough preparation involved in translations theoretically ensuring a better target text outcome which is both accessible and accountable over time.

Another difference for English-into-Auslan translations is the filmed target text format, which creates physical and temporal disconnection from the audience, unlike interpretations which are typically delivered live (a more common and familiar activity for the Deaf community).

Consumers and translation practitioners saw 'best practice' English-into-Auslan translations as benefiting from pre-conceptualisation of the entire source text meaning, and greater power to adapt the source text structure for their audience. A further advantage identified for translation over interpreting, was the capacity to control the target text speed and pace.

Translation practices currently vary between states and organisations in terms of human resources and process steps (see Translation Practice, page 6). Translation production pathways also vary depending on the client brief, funding, source and target text formats (e.g. voice-over, background images, etc), specific skills of individual team members (e.g. English and Auslan proficiency), and presenter preferences for prompting (e.g. autocue, audio prompt or filmed Auslan draft). All of these stages and processes present their own challenges.

Challenges of translation work

The largest number of emerging themes from the focus groups related to the challenges of translation work including:

- Client demands/expectations and the role of translation services;
- Translation production team tasks and skills required (presenting, language consultancy, quality assurance); and
- Specific challenges experienced by translation practitioners (including permission to translate freely; sign choices and dialect differences; preparing, drafting and rehearsing Auslan translations; time and money; and specific challenges for presenters and language consultants).

Client demands/expectations and the role of translation services

Both consumers and translation practitioners commented that in general, external clients needed to be better educated about Auslan and the Deaf community. They suggested that misconceptions regarding the nature of Auslan and of translation processes should be addressed early in negotiations about the job. The translation practitioners noted that clients varied in their willingness to negotiate changes to the source text and/or target texts during the translation process, but that client flexibility tended to increase with their experience and understanding of the process.

Several translation practitioners gave examples of clients being open to suggestions for improvements to their source text, and/or recognition of initial requests as inappropriate for the target audience. Other clients were seen as inflexible in refusing suggested reformulation of the source text to better serve deaf consumers.

A few translation practitioners commented that government supplied source text was particularly difficult to translate because of the language used, dense content and requests to maintain formal equivalence to the English source text. Practitioners considered that this rigidity resulted in translations that were inappropriately literal and less comprehensible, i.e. ineffective.

Translation practitioners indicated it was sometimes unclear whether clients expected the Auslan target text to closely mirror the English voice over, or the captions of the English source text. They noted that external clients did not generally like English captions based on translations of an Auslan target text.

A number of comments reflected on the competing demands involved. Focus group participants saw clients typically expecting and requesting a fast turn-over, even if the translation job required more time than they were prepared to negotiate and pay for. They pointed out that the businesses of both the client and translation service suffer if a product is poorly executed and therefore not widely seen or understood.

Discussion between translation practitioners suggested there is currently not enough communication of information between external clients and the translation team via the translation project manager (or other service provider representative) from the outset. Despite a general lack of awareness of the Deaf community demographic and language needs, the client's brief frequently nominates the target text format and makes assumptions or stipulations about the target audience and process required.

Several practitioners therefore suggested that external clients need to be made more aware of the realities of producing spoken language to signed language translations, particularly regarding the overall project timeline, the translation drafting process, and the need for the Auslan-based target text. It was suggested that the translation brief negotiation stage could be optimised by the translation project manager in terms of:

- Getting a clear understanding of the client's stated needs, i.e. the nature of the English source text to be translated, the reason for translation, timing, budget, etc;
- The service provider explaining issues such as separate languages, different purposes and audiences for Auslan signing versus English captioning, typical process steps and timing required, quality assurance review, and so on, but not providing a final quote until input from the translation team;
- Once they have seen the English source text, the translation team (or manager, if experienced) could then better determine the appropriate process and time needed for the translation. Their feedback could then be incorporated into a better-informed and more realistic job contract.

Some practitioners noted that the job was more efficient when the translation team could easily and quickly contact the client for any required clarification of source text content and technical issues, before sign-off on agreed changes.

For spoken language translations, the client is not usually able to determine the quality of the translation product because they do not speak or read the requested target language, i.e. the client is not usually able to check the translation. Clients therefore rely on the reputation of the service provider and the ethics of the translation professionals they engage.

The translation practitioner group suggested that for English-into-Auslan translations, where a client wishes to understand how the source text message has to be adapted to ensure it is accessible for the Deaf community, an English transcript of the Auslan target text (or just the problematic sections) could be provided before filming.

Discussions with the translation practitioners signalled a need for service providers to take more of a lead in client negotiations, in determining what would work best in achieving accessible information for the Deaf community, and to take the opportunity to clearly and diplomatically explain why some ideas may not be practical or effective.

It was suggested that translation service providers could resolve or at least clarify many of issues that would otherwise be problematic later in the process during their initial communication with clients. In some cases this may require clearer service provider priorities and policies on what jobs to seek or accept, what to negotiate for, and what to decline.

Throughout the commentary on client issues, it was clear that the translation practitioners felt that their role, and that of their employers, was not only to create English-into-Auslan translations, but to advocate for improved quality of those translations, for the benefit of the Deaf community.

Translation production team tasks and skills required

In spoken language translation assignments, typically a client approaches an agency with the source text document they want translated. The agency then allocates the job to one of its professional translators for text analysis and drafting. The final draft is usually checked by another (more senior) translator, before being provided to the client.

For filmed English-into-Auslan translations, the skills required go beyond one individual drafting a target text document. The more complex translation tasks and decisions involved need to be shared and reviewed. Suggested roles in this process included:

- **Producer/Team manager.** The person who is running the project and who oversees production until the translation is complete. This includes the liaison with clients referred to above. Sales skills were also valued for the post-production stages and procurement of future jobs.
- **Translation team.** Usually a minimum of two people (depending on the size and complexity of the job), i.e. language consultant and presenter roles:
 - (a.) *Language consultant* - supports the presenter in developing the Auslan translation from the English source text and in providing feedback during drafting, rehearsal and filming stages. In practice, this person is often a hearing Auslan/English interpreter; and
 - (b.) *Presenter* - delivers the Auslan target text to camera. Usually this is a fluent deaf signer with on-screen presentation skills.
- **Filming and editing.** Ideally in-house staff.
- **Quality assurance roles.** Ideally people outside the assigned translation team, who can oversee and check the quality of the draft translation script, draft presentation rehearsal, and post-production including final product. This role is not yet embedded across service providers. Could be hearing and/or deaf combination.

- **Client representative contact.** It is not common to have a client representative onsite other than for very large-scale jobs, but contact with the client as required was seen as very important.

This suggested line-up ensures two levels of scrutiny and support at critical stages of the process:

- input from the language consultant; and
- oversight via the quality assurance process.

Many participants commented that better decision-making in the planning of the target text and rehearsal before final filming was essential in reducing wasted time and effort. In other words, not just leaving quality assurance until the end when any mistakes have already been made.

Translation team composition

Both consumers and translation practitioners considered that an ideal translation team needs to include members who are deaf and hearing, due to the different language and cultural frameworks they can bring to the task(s). True bilingualism is rare, so the translation team needs to combine the skills of highly fluent English and Auslan users in shifting the message from one language to another.

Rather than specify that a translation team requires separate and fixed (hearing or deaf) language consultant and presenter positions, it was clear that the focus should be on who has the skills for these tasks in whatever combination works for a specific translation job. Deaf and hearing translation practitioners observed that their team roles and responsibilities can vary between jobs.

There was a general view that deaf people appreciate opportunities to work with and for other deaf people. For some, an ideal translation team would all be deaf. However, the need for input from hearing translation practitioners was acknowledged for linguistic and cultural balance, as well as the capacity to work with English source texts that include audio.

Although there was resistance from some consumers regarding the role of hearing signers in the emerging field of translation work (a legacy of deaf history), most consumers shared the view that deaf and hearing people had worked together well in the 'old days' and that this co-operation benefited everyone. Some consumers felt that hearing native signers were the most suitable for the translation team.

In relation to the language consulting role, translation practitioners (including hearing interpreters themselves) observed that not all interpreters have had training, or the aptitude, for translating from English-into-Auslan. They felt that 'interpreter' status alone was no guarantee of appropriate translation skill. A related response from both consumers and translation practitioners was that deaf people should have the opportunity for skills development with experienced (hearing or deaf) language consultants wherever possible.

Regardless of the backgrounds of the team, their ability to work together throughout the translation process was valued highly. Both consumers and translation practitioners identified the need for collaborative source text analysis and drafting of the translation script, ensuring that presenters were included in the development of the translation.

Even though qualifications were considered important (e.g. Deaf Interpreter accreditation, Auslan/English professional level interpreter), most consumers and translation practitioners felt that having the right innate skills match to a given job were more important as a starting point. Some translation practitioners noted that skills develop through practice and that the evolving industry needs to build up its skills base.

Another aspect of improved workflow identified by participants was the need for team meetings, which were seen as infrequent or not happening at all. They suggested the whole team meet at the start of a job, and whenever required through the job to resolve problems quickly.

The initial meeting would function as a briefing session during which the team could identify and troubleshoot any anticipated translation or production issues. In this way, pre-production planning (i.e. the analysis of source text, drafting of translation, and on-screen design) could be better informed and more efficient.

Not surprisingly, communication and workflow were seen as smoother and more efficient when all team members were proficient in Auslan. It was noted that sometimes camera operators were not deaf or fluent in signing, but still needed to be familiar with Deaf culture and how to frame signed language delivery on screen. One suggestion for assisted communication between signers and non-signers on the team was to better use the technology available (e.g. additional TV monitor or autocue) as reference points.

