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## TRAFILM – Translation of multilingual films

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## THE TRAFILM GUIDE

How the trafilm database works and how to feed in more metadata into the system, with basic Trafilm concepts.

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## EXECUTIVE SUMMARY

This document is meant to serve a practical guide to help use the Trafilm Gallery (<http://gallery.trafilm.net/>) as well as add new information, samples, and metadata, and even audiovisual files, or clips, via <http://gallery.trafilm.net/film/metadata/>. The purpose is to build a database of metadata and clips for as many instances of multilingualism and linguistic variation (aka L3) as possible, offering a full **descriptive analysis** of these **L3-instances** as they appear in audiovisuals: basically, fictional feature films and TV series. The concept of linguistic variation (L3) for Trafilm (<http://trafilm.net/>) is broad enough to include sign language and dialects and verbal expression which is different from the main language of the AV text because the speaker is somehow impeded or conditioned (e.g. intoxicated, mental or nervous condition, or mouth full or gagged) as well as more commonly accepted forms of language variation such as foreign languages, ancient languages and made-up, or constructed, languages. Translation options include dubbing, subtitling (standard or SDH) and audio description.

This document includes:

- Concepts and definitions, a glossary and abbreviations.
- A detailed, faithful representation of the online gallery and forms.
- Explanations and specifications to help newcomers become familiar with how the system works.
- Some screenshots and illustrations to help visualise what is being referred to.
- Instructions on how to fill in the forms.

The Trafilm Tool is a database and a set of forms which have been created under the Trafilm project to help researchers analyzing linguistic diversity in films. This document provides guidelines for searching the database (the Gallery) and filling in the forms (providing the metadata).

The order of the forms (1-4) is important as it reflects the dependency relationship that exists between them; the metadata provided for the higher-level form is automatically shared by all lower-level forms (form 1 is a higher level than 2, form 2 is higher than 3, and 4, then, is the lowest-level form).

The ultimate goal of Trafilm is to provide a **large, diverse database**, offering a wealth of different L3-instance cases and renderings in **audiovisual translation** (dubbed, subtitled or audio described) which can be accessed, used and continually improved and made to grow by all of those who carry out research into audiovisual translation or have a stake in the profession.

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## A Guide for Users of the Trafilm Database and Forms

# Introduction

The Trafilm Tool is a database and a set of forms which have been created under the Trafilm project to help researchers analyzing linguistic diversity in films. This document provides guidelines for searching the database (the Gallery) and filling in the forms (providing the metadata).

## Glossary and abbreviations

<b>Analyst</b>	A trafilm analyst is anyone who has permission (a registered user) to fill in the metadata forms that help to build up the <i>gallery</i> (the database). Filling in the trafilm forms involves descriptive analysis of multilingual film translation.
<b>Gallery</b>	<a href="http://gallery.trafilm.net/">http://gallery.trafilm.net/</a> This is how the database is visualised, enabling specifically targeted searches to be made by a system of filters. Filling in the metadata forms is the way to build and enlarge the database, and thus feed the gallery with more and more samples of translated multilingualism and language variation in AV texts (feature films and TV series), i.e. L3.
<b>L1</b>	The <b>main language</b> of the film in its <i>ST</i> (source text) version. It is important to distinguish the language of a text, L (1, 2 or 3), from the text itself, T ( <i>ST</i> or <i>TT</i> ).
<b>L2</b>	The <b>main language</b> of the film's subtitles or dubbed version (including audiodescription or not), i.e. its translated, <i>TT</i> , version.
<b>L3</b>	Any language in the film and any of its translated versions <b>other than the main language</b> of the <i>ST</i> or <i>TT</i> . (i.e., L1 or L2). L3 –as a concept– includes any number of different languages (real or constructed) and textually significant instances of language variation (see item 4 L3 type, in the L3ST metadata Form 3), such as dialect, sociolect, slang, or “conditioned” (slurred, stammer, muffled, etc.).
<b>ST</b>	The film (audiovisual text) as it was produced and released for its initially intended audience.
<b>TT</b>	Target Text (translation of the <i>ST</i> ): the result of a translator's work in the production of a dubbed, subtitled, or audiodescribed version of a film for a foreign-language audience (L2) or one with sensory impairments.
<b>L3-instance</b>	One or more utterances in L3 by the same speaker within the same conversation. An instance can be extended to cover groups of utterances by speakers speaking as “one”, or sharing the same properties for all other variables in the conversation. The L3-instance is the smallest unit of analysis in Trafilm.
<b>L3ST</b>	An L3-instance in the <i>ST</i> , which must be linked to a specific conversation within the ( <i>ST</i> ) film. It may be audio-oral (spoken) or visual-written (street sign, letter, note, placard, billboard etc) or visual-oral (sign-language for the deaf).
<b>L3TT</b>	An L3-instance in the <i>TT</i> , which must be linked to a specific <i>ST</i> conversation, as a solution in the <i>TT</i> to an utterance or utterances within the <i>ST</i> conversation. <i>ST</i>