A number of translation practitioners commented that staff selection was a major issue. As translation services tend to be driven by a business model, staff are sometimes recruited on the basis of availability rather than skill and talent match for the specific job - not all deaf people have the right skill set for translation and/or presenter work. On the other hand, constant turnover of casually employed translation staff was seen as limiting the opportunity for translation services and practitioners to develop a rich skills base and provide a better product.

Overall, consumers felt that the roles of language consultant and presenter were relatively undefined across the industry (as is evidenced below) and would benefit from clearer job descriptions and specialised training. At present there is no Auslan/English translation accreditation offered to either hearing or deaf interpreters under the NAATI system.

Specific challenges experienced by translation teams

As noted earlier, consumers and translation practitioners generally preferred ‘free translation’ approaches with minimal interference from the English source text evident in the final product. They identified a number of specific challenges in completing this task, including:

- Working with English source texts that cannot be easily adapted into Auslan, e.g. due to pre-existing English captioning requirements, or because the content assumes knowledge that many deaf viewers will not relate to; and
- The time-intensive effort and skills required to analyse and unpack the English source text in the process of drafting the Auslan target text.

Captions limit the Auslan translation process

As suggested earlier, during the production of Auslan translations translators often need to substantially re-formulate and re-configure the English source text ideas. This often requires more time than provided by caption timing (or English audio), in order to clearly present the message in visual form. Translation practitioners complained that foregrounding English captions limits necessary elaboration in the Auslan target text, and prevents them from re-sequencing information more freely and naturally.

Several consumers and translation practitioners complained that translation teams sometimes do not consider the role and timing of captions during the earlier stages of the translation process, and cited examples of when they did not know that captioning was supposed to be included at all.

There was some debate and confusion about the best approach for developing the English captioned text, where it was required. Practitioners did not agree on whether captioning should be based on the English source text or on a translation of the Auslan target text delivery.

Options for captioning English-into-Auslan translations

Overall, it was agreed that a clear Auslan target message should be the first and priority translation aim. This aim needs to be protected in initial discussions with clients, and in decisions about its relationship to English captioning in the translation process. Suggestions from the consumer and translator groups to limit the competition between the languages, and therefore message, included:

- Not having captions at all wherever possible;
- Aiming for closed captions rather than fixed on-screen open captions;
- When not obliged to work with pre-existing captions, base captions on an agreed plain English version of the source text that more closely aligns with the Auslan signing timing and structure;
- Providing a translation of the Auslan target text instead of using pre-existing English captions.

Translators also suggested that the quality assurance process should include checks for comprehensibility of the Auslan translation without displaying any English captioning. This challenges the common practice of prioritising the English captioning and assessing the Auslan for its match to the captions.

Captioning is clearly a critical element of translation policy and practice, and needs further discussion within the industry. Given the unclear impact of captions to the audience experience of the translation, and its potentially detrimental influence on the quality of the Auslan translation, it was seen as important for decisions regarding captioning to be negotiated up front with the client and communicated to the translation team before they begin their work.

Permission to translate freely, unconstrained by the English source text form

Related to the presence of captioning, practitioners expressed frustration at having to work within the constraints of English source texts that cannot be easily adapted into Auslan. One sample translation shown to the focus groups had pre-existing animation, English captions and spoken English voice-over. It was difficult, almost impossible, to create a natural Auslan translation that fitted into this framework, and as a result, the accompanying Auslan target text was ineffective. As previously noted, time aligning two different languages on screen is problematic because what is spoken or captioned in English may require simpler or more unpacked Auslan sentence structure, which takes more time.

As discussed on page 29, target texts often need to be adapted to match the needs of a typically monolingual deaf viewer. These expansions to accommodate deaf experience and educational disadvantage are much less possible if the Auslan translation is locked into pre-existing English captioning structure and timing.

Both consumer and translation practitioner participants felt that many English-into-Auslan translations currently available online are too dependent on the English source text form and structure, reflecting the incapacity of translation teams to fully reformulate the source text message for Auslan-reliant users. It may also reflect inadequate time and expertise available for transferring the source text message into coherent and natural Auslan target text.

Many practitioners commented that they did not feel empowered or encouraged to question the strict link to English source text form, or to recommend changes back to the client when the need was identified. They felt that the prevailing attitude is that they are obliged to follow the English-based script they are given. This signals a need for translation policy discussion and development across the whole team.

For some online texts, the reason that the English source text 'interferes' with the Auslan target text is because the translation is really a filmed interpretation of English-into-Auslan. Most translation practitioners (some of whom are qualified Auslan interpreters) believed that the translation process resulted in a better Auslan target text than a recorded interpretation. Interpreters felt they were often criticised for such 'translation' work, but were rarely given the opportunity and time to process the English source text message properly, and therefore deliver a translation rather than an interpretation.

One subset of community information videos related to emergency service announcements. Currently a number of these are recorded 'live' interpretations rather than translations. Both consumers and translation practitioners suggested that the chance to more carefully prepare scripted emergency information would actually improve access for deaf people at times of emergency. However it was acknowledged that the urgent nature of some emergency situations inevitably limits the choices.

Sign choices and regional dialect differences

At the most basic translation level, the choice of signs to use can often be difficult given the extreme variation across Auslan signers. For example, one presenter (a deaf native signer) was unsure when choosing between an Auslan sign and one loaned from American Sign Language (ASL): she instinctively preferred the local option, but wondered if perhaps the ASL variant was more widely used now, and may therefore be a better choice for the target audience. One of the issues is that there is very little research and therefore information about which deaf people are using what signs in the community over time, as well as the composition of the notional 'target audience'.

Translation practitioners noticed several instances in the sample translations where the presenter used an inappropriate sign choice, either because the sign was not widely used, or it was articulated unclearly or ambiguously. This was seen as easily remedied by a language consultant and/or quality assurance, and perhaps reflected insufficient time to rehearse with feedback.

Interestingly, both consumers and translation practitioners suggested that presenters should worry less about regional dialect variants and differences, and worry more about whether signs choices are accurate in terms of meaning. When faced with major dialect differences, consumers suggested a rule of thumb could be to pick the most neutral variants or the most likely understood variant given the likely target audience. They stressed the need to avoid 'made up' signs. One further suggestion for disambiguating sign variants was to use English mouthing.

The fact that even native signers frequently have to grapple with individual sign choices for some basic concepts demonstrates the degree of variation within Auslan, and the difficulty of being expected to correlate Auslan with a much wider, nuanced and more standardised English lexicon.

Preparing, drafting and rehearsing Auslan translations

As noted earlier, the translation team requires sufficient time for source text analysis, drafting and then rehearsal of the Auslan target text. The English source text needs to be analysed holistically and in chunks to identify key concepts and specific detail. Ideally this is an iterative process, i.e. checking between English source text and Auslan target text to ensure the original message has been understood and conveyed clearly and accurately.

The stepping stones from source text to target translation are called ‘intermediary texts’ and are used in other translation environments. As Auslan cannot be easily written down, the drafting pathway from English source text to final on-screen Auslan translation is not as direct as for spoken language translations. However, it has some parallels with other minority community language translation work¹¹.

Practitioners commented that, depending on the team involved and the presenter’s prompting preferences (e.g. autocue versus filmed Auslan), documenting the drafts may include evolving written English approximations of the Auslan signs and structure, through to a filmed draft of the signed target text. Some hearing presenters said that they create a spoken version of the prompt text (audio prompt), so that they can produce it without the visual distraction of autocue.

The use of a filmed Auslan draft as prompt for the presenter is the method used in the production of Jehovah’s Witness videos, which were well regarded in terms of clarity and naturalness. This approach is not currently widely used by Deaf Societies and most other organisations, but generated much interest. It may therefore be worth considering trialling/comparing this approach to see how it compares to the use of autocue or video prompting for different presenters, i.e. to see whether filmed Auslan drafts are more comfortable and effective for deaf presenters in particular.

Translation practitioners noted that the person who presents to the camera generally preferred to create their own prompt text, given the variation in documenting Auslan in written form can make it difficult to work from someone else’s. This was especially true if the prompt text had not been developed collaboratively: the presenter needed to rely on their memory, not just the prompting cues, and should be familiar with the content ideas of the English source text as well as the content and structure of the Auslan-based prompt text before delivering the drafts to camera.

Unfortunately there was no explicit discussion in the focus groups about the process or principles of source text analysis, or how decisions are made in developing effective translation drafts. This may reflect a lack of access to the limited training available (mostly for hearing Auslan/English interpreters), and points to a need for further professional development for creating English-into-Auslan translations. The ambition of clear and natural ‘free’ translations relies on solid translation technique (see also Bridge, 2009b). This may be another factor contributing to some less than coherent and accurate online translation outcomes.

¹¹ News bulletins aimed at Aboriginal speakers of Yolgnu Matha are an example: a ‘plain English’ version of the original newsreader script is created first, before translation and then presentation in Yolgnu Matha. Note that these re-broadcasts are not required to be time-aligned with the original English source text.

Time and money

Both consumers and translation practitioners identified time and budget constraints as major challenges to their translation practices. The production of English-into-Auslan online translations is a time-intensive process and therefore easily under-quoted in a competitive market. A common criticism was that service provider organisations typically did not budget for the time required to analyse the English source text message and draft effective English-into-Auslan translations, i.e. the most critical stages of the process. It was pointed out that dense source text material (e.g. some government websites) requires much more time and analysis to translate clearly.

If the translation itself was rushed and incomplete, then any additional and expensive further technical stages (e.g. the addition of graphics, images, captions, etc) were wasted. One translation practitioner questioned whether limited funds were always spent in the most efficient way. For example, if a translation project used money for actors, yet produced a poorly received translation message, then it would be best to get rid of the acting and focus on a more effective translation.

A related concern was the working conditions for some translation practitioners. They explained the need for sufficient time and breaks to complete their work. It was not unusual for practitioners to spend up to eight hours in a studio to finish a job according to the client's requirements. Both consumers and translation practitioners considered that more rehearsal time reduced filming time, which consequently also saved costs. This was another angle on the need to focus more on preparation before filming.

Specific challenges for presenters

The audit of general English-into-Auslan translations available online ($n=157$) shows that the public face of English-into-Auslan translations is typically a deaf signer ($n=137$, i.e. 87.2%). Having a deaf signers presenting on camera was seen as good for role modelling, community representation, and Auslan clarity. Comments from consumers and translation practitioners, as well as what happens in practice, suggest that deaf presenters are clearly preferred over hearing interpreters for this task.

However, the allocation of a deaf signer as presenter did not automatically result in a coherent target text, especially if the presenter did not fully understand the source text message content, was locked into unnatural prompt text (e.g. autocue), and/or was not a natural performer on camera. In addition to being able to connect to the target audience, the role of presenter was seen to require skills relating to language proficiency, on-camera performance, knowledge of the topic, and a community profile. Interestingly, translation skills were not specifically mentioned.

Many consumers commented on how much they valued having opportunities for deaf people to both work with hearing people in translation tasks, and to develop their own skills. A few consumers were comfortable with the presenter being deaf or hearing, but suggested that the best options for presenter are usually strong deaf signers or hearing children of deaf adults who are proficient signers. Some practitioners questioned the ethics of employing hearing interpreters to take on jobs and responsibilities within the Deaf community that a deaf person should be able to do. None of the practitioners mentioned this as a responsibility of the employer organisation.

Connecting with the target audience is often a challenge, given the presenter cannot see the target audience while presenting, and the viewing audience cannot provide feedback or ask questions

about the target text message. Consumers felt that the connection across the screen and temporal divide was improved when the presenter used a natural eye gaze to camera as if talking directly to the viewer, but not necessarily a constant fixed gaze. Interestingly, some translation practitioners pointed out that light eye colour (blue/green) can make eye gaze on camera more obvious, a potential issue for light-eyed presenters who use autocue as a prompting method.

Some practitioners commented that when filming the draft translations and/or final translations, presenters sometimes have to pretend they are signing to a culturally deaf monolingual signer or to someone they know who is representative of the specific target audience. They suggested that live signing to a deaf person *in the studio* may improve their delivery.

Translation practitioners commented that some presenters did not connect well with their target audience in the following ways –

- They seemed oblivious of the audience they were signing to;
- They appeared ‘stiff’ or washed out;
- It was clear that they were interpreting (rather than producing a considered translation) because the English source text interference was obvious in the Auslan target text.

This again indicates short-cuts in effective source text analysis and rehearsal stages.

Consumers and translation practitioners could identify when a presenter appeared unprepared onscreen and clearly had insufficient time to prepare and rehearse their target text, or to rehearse with feedback. Some practitioners stated they simply practiced signing their Auslan target text in their head. Translation practitioners stated that presenters are frequently not given access to the source text or translation script until just before filming.

Presenters were seen as requiring both natural skill and further training in performing to a camera. Theatre training may help, but practitioners noted that performing on stage and for the camera are different in terms of focus of gaze and signing space, i.e. whole audience versus camera lens. Training was also suggested in providing time gaps after making mistakes to enable easier editing and less wastage in post-production.

Both consumers and translation practitioners agreed that the presenter requires high levels of Auslan fluency, but were divided on whether the presenter requires English literacy as well. Some practitioners felt that a presenter does require both Auslan and English proficiency in order for them to be able to conceptualise and re-structure the English source text message effectively into Auslan. Others believed the presenter did not necessarily need to be proficient in English, as long as the team includes someone who has English proficiency and is able to assist in unpacking the nuances of the English source text message with/for the presenter. In the latter case, deaf people who are not highly proficient in English are not excluded from presenter roles.

For all focus group participants, the presenter’s own experience and knowledge of the topic was seen as impacting on the quality of the Auslan target text. To this end, several consumers suggested that having designated presenter(s) for specialist topics may be useful, e.g. a select group of presenters who work regularly on texts about emergency services. Similarly, if the topic relates to men’s health and the target audience is deaf men, then a deaf man should be recruited to deliver the Auslan message.

Both consumers and translation practitioners agreed that ideally presenters should be selected by an audition process, with a selection panel that includes deaf people.

One of the biggest challenges seen for presenters (in terms of audience acceptance) related to their personal style of Auslan delivery. Variations in individual signing style provoked more comments than for dialect differences. Idiosyncratic variations included:

- The presenter having lived overseas and having a mix of local and foreign signs;
- Particular ways of articulating specific Auslan signs;
- Left-handed signing;
- Unusual mouth gestures;
- American Sign Language (ASL) intrusion;
- Overly dramatic Auslan delivery, i.e. more suited to theatre performance.

Presenters may therefore need feedback (from language consultants and/or self-analysis) that includes identifying inappropriate idiosyncratic Auslan delivery.

Translation practitioners noted that the presenter's personal reputation in the community contributes to (or detracts from) the Auslan target text intent and message. Participants favoured presenters who were known within the community. Unfamiliar presenters were considered to be more distant and less trusted in terms of content. Production decisions and community accountability are therefore closely linked.

Interestingly, presenters explained that they were often assumed to be an authority on the target text topic of the online video they featured in. Some presenters described being approached by members of the Deaf community as if they were the expert on the topic and able to answer their questions.

Specific challenges for language consultants

Consumers and translation practitioners agreed that a language consultant was important at a number of stages of translation production, and that they should be involved in the job from start to finish. Their role of giving feedback on the accuracy and clarity of the translation as the source text is analysed, and the translation is drafted, rehearsed and presented, was seen to decrease the risk of target text and presentation errors. Consumers and translation practitioners agreed that the language consultant was responsible for comparing evolving Auslan drafts and final target text with the original English source text message. This can be seen as one level of quality control.

Differences of opinion about the role of language consultant related to degree of oversight and overlap with other tasks in the translation process. Some participants saw the language consultant as responsible for the initial source text analysis, in preparation for the presenter, whereas others saw the language consultant as only responsible for checking completed translation drafts. This may depend on the specific skills of the translation team members.

The role of the language consultant in supporting the presenter during filming was more clearly articulated, and included working closely with the presenter in both rehearsal and delivery stages. A number of presenters stated that they want to be pushed into better quality delivery with the help

of the language consultant. Language consultants were also seen to help the presenter connect with the target audience.

Both consumers and translation practitioners considered that the language consultant should have the following skills:

- Strongly bilingual;
- Knowledge of dialect differences;
- Ability to explain information in varied ways to different target audiences;
- Experience within the community, especially with the target audience of the Auslan translation being produced;
- Ability to offer constructive feedback about signing quality to the presenter.

Translation practitioners thought that the language consultant could be deaf or hearing, and that appropriately skilled and experienced interpreters could fulfil this role. Note that again translation skills were not included in this list.

One technical challenge raised for language consultants working with the presenter was the difficulty of monitoring the autocue feed and the presenter's signing at the same time. This highlights the physiological and cognitive challenges of simultaneously processing a spoken or written source text against a target text delivered in a signed language.

Translation teams may therefore need to trial different methods for ensuring the faithfulness to the source text message beyond the reliance on autocue, which links to the earlier suggestion about prompting with a pre-filmed Auslan feed instead of autocue or audio prompts.

Ideas of quality assurance

Overall the concept of quality assurance was varyingly understood. Some focus group participants identified quality assurance as a job role within an English-into-Auslan translation team, i.e. in addition to presenter and language consultant, while some service providers conceived of quality assurance as primarily an end-of-process product check.

As a job role, translation practitioners believed the person(s) who fill the quality assurance role must be proficient in Auslan and have analytical and critical skills. They also felt the quality assurance person needed to be open-minded and supportive, as they found rigid or inflexible attitudes unhelpful for the team dynamic.

There was some disagreement among translation practitioners about whether qualified a hearing interpreter (i.e. someone familiar with translation or language consulting) and/or a deaf person not involved in the specific translation project were appropriate for the role of quality assurance. It was suggested that independent quality assurance should be encouraged, so that the second 'pair of eyes' is external to the translation team (who have been so close to the source and target texts).

Some translation practitioners commented that the traditional approach to quality assurance has been to simply criticise the presenter and language consultant. They preferred quality assurance processes aimed at negotiating and discussing translation decisions. Consequently, training in quality assurance methods was seen as important, including an adequate understanding of the translation

process and its limits. It was also seen as important that the same person or people oversee the quality assurance through from start to finish, for continuity and consistency.

As a process, many translation practitioners commented that quality assurance should be instigated from the start of a translation project. They felt that quality assurance solely at the end of a project wastes time, effort and money if the resulting Auslan target text gets panned. They also suggested that quality assurance should include viewing of the filmed translation by representative member(s) of the target audience, especially for judging overall coherence, and information gaps resulting from too much assumed knowledge in the target text.

Overall, the quality assurance process for checking the English source text against the final Auslan target text was seen as useful. One example of a clear 'mission statement' for quality assurance is the set of principles of translation practice applied by the Jehovah's Witnesses: they aim for Auslan target texts that are "natural, clear and accurate".

From the focus group discussions, the following approach to quality assurance can be derived:

- The final Auslan translation is faithful to the English source text message in terms of content and concept accuracy;
- The Auslan target text is coherent and accessible for the identified target audience (including any required explication for assumed knowledge gaps);
- These two goals are achieved by checking at each stage of the process, rather than once all decisions have been made and locked in;
- Standards for technical production are met.

Other aspects of quality assurance that were not raised, but are valid concerns, include:

- Whether the job was completed within budget and on time; and
- Whether feedback on the 'product' from the client and consumers was sought.