	conversations are assumed to have corresponding TT conversations (with the same start time and duration) which might change in some aspect or feature depending on how L3 is dealt with.
<b>Conversation</b>	<p>One turn or a sequence of turns in dialogue, or in a monologue with a unity of purpose and/or topic and with sufficient autonomy to make sense as a unit. It is seen as the smallest possible unit to contain L3-instances <u>with sufficient</u> contextual and pragmatic information.</p> <p>Conversation boundaries: salutation, interruption, scene boundary, change of topic, shift to new addressee, conversational close (e.g. farewell).</p> <p>Conversations may be simultaneous or overlap, i.e. two or more conversations going on at the same time partially or wholly, according to start time and duration.</p> <p>Writing and speaking at the same time may be considered a single conversation if they have unity of purpose (by scriptwriter) or interpretation, and conversely may be considered two different conversations if they can be interpreted regardless of each other.</p> <p>The concept of Conversation includes not only sign-language for the deaf (visual-oral) but also visual-written L3-instances, e.g. Signs, letters, notes, placards, billboards, etc. that are meaningful or stand alone.</p>
<b>Metadata</b>	Information accompanying a unit of analysis. The answers to the set of questions asked for each level of analysis.
<b>Levels of metadata</b>	In Trafilm there are four levels of metadata entries, from higher to lower: 1. Film 2. Conversation, 3. L3ST and 4. L3TT. The order is important because the system's structure makes the metadata of each lower level dependent on the data provided for all of the related levels that are higher. Thus, each L3TT is seen as the result of L3ST, L3TT belongs to a conversation, and each conversation belongs to only one film. In the rare case that an L3TT has no corresponding L3ST, then the analyst must answer "L1" when asked "which language is L3ST" (item 5, form 3).
<b>Metadata form</b>	A set of items for each level of metadata, with questions to be answered by "Trafilm analysts", answers may be introduced by typing in text or clicking on options already provided. There is one <i>metadata form</i> for each level (film, conversation, L3ST and L3TT)