The question of who bears the legal and social responsibility as to the accuracy of the translation is interesting¹². As mentioned previously, presenters are the target of Deaf community perceptions about the content and delivery of Auslan translations. Several translation practitioners recounted experiences of wanting to make changes to the Auslan target text before finalising, only to find out the translation had already been released. They therefore had no control over the fallout from releasing an unsatisfactory product.

Several translation practitioners commented that the translation service may hold the legal responsibility and authority for the translations it produces, but that the translation team also need to be acknowledged as having some level of ownership and input, before the final translation version is signed off.

¹² See the *AUSIT Code of Ethics and Code of Conduct* (November 2012) downloaded from: <http://bit.ly/1bUG3EA>

Most translation practitioners were very conscious of their responsibility for delivering quality Auslan target texts for the dissemination of important information within the community, and their role in translation decisions. When a practitioner was limited by time, budget and production constraints, the experience was seen as negative.

Conclusion & Recommendations

This section summarises the key themes arising from the analysis based on findings from the focus groups with consumers and translation practitioners, and ongoing discussions with stakeholder organisations and the project steering committee. It also outlines recommendations that form the basis of the companion document to this Report: *Guidelines: English-into-Auslan Video Production V1.2*.

Summary of key themes

Each stage of this study raised a range of detailed and often competing factors that impact on the production of English to Auslan online translations. As this is a new area of practice and research, the project has attempted to garner as much detail as possible about the current products available, the experience and opinions of deaf consumers of these products, and the perceived challenges for many of those involved in producing the translations. Input from the steering committee, representing the key industry stakeholders, was vital in accessing the data, and will be essential in seeing the research findings taken further.

As the first research stage, the audit enabled us to compile a profile of the features and content of existing material online. This showed that State Deaf Societies are the main producers (72%) of general (non-religious) online translations, especially in Queensland and NSW. The Jehovah's Witnesses produced the greatest volume of English to Auslan translations overall, however the audit analysis focused on more general online translations.

Most of these general online translations were in-house productions, with a minority being made for external clients (35%). Of the total general translations analysed, the majority (87%) featured deaf presenters, who were later shown as preferred in the focus groups. Captioning, a contentious issue throughout the data, was very prominent in general translations across organisations (65% overall) and of these the vast majority featured open rather than closed captions (97%). However, captioning use was variable, with Deaf Services Queensland (DSQ) and Jehovah's Witnesses productions rarely using captioning at all, and preferring closed caption format whenever captions were provided.

This review formed the backdrop to the focus group discussion and analysis, and indicates that Deaf Societies in particular will be instrumental in the further development of online translation policies and practice.

The second stage of the project was to conduct and analyse 10 focus group discussions, comprising 20 hours of footage from around the country, involving a total of 45 deaf consumer representatives and translation practitioners. These discussions were prompted by a sample of translations taken from the audit, and generated the bulk of the qualitative data presented in this Report. The key 'bigger picture' issues were identified through the thematic analysis presented above.

The identification of these issues provides major stepping stones for improved future practice, and in the ongoing development of production standards or guidelines.

Greater audience awareness

There is a need for increased focus and matching of a more typical signing deaf consumer's communication needs and life experience (i.e. monolingual, with gaps in English literacy and general knowledge). While it was acknowledged that there is wide variation in Auslan usage and preferences, the main point was to better tailor translations to an audience who cannot access information via English captions or English-structured signing.

Goal of coherent Auslan target text

This was seen as a top priority for translation teams, given so many existing translations were criticised for having unclear and/or ineffective Auslan target text. Translators wanted permission to translate freely from the source text – forced alignment with pre-existing English source text (especially as captioning) was identified as a major barrier to effective and natural Auslan translations, and counter-productive in terms of access for the identified audience.

English captioning negotiated and optional

English source text (most often as captions) was frequently criticised as the default driver of many Auslan translations, compromising the structure and efficacy of the message. However, there was no general agreement about whether captions should be avoided completely. Where captions were considered necessary or helpful, the suggestion was to provide closed rather than open captions, so that viewers have a choice.

There was also concern regarding the impression and promise of whether online video with both languages available at the same time is actually accessible to all audiences with different degrees of hearing loss (i.e. deaf monolingual Auslan signers compared with hard of hearing English consumers). English source text influence via captioning is an issue that clearly needs further industry discussion and more nuance in production decisions.

Time for translation preparation

Another identified key barrier to creating coherent Auslan target text was the limited time available for effective source text analysis and drafting of the Auslan target text before rehearsal and filming. Both external clients and internal production managers were seen as generally underestimating the importance of these planning steps, and the time they take, in achieving a quality translation product. The extra funds allocated to this end of the process were seen as offsetting poor outcomes in the final product.

Training

During discussions among translation practitioners, there were repeated suggestions for better understanding of the roles of the translation team, and support for improved translation and presentation skills, especially by deaf participants who have not had access to interpreting or translation courses.

These key issues, together with the more technical issues discussed above, inform the first iteration of English to Auslan production guidelines presented in the companion document to this Report. They also inform ongoing discussion with the English-into-Auslan translation industry.

Standards versus Guidelines

Originally, the results of the research were proposed to be developed into a set of practice standards. Participants agreed that there was a need to improve the quality and production processes for English-into-Auslan translations, and that a document outlining suggested steps would be useful, especially in dealing with clients.

However, there was a mixed response to the concept of ‘national standards’. Enforceable ‘standards’ were viewed as potentially inflexible and limiting, especially given the variability of target audience(s). Other participants were concerned that this might be an attempt to standardise Auslan signs, and therefore limit dialect and other variations.

The idea of creating ‘guidelines’ was suggested as a more flexible, open and collaborative approach. Consumers agreed and confirmed that community consultation is valuable, and that any guidelines would require ongoing development and commitment from translation services (who should especially look after their regional and often more isolated audiences).

Translation practitioners suggested that guidelines could help to improve client negotiations by functioning to clarify expectations and realities, particularly about the time needed to do the work effectively. They also suggested that guidelines should aim to improve the quality of English-into-Auslan translations, not just the completion of a task for a client’s access plan or obligations. Guidelines were also seen as a means of promoting discussion and inter-agency collaboration about best practice within the industry.

Practitioners suggested that any guidelines needed to reflect two key translation demands and therefore production pathways:

- Auslan translations created specifically for a deaf audience;
- Pre-existing spoken English source text with Auslan translation as an add-on.

Both consumers and translation practitioners felt that guidelines should focus on technical production while leaving creative style up to the individual translation services.

Translation practitioners wanted guidelines that show “do’s and don’ts” accompanied by examples and explanations, as well as checklists that can be used during translation work. The guidelines should also be pilot-tested (e.g. by individual organisations) in order to identify and document teething problems and assist consumer consultation with the production of new translation texts.

Recommendations

The list of recommendations – substantially expanded upon – forms the basis of the companion document to this Report: *Guidelines: English-into-Auslan Video Production V1.2*. The Guidelines document can be retrieved from: <http://bit.ly/1RGOQrq>.

The recommendations address issues under four broad headings:

- Audience issues
- Technical quality
- Translation processes
- Quality assurance

Audience issues

The needs of a deaf and hard of hearing audience vary widely. A 'one-size-fits-all' translation is rarely possible or appropriate. The translation approach should prioritise the needs of the consumers most reliant on the translation, e.g. deaf monolingual signers, older deaf people, deaf children, a specific regional area, etc. A clear and specific target audience should therefore be defined during pre-production.

It should be noted that 'free' English-into-Auslan translations are strongly preferred by deaf consumers and translation practitioners, in preference to more literal English-based translations of the source text.

Technical quality

Translation teams need to address the following technical aspects of the Auslan presentation:

- Background colour, brightness and content.
- Dress requirements, screen size and location of the presenter.
- Signing skills and technique of the presenter.
- The use appropriate use of pre-existing and post-production English-language captions.
- The appropriate use of pre-existing and post-production voice-overs.
- Opening titles, introductions (i.e. contextualisation) and production credits.
- General editing considerations.

Translation Processes

English-into-Auslan translation is a collaborative process, not a job role. In order to achieve the collaboration necessary for researching and analysing English source text, drafting and filming Auslan target texts and creating the final Auslan target text requires:

- A suitably skilled and mutually trusting translation team;
- A translation service provider representative for liaison with the client;
- Competent source text analysis and translation drafting;
- Implementation of suitable prompting technology for the presenter (i.e. video feed or autocue);
- Selection of the most appropriate presenter as the ‘face’ of the translation/video;
- Selection of a language consultant to provide the presenter with feedback on their use of Auslan, signing manner, pace, coherence, etc.

Quality assurance

Quality assurance is more than a final check on the filmed translation product. If quality assurance is regarded as an ongoing process throughout – and even after – the production stages, areas for improvement will be identified more efficiently.

It is suggested that the quality assurance role be shared by people outside the immediate translation team (i.e. not the presenter or language consultant) who can assess whether:

- The Auslan target text message is consistent with the English source text message;
- Assumed knowledge gaps are identified and filled in the Auslan target text;
- The meaningful elements of the Auslan target text are consistent, e.g. in the choice of signs, or the location of people and ideas in the signing space.

Ongoing Improvement

Translation services should consider the development pathways for less experienced practitioners to have opportunities for skills development with more experienced translators.

Feedback from the Deaf community and Auslan users needs to be sought more routinely so that the effectiveness of translation products is better understood. This can include ensuring that a representative target audience member is included in the quality assurance process, and also by seeking Deaf community feedback on the translations after distribution.

As this project does not provide an ongoing framework or staffing for translation production, liaison and monitoring, translation service providers should be invited to join an industry-based network to take on the continuing need for assessment and improvement, and the further development of the *Guidelines* and process over time.

It is suggested that the guidelines be piloted by translation service providers for a period of twelve months to assess their application to translation production, and that the *Guidelines* document be reviewed and modified as necessary with the resulting feedback.

As noted earlier, this whole process should also be underpinned by, and feed into, translator training by the key industry providers. Although the production guidelines are one means of streamlining the process and addressing more technical issues, the quality of translations will always be dependent on the skills of the translation team. Training is a further stage of industry development that was not able to be covered in the research project scope or funding, but was always envisaged as the next important step in the process.

Appendix 1 – Auslan Translation Project Questionnaire: Consumers

CONFIDENTIAL - FOR RESEARCH TEAM ONLY

Background Information

Name:

Age group: 20 – 29 30 – 39 40 – 49 50 – 60

Gender:

Email:

Age learn Auslan:

Auslan translations online:

What sort of websites have you seen Auslan translations on?

Do you remember any good Auslan translations? Please give example(s).

Do you remember any bad Auslan translations? Please give example(s).

Appendix 2 – Auslan Translation Project Questionnaire: Practitioners

CONFIDENTIAL - FOR RESEARCH TEAM ONLY

Background Information:

Name:

Age group: 20 – 29 30 – 39 40 – 49 50 – 60

Gender:

Email:

Deaf/ Hard of Hearing/ Hearing:

Age learn Auslan:

Any interpreting qualifications:

Experience:

What sort of online/filmed translation experience have you had? What did this involve?

How many years have you worked as an Auslan translator (filmed English-to- Auslan translation work)?

What has been your main role(s)? For example, on-screen presenter, preparing translation script, consultant?

What are the usual steps in the translation jobs you have done?

Approximately how many translation jobs have you done in total?

What sorts of topics have you translated?

Have you had any specific training for translating into Auslan? If so, please describe your training.

Appendix 3 – Focus Group Questions for Consumers

Session Commencement: Facilitator introduces aim. Explain the video that will be shown. Check all comfortable with video. Show full clip first via data projector. Do one round of questions to get as much initial response as possible. Then do a stop-start walk through the clip, to revisit and pause where the group needs to recheck. Aim is to do only two views in total.

Opening Question:

- What do you think about this Auslan translation?

Guide the session to cover each topic below. Update whiteboard with themes that emerge as the discussion progresses.

Signing quality

- Did you understand fully?
- What didn't you understand?
- Why/ why not?
- Could your father/mother/deaf relative/friends understand this?
- Did you think the signing style was clear/natural? Why/why not?
- How was the speed/pace of the information?

Technical quality

- What do you think about the technical quality of the translation?
- Is it clear enough?
- How large should the signer be on screen, e.g. close up, mid-range?
- Any preferences for colour/background detail?
- Any comments about what the signer is wearing?
- Captions included or not?
- Dramatisations included or not (only ask if in video)?
- Mix of English (e.g. basic contact information) and Auslan on screen (only ask if in video)?

Sample translation

- Anything else that could be improved about this translation?

THE FOLLOWING QUESTIONS AFTER VIEWING SAMPLES – GENERAL DISCUSSION

Audience

- Do you ever watch online translations?
- What types of information?
- What is needed to make the best translation?
- What skills you think a signer must have?
- Do you know if Deaf community/your friends feel satisfied watch internet translation/signing? Any complain?
- Did you ever watch internet signing need pause? Or repeat?
- One problem—sometimes different signs in different states ‘dialect’? If film in Melbourne, but make video for all Australia, what should do about different signs?

Ending question:

- You think should improve higher standard for internet translation? Same level for all Australia?

Final question:

- Any other comments about internet translation?

Appendix 4 – Focus Group Questions for Translation Practitioners

Session Commencement: Facilitator introduces aim. Explain the video that will be shown. Check all comfortable with video. Show full clip first via data projector. Do one round of questions to get as much initial response as possible. Then do a stop-start walk through the clip, to revisit and pause where the group needs to recheck. Aim is to do only two views in total.

Opening Question:

- What do you think about this Auslan translation?

Guide the session to cover each topic below. Update whiteboard with themes that emerge as the discussion progresses.

Signing quality

- Did you understand full? What didn't you understand? Why/ why not?
- Could your father/mother/deaf relative/friends understand this? Could monolingual understand?
- Did you think the signing style was clear/natural? Why/why not?
- How was the speed/pace of the information?

Technical quality

- What do you think about the technical quality of the translation? Is it clear enough?
- How large should the signer be on screen, e.g. close up, mid-range?
- Any preferences for colour/background detail?
- Any comments about what the signer is wearing?
- Captions included or not?
- Dramatisations included or not (only ask if in video)?
- Mix of English (e.g. basic contact information) and Auslan on screen (only ask if in video)?

Source text

- Are you aware there is an English source text?
- Do you feel the presenter is following English sentence format, e.g. interference from audio or autocue? Does this bother you?

Sample translation

- Anything else that could be improved about this translation?

THE FOLLOWING QUESTIONS AFTER VIEWING SAMPLES – GENERAL DISCUSSION

Audience

- Are you aware of any Deaf community concerns about online Auslan translations?
- Apart from the translations you produce, do you ever watch online translations? What types of information?
- Do you ever need to see/watch an online Auslan translation more than once to understand the message?
- If a translation was produced in one state, but needed to reach an Australia-wide deaf audience, what challenges can you think of? For example, how would you deal with dialect differences?

Translation Process

- How does your organisation select translators?
- What translation processes do you use? For example, written English to autocue prompt to Auslan?
- How many people are involved in the process?
- Who do you pitch your translation to, e.g. monolingual or bilingual consumer?
- Have you used autocue? If so, what are the advantages/ pitfalls?
- Do you think it helps to have a consultant check your Auslan translations? If so, please describe your ideal consultant.
- What are the features of a good translation? Does it depend on the topic or the audience?
- What skills does each member of the team need?
- What helps a translation team work well together?
- Any other things that could be improved about the translation process you work with?

Ending question:

- To recap, what is your ideal process for translating English to Auslan for websites? Do you think it would help to have national quality standards for Auslan online translations?

Final question:

- Any other comments about internet translation?

Appendix 5 – Tiers Used to Annotate Focus Group Discussions

Table 8 - Parent (bold type) and child tiers (marked L) used to annotate the focus group discussions

Tier Name	Description of Tier Function
SLprompt	Summary of comment or question from Stephanie Linder
L StructuredThemeSL	Identified Prompt Theme(s) of comment from Stephanie Linder, e.g. whether the comment relates to audience, captions, translation processes, etc.
CommentP1	Summary of comment or question from Prompt 1 (P1)
L StructuredTheme1	Identified Prompt Theme(s) of comment from P1
CommentP2	Summary of comment or question from P2
L StructuredTheme2	Identified Prompt Theme(s) of comment from P2
CommentP3	Summary of comment or question from P3
L StructuredTheme3	Identified Prompt Theme(s) of comment from P3
CommentP4	Summary of comment or question from P4
L StructuredTheme4	Identified Prompt Theme(s) of comment from P4
CommentP5	Summary of comment or question from P5
L StructuredTheme5	Identified Prompt Theme(s) of comment from P5
GHprompt	Summary of comment or question from Gabrielle Hodge
L StructuredThemeGH	Identified Prompt Theme(s) of comment from Gabrielle Hodge
Review	Participant comment identified as needing review by native signer; following review, comment is identified as checked and/or fixed by native signer
ReviewLW	Notes from Lori Whynot relating to participant comments

Appendix 6 – Response Themes related to the Prompt Themes

Table 9 - Response Theme relating to the Prompt Theme: Audience issues

Group	'Audience issues' prompt: Response themes	Total Comments (n)
Both	Texts require lifeworld contextualisation relating to target audience	44
Translators	Auslan texts should be targeted more for Auslan monolingual signers	31
Both	Video has bilingual education function	21
Both	Texts require a clear target audience	20
Both	Texts need to match audience needs	19
Both	Sample translation text follows English	17
Both	Sample translation text comfortable to watch	17
Translators	Audience prefers short and sweet	15
Both	Sample translation text uncomfortable to watch	15
Translators	Presenter is interpreting not translating	14
Translators	Presenter connects with audience	13
Both	Sample translation text message forgotten after viewing	12
Consumers	Older deaf people have limited access to technology	10
Translators	Target audience is deaf children	10
Both	Target audience is deaf children with hearing parents at school	10
Both	Clients want to communicate with deaf people	9
Both	Auslan/English bilinguals prefer to read quickly than watch slowly	8
Consumers	Signing does not suit entire deaf audience	7
Both	Audience accessibility is currently differentiated by the ability to read	6
Consumers	Not accessible for youth (children and teens with low literacy)	6
Both	Presenter in sample translation text is stiff	6
Consumers	Sample translation text is targeted to deaf adults	6
Consumers	Sample translation text was summarised competently after	6

Group	'Audience issues' prompt: Response themes	Total Comments (n)
	viewing	
Both	Sample translation text requires repeated viewing in order to understand	6
Both	Translation text quality must align with target community values	6
Translators	Accessible for monolingual deaf adults	5
Consumers	Children are generally poor fingerspellers	5
Both	Lack of community awareness about available translations	5
Translators	Presenter does not connect with target audience	5
Translators	Sample translation text requires repeated explaining even after viewing	5
Translators	Deaf children are future adult consumers	4
Consumers	Younger deaf children prefer short prompting rather than longer explicit telling	4
Translators	Did not notice elements of source text that were not translated	3
Both	Presenter didn't think about audience when presenting	3
Consumers	Audience Auslan skill differentiated by education	2
Translators	Target audience risks embarrassment if they don't understand a target text	2
Translators	Auslan texts should be targeted for young and old	2
Consumers	Bilinguals want both Auslan and English	2
Consumers	Children have fewer cultural hang-ups	2
Consumers	Fingerspelling may be an issue for monolingual signers	2
Translators	Opportunity for clarification and questions is limited	2
Translators	Strategies of depiction in Auslan target text are valued	2
Translators	Auslan translation texts should be targeted to deaf youth consumers	2
Consumers	Sample translation text seen before	2
Consumers	Children require texts that incorporate both Auslan and English	1
Consumers	Children's signing skills are decreasing	1
Translators	Deaf audience don't like vague	1
Translators	Presenter in sample translation text looks washed out	1