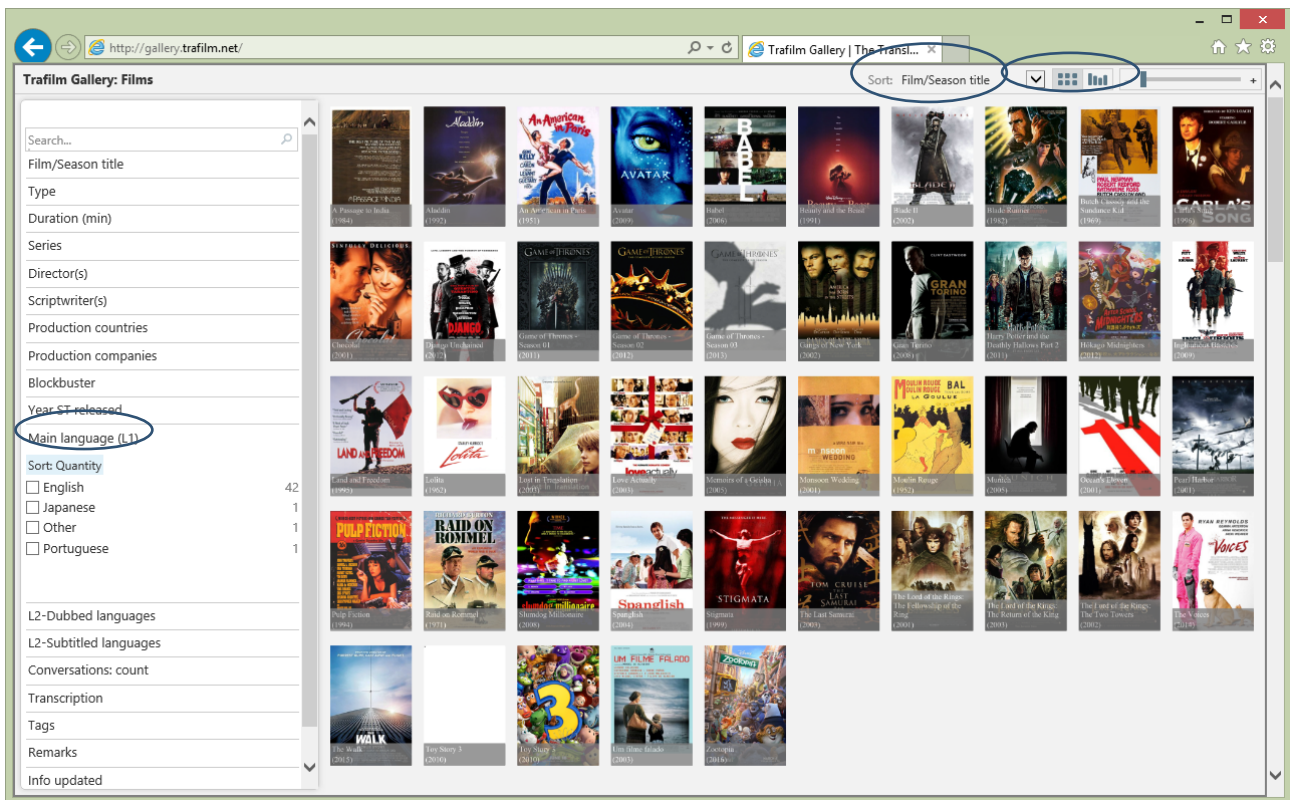
## The Trafilm database

The Trafilm database comprises content entries categorized in four levels: Film, Conversation, L3ST and L3TT. Each entry is accompanied by its metadata.

Analysts (and other people) can view the database entries and use the filters for specific searches in the Trafilm Gallery (<http://gallery.trafilm.net/>) which displays two columns: on the left there is a column containing metadata categories and on the right a list of content entries. Metadata categories can be used as filters, and the content varies according to the metadata categories selected on the left. When no selection has been made all the content is shown.

The Trafilm Gallery provides two further options on the top right corner: One can be used to sort

content entries (e.g. in alphabetical order) and the other one to display them in a grid or in columns.



1. The Trafilm Gallery

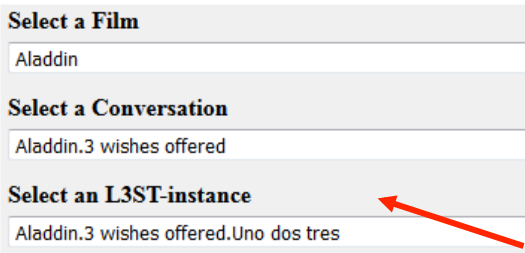
## Information about the four metadata forms

The analysis of multilingual films for Trafilm is done by using four *metadata forms* which have been created for each of the corresponding levels of analysis.


The *metadata forms*, like the gallery, can be viewed by anybody, but only registered users can modify them (users can register at <http://trafilm.net/Membership/Register.aspx>)

The forms display areas shaded in different colours, explained in the table below:

Shade colour	Meaning
Dark grey	<p>Information that makes each analysis unique (which film, which conversation, which instance). In the dark grey areas the analyst can select from an existing film/conversation/L3ST-instance that is already recorded in the system, on which to add a new L3TT-instance analysis, or create a new film entry, or a new conversation, or L3ST-instance (depending on which levels are missing). For the form to appear, the analyst has to perform the following actions:</p> <ol style="list-style-type: none"> <li><b>Select</b> an entry from the drop-down list if it already exists in the database. Once selected, the form will appear with (some or all) the items already filled-in previously. To get to the Conversation, L3ST, and L3TT metadata forms, the previous levels have to be selected in order for the form to be displayed. Thus, to get to the Conversation form, a Film has to be selected (or created) first. Likewise, to work with the L3ST form, the first step is to select the Film and the Conversation.</li> </ol>

	 <p><b>Select a Film</b> Aladdin</p> <p><b>Select a Conversation</b> Aladdin.3 wishes offered</p> <p><b>Select an L3ST-instance</b> Aladdin.3 wishes offered.Uno dos tres</p> <p>Dark grey area</p> <p>b. <b>Add</b> (create) a new entry providing an ID. Please write the ID (i.e. the Film title or a name for the Conversation or instance) and then click on the button <i>Add</i>. The form will appear with all items empty. It is essential not to duplicate entries, so before creating a new one, please check if at the drop down list, in case it already exists.</p> <p>c. <b>Copy from selected.</b> This option creates a new form but with all items filled in identically with the selected form. It is a very useful option for creating multiple entries of items that are very similar (e.g. similar L3-instances scattered around the same film). <b>Special attention must be paid when using this option.</b></p> <p>or add new L3ST-instance Id (e.g. <i>Speaking Chinese</i> - do not include the Film Id and Conversation Id prefixes)</p> <p><input type="button" value="Add"/> <input type="checkbox"/> Copy from selected</p>
<p><b>Light yellow</b></p>	<p>Each item for the forms is signalled by a number for the item with a name and a yellow background. The numbered items are the ones that are meant to be answered by the analyst. The item's name is used also to appear in the Gallery, and used as a filter for searches and browsing purposes. It is usually a short name so that it fits within the space constraints of the Gallery view. It may or may not be explicitly formulated as a question. For example, "L2 Language" is the name of the metadata category; "What language is L2 in?" is the implied question. The answer is typed in (always in English) by the analyst when no options (drop-down or multiple choice click-on) are provided.</p> <p><b>10. Quality of L3ST speaker performance</b></p> <p><i>How well is the L3ST spoken?</i></p> <p>native or proficient</p> <p>Light yellow area</p>
<p><b>White framed</b></p> <p>a. <b>Dropdown menu</b></p> <p>b. <b>Click on the box</b></p> <p>c. <b>Type in text</b></p>	<p>These are the editable parts. As an analyst you are asked to do one of the following:</p> <p>a. Select from a dropdown list of options.</p> <p><b>4. Type</b></p> <p><i>Select type of "film" metadata item</i></p> <p>Feature film</p> <p>dropdown list white framed box</p> <p>b. Select (click on) one or more options provided (may be a small white box-like frame with a yellow background). If there is no appropriate choice among the multiple options, click on the one that is closest to your analysis, and then you can add a precise, exact description by inserting keywords in the Tags item. If you think this is still not good enough for your case study analysis, write the nature of the problem in the Remarks item.</p> <p><b>20. L3TT represented: visual</b></p> <p><i>If "visual" selected for question on "L3TT represented", specify how:</i></p> <p><input type="checkbox"/> Gesture (movement / body language) <input type="checkbox"/> Wardrobe <input type="checkbox"/> Behaviour <input type="checkbox"/> Physical appearance</p>