Group	'Audience issues' prompt: Response themes	Total Comments (n)
Translators	Relevant information is unpacked	1
Consumers	English source text is transparent in Auslan target text	1
Consumers	Sample translation text is targeted to deaf monolingual adults	1
Total		400

Table 10 - Response Themes relating to the Prompt Theme: Challenges of translation work

Group	'Challenges of translation work' prompt: Response themes	Total comments (n)
Consumers	Further research on target audiences is required	47
Both	Further research on community needs required	35
Both	Presenters may have signing idiosyncrasies that are unfamiliar to audience	31
Both	Translations too anchored to English influence	14
Both	Texts that are currently interpreted could be translated if more prepared	12
Both	Clients need education about Auslan and deaf way	11
Both	Time constraints are a major issue	11
Translators	Need better market research and promotion	10
Both	Non-signers on team can influence presenters unduly	10
Translators	Target text reflects influence from voice-over	10
Both	Deaf must have opportunity for skills development with experienced translation practitioners	9
Translators	Translation team requires ongoing training	9
Consumers	Culture of deaf and hearing differs	8
Both	Presenter seems to have worked alone	8
Translators	Target texts have authority responsibility	10
Translators	Auslan translations need improving	7
Both	Different versions for different target audiences required	7
Consumers	Further research on actual audiences required	7
Both	Budget constraints limit product range	6
Both	Difficult to match entire deaf audience	6

Group	'Challenges of translation work' prompt: Response themes	Total comments (n)
Both	Discourse structure of English and Auslan differs	6
Translators	Ethical responsibilities for translation decisions and elaboration	6
Both	Interpreters don't automatically know how to translate	6
Translators	Translation team needs sufficient time and breaks	6
Consumers	Film to final product time ratio is very high	5
Translators	Learning through experience and mistakes	5
Consumers	Some Deaf Societies yet to start translation production	5
Both	Auslan translations are worthwhile	4
Translators	Business competition is risky	4
Translators	Clients vary in ability to negotiate changes	4
Consumers	Deaf audience limited experience with due process	4
Translators	Language consultant observes autocue and signer same time	4
Both	More rehearsal time needed to reduce filming time	4
Both	Need for collaborative text analysis and gloss creation	4
Both	Presenter did not have opportunity to prepare and rehearse	4
Translators	Presenter does not rehearse	4
Consumers	Production of visual semiotics requires time and money	4
Translators	Translating government information is difficult	4
Translators	Translation would result in better target text than recorded interpretation	4
Translators	Clients demand target text matches source text exactly	3
Consumers	Deaf access workers must re-explain translation resources	3
Translators	Deaf consumer internet habits vary	3
Translators	Training required in removing English source text influence	3
Translators	Translation decisions are restricted	3
Consumers	Urgency limits quality assurance	3
Both	Business negotiations can be difficult	2
Consumers	Children less exposure to language variation	2
Translators	Client flexibility increases with experience	2
Translators	Client likes control even if naïve	2
Translators	Clients need education about realities of producing SpL to SL translation	2

Group	'Challenges of translation work' prompt: Response themes	Total comments (n)
Translators	Current recruitment driven by availability not consistent skills development	2
Translators	Deaf organisations over-estimate their audience representation	2
Translators	Dense material requires more time	2
Both	Few people can accommodate their signing at will	2
Consumers	Interpreters may not be appropriate for translation work	2
Both	Poor team may be due to poor job fit	2
Translators	Presenter expected to follow source text exactly	2
Translators	Source text language more wordy than target text language	2
Translators	Staff availability is a major issue	2
Translators	Success of target text depends on source text type	2
Translators	Technical constraints impact natural Auslan production	2
Translators	Translation services driven by business model not audience or production needs	2
Translators	Translation services need to negotiate more firmly with clients	2
Consumers	Urgent translation needs difficult to manage	2
Consumers	Better ideas happen retrospectively	1
Translators	Bigger team adds costs but increases quality	1
Translators	Clients and business suffer if product is not widely seen	1
Translators	Clients demand fast turn over	1
Translators	Clients don't like captions based on back translation	1
Translators	Correct equipment can resolve issues with working with non-signers	1
Consumers	Deaf team members may lack English proficiency	1
Translators	Dense and specialised information requires audience engagement	1
Consumers	Difficult for businesses to provide relevant background	1
Translators	Elaboration of context may result in overly personal target text	1
Translators	End product cannot dynamically accommodate to varied audience	1
Translators	Inexperienced team members may influence team unduly	1
Consumers	Interpreters automatically know how to translate	1
Consumers	Plain video looks like rush job	1
Translators	Presenter does not review own target text	1
Translators	Presenter not responsible for decisions regarding text genre or signing style	1

Group	'Challenges of translation work' prompt: Response themes	Total comments (n)
Translators	Presenters do not automatically know how to translate	1
Translators	Presenters have authority responsibility	1
Translators	Source text may be missing appropriate intent	1
Translators	Source text may not be appropriate for target audience	1
Translators	Source text structure constrains target text	1
Translators	Text genre affects presenter and signing quality	1
Translators	Translation team did not think to seek clarification from client	1
Translators	Translation team negotiations can be difficult	1
Translators	Translation team roles and responsibilities vary between jobs	1
Translators	Translation team will tacitly accommodate signing to each other	1
Translators	True bilingualism rare	1
Translators	Unclear of translation types	1
Translators	Unsure if client expects target text to match source text exactly	1
Translators	Variety of translation processes are required	1

Table 11 - Response Themes relating to the Prompt Theme: Translation processes

Group	'Translation processes' prompt: Response themes	Total comments (n)
Both	Audience benefit from unpacking and elaboration	66
Both	Translating and interpreting are different	58
Both	Translators cannot work alone	28
Both	Auslan text genre to match video function and audience	27
Both	Translation is a collaborative activity not a job role	16
Both	Production decisions must consider varied user interfaces	12
Translators	Target text must be structured to suit goal	12
Translators	Translation processes vary	11
Both	Dynamic equivalence creates accurate target text	10
Translators	Translation service responsible for negotiating with client	10
Both	Translation team requires time to negotiate source text meaning	10
Both	Presenter must get inside source text	7
Translators	Client needs justification of translation decisions	6

Group	'Translation processes' prompt: Response themes	Total comments (n)
Translators	Clients benefit from back translation of target text	6
Both	Information could be presented as a conversation	6
Translators	Translation team communication with client via booking agency	6
Translators	Presenter needs language consultant	5
Both	Team members can work different roles on different projects	5
Translators	Translation decisions are vetted by client	5
Both	Translation process requires ample rehearsal time and drafting	5
Translators	Translation service should decide text goals and target audience	5
Translators	Translation team requires ample rehearsal time and drafting	5
Translators	Child target audience good for practice but not final filming	4
Both	Dramatised information can be effective	4
Consumers	Presenter selection panel should include deaf	4
Translators	Sign TRANSLATE means to write English gloss	4
Translators	Translation process aided by client representative on site	4
Translators	Translation process involves re-arranging source text information	4
Translators	Translation requires cultural relevance	4
Translators	Translation team benefits from relationship with client	4
Translators	Deaf should be involved in creation of source text	3
Consumers	Dramatisation not always appropriate	3
Translators	Free translation is result of dynamic equivalence process	3
Translators	Identification of chunks or scenes to create intermediary texts	3
Translators	Presenter preferences for prompting vary	3
Translators	Release from source text valued by translation team	3
Translators	Re-writing source text enables translators to tailor cultural relevance	3
Translators	Target text could include information about changes from source text	3
Consumers	Target text reflects cultural practices	3
Translators	Translation process depends on individual team member strengths and weaknesses	3
Translators	Translators cannot rely on memory alone and needs intermediary text and prompts	3
Both	Author of source text vets translation decisions	2
Translators	Client brief provides opportunity for consultation with translation team	2

Group	'Translation processes' prompt: Response themes	Total comments (n)
Translators	Errors lead to restarting presentation from start	2
Both	Intermediary text creation with Auslan gloss	2
Translators	Presenter prefers to create own intermediary text or draft	2
Translators	Presenter pretends they are signing to fully deaf person	2
Translators	Presenter pretends they are signing to someone they know	2
Translators	Presenter views draft translation on several screens	2
Translators	Translation team communication with client directly	2
Translators	Translation team to match text function and genre	2
Consumers	Translations must aim for natural, clear and accurate	2
Translators	Auslan to English intermediary with captions based on Auslan	1
Translators	Client brief details job roles, QA and review process	1
Translators	Client decides text goals and target audience	1
Translators	Client largely responsible for promotion	1
Translators	Client open to re-writing source text to tailor cultural relevance	1
Translators	Collaboration releases presenter from source text	1
Translators	Create Auslan gloss then practice until relaxed	1
Translators	Deaf Societies now offering to include promotion in translation service	1
Translators	Free translation is between Auslan translation and Auslan version	1
Translators	Future potential for visual intermediary texts instead of written ones	1
Consumers	Information could be dramatised	1
Consumers	Information could be presented as an interview	1
Translators	Intermediary text and drafts introduce target text error risks	1
Translators	Intermediary text creation with full English not Auslan gloss	1
Translators	Intermediary text is for prompting only	1
Translators	Long source texts require 'chunking', re-arrangement, practice and filmed drafts	1
Translators	Presenter could work more with language consultant	1
Translators	Presenter is involved in creating intermediary script	1
Translators	Presenter needs live interactant	1
Translators	Re-writing source text is not back translation	1
Translators	Rubric to guide translation process and procedure needed	1
Translators	Short source texts can be translated from memory	1

Group	'Translation processes' prompt: Response themes	Total comments (n)
Translators	Sign and fingerspelling choices defined in preparation and drafts	1
Translators	Sign choices must be consistent throughout target text	1
Translators	Target audience should be involved in script development	1
Translators	Target text could include presented information and emphasised information	1
Translators	Target text matches source text	1
Translators	Target texts may require warning for some viewers	1
Translators	Team members do personal research to acquire knowledge of source text subject	1
Consumers	Time required depends on source text and target text demands	1
Translators	Training requires ongoing practice	1
Consumers	Translation motivations differ	1
Translators	Translation service must negotiate with client	1
Translators	Translation team decides translation process after reading source text	1
Translators	Translation team must prioritise target text quality	1
Consumers	Translation team requires experienced practitioners	1
Translators	Translations are worthwhile	1
Translators	Translators must make use of memory not just prompts	1
Translators	Translators work from written English source text	1
Translators	Varied translation processes result in similar end product	1

Table 12 - Response Themes relating to the Prompt Theme: Signing quality

Group	'Signing quality' prompt: Response themes	Total comments (n)
Translators	Not accessible for monolingual adults	32
Both	Signing pace too fast	24
Consumers	Signing quality poor because text follows English	20
Both	Signing manner must match text function and audience	18
Both	Signing manner is not natural	16
Both	Signing pace integral to audience connection and understanding	15
Translators	Sign choice is inappropriate	11

Group	'Signing quality' prompt: Response themes	Total comments (n)
Translators	Doubts about use of fingerspelling to fully transliterate English source text	8
Both	Fingerspelling use and skills are decreasing	8
Both	Natural body movement, role shift, eye gaze, fingerspelling valued	8
Translators	Information pace too fast and dense	7
Both	Presenter's signing does not reflect their usual style	7
Both	Signing is not clear	7
Both	Use of fingerspelling to point to key English terms in source text	7
Consumers	Fingerspelling helps avoid mis-transliteration pitfalls that come with using Auslan signs to quote English	6
Translators	Signing manner is clear	6
Translators	Signing manner is too exaggerated	6
Translators	Lifeworld contextualisation plus point is an alternative visual strategy to fingerspelling	5
Translators	Natural, clear and accurate provides audience click	5
Consumers	Signing manner is beautiful	5
Both	English signing plus captions is redundant	4
Translators	Expressive signing valued for children's book texts	4
Consumers	Fingerspelling patterns valued over exact articulation	4
Both	Fingerspelling skills are valued	4
Both	More important for signs to suit context rather than worry about dialect differences	4
Translators	Overuse of fingerspelling strategies	4
Translators	Pacing requires better pausing	4
Translators	Role shift must be exact and consistent	4
Translators	Drop hands look odd	3
Both	Job looks rushed	3
Translators	Signer signs too high, must relax and lower signing	3
Consumers	Signing is flat/lacking proper expression	3
Consumers	Use of fingerspelling may not be necessary for child target audience	3
Both	Avoid pseudo-rhetorical constructions and synthesise instead	2
Consumers	Fingerspelling could be elaborated with Auslan signs or other visual semiotics	2

Group	'Signing quality' prompt: Response themes	Total comments (n)
Consumers	Fingerspelling must be lower in front of torso not in front of face	2
Consumers	Good fingerspelling supplemented with appropriate facial expression and body movement	2
Both	International sign contains visual qualities that are valued	2
Both	Signing must be Auslan not follow English	2
Consumers	Signing pace could be faster	2
Translators	Signing quality is good enough	2
Translators	Auslan version is result of knowing audience and providing signing that matches their needs	1
Translators	Choice of sign can be difficult	1
Translators	Direct eye gaze is confronting	1
Translators	Don't like mouthing	1
Translators	English end of Auslan continuum contains fingerspelling	1
Translators	Expressive signing integral to audience connection	1
Consumers	Facial expression not natural, too stiff	1
Translators	Fingerspelling decisions depend on presenter and client brief	1
Consumers	Flow is lacking	1
Translators	Introduction often jerky or stiff	1
Consumers	Mid continuum contains half Auslan half English	1
Consumers	Mouthing may help disambiguate sign variants	1
Translators	Presenter signs at torso appropriately	1
Consumers	Sign choice should be tailored to deaf contexts	1
Consumers	Signing contains gesture	1
Translators	Signing continuum ranges from Auslan to English	1
Translators	Signing pace is too slow	1
Translators	Signing pace must be natural	1
Consumers	Signing quality is not good enough	1
Translators	Translations vary on English to Auslan continuum	1
Consumers	Use of eye gaze to point to relevant information is valued	1

Table 13 - Response Themes relating to the Prompt Theme: Standards

Group	'Standards' prompt: Response themes	Total comments (n)
Both	Language variation is tolerated and appreciated	56
Both	Text must be introduced and contextualised	13
Translators	Translation accreditation required	12
Consumers	Some dialect variants may create confusion	10
Both	Translation service must establish feedback mechanisms	9
Translators	Adapting hearing standards to deaf is problematic	7
Both	Intra-state inclusivity is valued	7
Translators	Translation authority required	7
Both	Guidelines should focus on technical production	6
Consumers	Choice of sign variant depends on popularity	5
Translators	Guidelines can improve client negotiations	5
Translators	Guidelines need do's and don't's with examples	5
Translators	Community driven research is valued	4
Translators	Less experienced practitioners must have opportunity for skills development with experienced translation practitioners	4
Translators	Online translations are a fashion	4
Translators	Standards cannot suit entire deaf audience	4
Translators	Translation processes must be formalised to create better quality target texts	4
Translators	Dialect concerns are primary to Victoria only	3
Both	Guidelines aim to improve translation quality	3
Translators	Guidelines can improve intercollegiality	3
Translators	Language changes over time	3
Consumers	Auslan translations could be contextualised with other SpL translations	2
Translators	Auslan videos by hearing students on internet is problematic	2
Translators	Different texts require different guidelines	2
Translators	Guidelines better than standards	2
Consumers	Guidelines require ongoing development	2
Translators	National signs required	2
Both	State texts should preference local dialect	2
Translators	Translation service should have authority responsibility	2
Translators	Translators require ownership responsibility	2

Group	'Standards' prompt: Response themes	Total comments (n)
Translators	Auslan resources should be developed from multiple states	1
Translators	Central place for all Auslan videos is needed	1
Consumers	Community consultation is valued	1
Consumers	Creation of national texts saves money	1
Consumers	Deaf Societies must look after their regional audience	1
Translators	Determining standard level of Auslan is difficult	1
Translators	DRI qualification may be enough for translation qualification	1
Translators	DRI qualification not enough for translation qualification	1
Translators	Guidelines aim to improve client negotiations	1
Translators	Guidelines cannot dictate everything	1
Translators	Guidelines can't assume common sense	1
Translators	Guidelines should aim to improve cost benefits	1
Translators	Guidelines should aim to improve time allotment	1
Translators	Guidelines should be piloted	1
Translators	Guidelines should include rubric	1
Translators	Impossible to standardise Auslan signs	1
Translators	National standards required	1
Translators	National texts should preference signs most will know	1
Translators	Skills assessment is difficult	1
Translators	Standards are important	1
Translators	Standards can be inflexible and limiting	1
Translators	Standards cannot be enforced	1
Translators	Standards may create political drama	1
Consumers	States vary in funding and attention to emergency information access	1
Translators	Text authority must be formalised and clarified for audience	1
Translators	Translation output should be distributed nationally	1

Table 14 - Response Themes relating to the Prompt Theme: Captions

Group	'Captions' prompt: Response themes	Total comments (n)
Consumers	Captions too small/wrong font/colour	16
Both	Captions should be optional	14
Translators	Captions should be plain English	14
Both	Captions enable bilinguals to compare source text and target text	11
Translators	Captions are beneficial	9
Both	Captions beat Auslan	9
Both	Captions help disambiguate unclear Auslan	8
Both	Sign/word correspondence is valued	6
Translators	Translator did not know video would have captions	6
Both	Didn't read captions	5
Translators	Auslan beat captions	4
Translators	Can watch Auslan and read captions same time	4
Both	Can't watch Auslan and read captions same time	4
Both	Captions block the signing/visuals	4
Translators	Captions impact translation decisions	4
Translators	Comprehending Auslan with captions is different skill to comprehending spoken language with captions	4
Both	Translators don't think about captions	4
Consumers	Caption background should be black block with white text	3
Translators	Caption decisions depend on target audience and topic	3
Translators	Captioning format standards required	3
Consumers	Captions beat Auslan for bilinguals	3
Consumers	Captions have educational benefit	3
Translators	Transcript better option than captions	3
Translators	When in doubt, captions are correct and Auslan wrong	3
Translators	Captioned English must match target audience	2
Translators	Captioned text should be based on Auslan back translation	2
Translators	Captioning does not bother translator	2
Both	Captions help disambiguate sign variants	2
Consumers	Captions match Auslan	2
Consumers	Captions must contrast background for visual accessibility	2

Group	'Captions' prompt: Response themes	Total comments (n)
Translators	Captions should align with Auslan meaning	2
Translators	Captions should not match Auslan	2
Translators	Compare comprehension of captions versus floating text	2
Translators	Unsure if captioned text should be based on source text or Auslan back translation	2
Translators	Aligning English captions with Auslan is challenging	1
Consumers	Caption font must be a bright colour	1
Translators	Captions limit necessary elaboration in target text	1
Consumers	Captions not accessible when tired	1
Translators	Captions waste of money	1
Consumers	Captions/text help disambiguate less lexicalised elements of signing	1
Consumers	Good Auslan trumps good captions	1
Translators	Good captions depend on good source text/script	1
Translators	Should provide captions	1

Table 15 - Response Themes relating to the Prompt Theme: Presenter

Group	'Presenter' prompt: Response themes	Total comments (n)
Both	Presenter must connect with target audience	33
Both	Presenter has authority responsibility	32
Both	Presenter expressive ability valued	18
Translators	Presenter requires skill performing for camera	13
Both	Presenter requires knowledge of source text subject	11
Both	Don't like inappropriate clothes/jewelry	10
Both	Presenter should be deaf	9
Translators	Presenter should be known to community	9
Both	Presenter requires Auslan proficiency	8
Both	Presenters can be selected via audition	8
Translators	Presenter must match target audience	7
Both	Presenter personality valued	6
Both	Presenter requires many skills	6

Group	'Presenter' prompt: Response themes	Total comments (n)
Translators	Presenter does not need English proficiency	5
Translators	Presenter must match text function and genre	5
Consumers	Presenter should introduce themselves	5
Translators	Presenter must be true to themselves	4
Translators	Presenter must exclude personal opinion	4
Translators	Presenter requires Auslan and English proficiency	4
Consumers	Presenter to match video function and genre	4
Consumers	Designated presenter(s) for specialist topics may be useful	3
Translators	Presenter does not match audience	3
Consumers	Presenter much match target audience	3
Both	Presenter must be able to accommodate to target audience	3
Consumers	Presenter background and experience is important skill	2
Translators	Presenter eye contact is important	2
Translators	Presenter is inappropriate for text choice	2
Consumers	Presenter needs job description	2
Consumers	Presenter should be deaf or CODA	2
Translators	Presenter structuring ability valued	2
Both	Unknown presenter more formal	2
Translators	Audience accommodation is instinctual for presenters	1
Translators	Deaf presenters may not have English proficiency	1
Consumers	Don't like all presenters	1
Consumers	Presenter can be deaf or hearing	1
Translators	Presenter matches a wide audience	1
Translators	Presenter must be able to relax	1
Translators	Presenter must look good on camera	1
Consumers	Presenter needs to lower signing	1
Translators	Presenter uses Auslan	1

Table 16 - Response Themes relating to the Prompt Theme: Technical quality

Group	'Technical quality' prompt: Response themes	Total comments (n)
Both	Credits and production information cues audiences background information, sign variation, interest and authority	32
Both	Frame transitions must be smooth and contingent	16
Both	Don't like white background	14
Consumers	Texts require appropriate clothing, hair and background colour integration	12
Both	Prefer integrated semiotics not plain background	11
Both	Don't like presenter switching sides during video	10
Consumers	Signing and background must contrast sufficient for visual accessibility	10
Both	Prefer presenter in dark clothing	8
Both	Auslan too small and not clearly visible	6
Translators	Vimeo interface is flexible	6
Consumers	Visual accessibility is limited	6
Both	Prefer colour consistent throughout video	5
Translators	YouTube interface is limiting	5
Translators	Don't like unprofessional editing or outlines	4
Translators	Frame transitions too slow	3
Translators	Light eye colour impacts eye gaze on camera	3
Both	Presenter clothing must contrast with background	3
Both	Background needs to be brighter	2
Translators	Don't like bright background	2
Both	Don't like busy background	2
Consumers	Don't like presenter cut off screen	2
Both	Prefer dark background not white	2
Consumers	Prefer soft background colour	2
Consumers	Presenter face is too close to camera	2
Consumers	Presenter is too small	2
Both	Presenter should be centre screen	2
Translators	Vimeo interface is limiting	2
Consumers	Background could start deep then soften	1
Consumers	Credits and production information best shown at the start	1
Consumers	Do like blue background	1

Group	'Technical quality' prompt: Response themes	Total comments (n)
Translators	Film with green background so can edit properly	1
Translators	Location of Auslan and text on screen could be tailored to individual users	1
Consumers	Location of floating text and signer	1
Translators	Presenter should not be small on screen	1
Translators	Production credits must be noted	1
Consumers	Size of presenter and captions good	1
Translators	Standard in UK for signer to be on right side of screen	1

Table 17 - Response Themes relating to the Prompt Theme: Qualities of team

Group	'Qualities of team' prompt: Response themes	Total comments (n)
Both	Hearing must have Auslan proficiency and be able to accommodate to deaf	15
Both	Team members require knowledge of source text subject	12
Both	Deaf presenters prefer deaf consultant for relaxed target languaging	9
Both	Deaf and hearing can work together	8
Both	Skills match more important than qualifications	6
Both	Team requires deaf and hearing	6
Translators	Language consultant and presenter use different skills	5
Translators	Native signers have ability to accommodate to varied deaf	5
Both	Team requires Auslan and English native proficiency	5
Both	Presenter and language consultant must be known to each other and connect well	4
Both	Auslan proficiency required	3
Translators	Client representation required in team	3
Translators	Native signers have natural presentation skills	3
Translators	Translation team skills emerge through practice	3
Translators	Experienced teams develop efficient work	2
Translators	QA and language consultants must develop skills and experience consistently	2
Translators	Team members have clearly delineated responsibilities	2

Group	'Qualities of team' prompt: Response themes	Total comments (n)
Translators	Translation experience depends on team make up	2
Translators	Translation team values analysis and critique	2
Translators	Auslan fluency not an indicator of literacy skills	1
Consumers	CODA is best choice hearing team member	1
Translators	Experienced teams lead beginner practitioners	1
Consumers	Qualifications are important	1
Translators	Sales skills are valued	1
Consumers	Sign accommodation is skill, experience and community involvement	1
Consumers	Skills match contributes to high quality product	1
Consumers	Spoken language skills not required for translation work	1
Translators	Team members need life experience	1
Translators	Team must fully comprehend source text information	1
Translators	Translator is a job role	1
Translators	Unconvinced team members require knowledge of source text subject	1

Table 18 - Response Themes relating to the Prompt Theme: Quality assurance

Group	'Quality assurance' prompt: Response themes	Total comments (n)
Translators	QA must include target audience	11
Translators	QA role requires skill and training	9
Translators	QA must test assumed knowledge gaps	5
Translators	QA required on site from day one	4
Translators	QA should not be done by interpreter	4
Translators	QA includes all members of translation team	2
Translators	QA must have analytical and critical skills	2
Translators	QA process may benefit from comprehension testing	2
Translators	Client needs education regarding QA	1
Translators	Interpreters can do QA work	1
Consumers	QA deaf person to observe and facilitate	1
Consumers	QA hearing person to support language consultant analysis of source text	1

Group	'Quality assurance' prompt: Response themes	Total comments (n)
Translators	QA must be open-minded	1
Translators	QA must include person with understanding of translation process	1
Translators	QA person required consistently from start to end of project	1
Translators	QA process is necessary	1
Translators	QA process occurs after filming draft	1
Translators	Uncertain if QA must include target audience	1
Translators	QA role requires proficient Auslan	1

Table 19 - Response Themes relating to the Prompt Theme: Language consultant

Group	'Language consultant' prompt: Response themes	Total comments (n)
Both	Language consultant must have analytical and critical skills	9
Both	Language consultant responsible for comparing target and source texts	7
Both	Language consultant releases presenter from source text	6
Translators	Language consultant can be deaf or hearing	5
Translators	Interpreters can be language consultant	3
Translators	Language consultant must be fluent Auslan signer	2
Translators	Language consultant must have strong English proficiency	2
Translators	Language consultant needs job description	2
Translators	Language consultant decreases risk of target text errors	1
Translators	Language consultant helps presenter match target audience	1
Translators	Language consultant involved from start to finish	1
Consumers	Language consultant responsible for analysing source text	1
Translators	Language consultant should read source text only after viewing presenter draft	1

Table 20 - Response Themes relating to the Prompt Theme: Voice-over

Group	'Voice-over' prompt: Response themes	Total comments (n)
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Group	'Voice-over' prompt: Response themes	Total comments (n)
Translators	Voice-over is unnecessary	16
Both	Voice-over is primarily for client and hearing	8
Translators	Voice-over creates additional technical difficulties	4
Translators	Voice-over tone is appropriate	3
Translators	Discourse features of Auslan create problems for voice-over	1
Translators	Transcript better option than voice-over	1
Translators	Voice-over added after translating, filming and captions	1
Translators	Voice-over based on back translation	1
Translators	Voice-over cost varies depending on text	1

Table 21 - Response Themes relating to the Prompt Theme: Semiotic composition

Group	'Semiotic composition' prompt: Response themes	Total comments (n)
Both	Semiotic composition may not achieve aim	26
Both	Visual semiotics can be effective	24
Both	Visual semiotics important and useful for text aim	15
Both	Semiotic strategies must be consecutive not simultaneous	12
Both	Text lacks introduction	10
Both	Visual semiotics may be patronising	4
Translators	Effective use of visual semiotics	3
Consumers	Semiotic composition contains errors	1

Table 22 - Response Themes relating to the Prompt Theme: Autocue

Group	'Autocue' prompt: Response themes	Total comments (n)
Translators	Autocue anchors presenter to English source text	7
Translators	Autocue best positioned directly under or reflected above camera	3
Translators	Autocue speed affects signing quality	2
Translators	Autocue use impacts presenter eye gaze unnaturally	2

Group	'Autocue' prompt: Response themes	Total comments (<i>n</i>)
Translators	Presenter obviously using autocue	2
Translators	Autocue aids memory of source text content	1
Translators	Don't like using autocue	1

Table 23 - Response Themes relating to the Prompt Theme: Audio prompts

Group	'Audio prompts' prompt: Response themes	Total comments (n)
Translators	Audio prompts useful	3
Translators	Audio prompts anchor presenter to English source text	2
Translators	Audio prompts impact negatively on signing	2
Translators	Audio prompts free up eye gaze movements	1
Translators	Audio prompts useful but interruptive	1

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What standards?

The need for evidence-based Auslan translation standards and production guidelines