	<p>c. Type in “free” text to answer in full, as succinctly as possible. This includes:</p> <ol style="list-style-type: none"> <li>i. <b>Remarks:</b> This area is for introducing remarks about metadata for the film that you consider are not already covered (adequately) by the existing items in the form. Or to report any malfunction or to suggest some possible improvement or correction of the current design.</li> <li>ii. <b>Tags:</b> Type in relevant keywords that are useful for browsing the database or for your own research purposes. If there is more than one, separate each tag by using commas.</li> </ol> <p><b>25. Tags</b>  <i>Keywords or other labels for filtering purposes , insert a comma (,) between different ones</i></p> <p><b>26. Remarks</b>  <i>Issues concerning the analysis or the metadata form design</i></p>
<p><b>Light grey</b></p>	<p>Information that is provided automatically by the system. This information includes (in order of appearance):</p> <ol style="list-style-type: none"> <li>a. The item URL, which can be copied and shared.</li> <li>b. Information “imported” automatically from other forms (copied or calculated).</li> <li>c. Date of creation of the entry and date of latest modification.</li> <li>d. The names of the analysts are automatically inserted from the user names for logging into the system.</li> <li>e. Links to other entries connected to the current one. For example at the end of the form of Film, you will find links to all Conversation forms connected to the selected Film. In the Conversation form you will find links to all L3ST-instances and so forth.</li> </ol> <p><b>Film URL</b>  <i>Metadata item URL, right-click to copy URL address</i></p> <p><a href="http://gallery.trafilm.net/film/metadata/?film=Aladdin">http://gallery.trafilm.net/film/metadata/?film=Aladdin</a>  light grey area</p>
<p><b>Save metadata</b></p> <p><input type="button" value="Save metadata"/></p>	<p>This is an important button to be pressed every time changes are introduced, metadata added or amended. The full analysis providing all metadata need not be finished in one session, but we strongly advise that it is, otherwise the temporary data shown in the Gallery are not accurate.</p>

In all four forms, each item is numbered and consists of a question (asking the analyst for a certain type of information to be provided) and the range of options for answering the question. The question is not asked in the interrogative form but is inferred from the title of the item (in bold) and further clarification (in italics). An explanation is provided for each item below the italics or below the options, for the cases when there are options for the analyst to choose from.

**Dropdown menus** limit the possible answer to one choice. **Click to select** enables more than one choice per answer for a given item; thus, clicking on one option does not cancel other choices (beware). “Free” text must be typed in English always, except for transcriptions in other languages or names of directors and companies.

# Film Metadata (Form 1): 13 items.

## 1. Title type in full official title as first released

*Full official film title. For TV series enter series title and season number (e.g. Game of Thrones - Season 01)*

Select a title from the gallery to complete missing data for that title, OR, introduce a new film title. Type in the official title name for the new title as it appeared for the Source Text (e.g. Inglourious Basterds). Copy from Imdb or similar source. Press the “add” button if you are adding a new Film or TV Title.

## 2. Film Description type in English

*Synopsis and relevant information*

Essential information to identify the film and its basic characteristics. Type in text freely or copy from a trusted source (attributing the source).

## 3. Film Poster URL paste hyperlink (.jpg)

*Provide a link to an image for the film poster*

The image is essential in order to visualize the film in the TraFilm Gallery. The image must be a link ending in .jpg. It is advisable to search for the film title in Wikipedia; click on the poster or the film and then click on the image again. The URL you have to copy starts with <https://upload.wikimedia.org/wikipedia...>

## 4. Type select from dropdown menu

*Select type of "film" metadata item*

- Feature Film
- Short Film
- TV Film
- TV series season

TraFilm mainly focuses on feature films but will also accept short films or TV films and series. TV series must be entered at this level by season, i.e. each full season for a TV series is treated as “one film”.

## 5. Duration (min) type 3 digits

*How long does the film last? (in minutes)*

*When Type is "TV series season", enter duration of longest episode in that season*

Type in just 3 digits, (e.g. 115) to show how long the films lasts, measured in minutes, or two digits if the film lasts less than 100 minutes (e.g. 88). This item is a bit like asking how many pages a book has. In another form you will be asked to enter in the Conversation Start Time, also as minutes. You must make sure that your film duration is always a higher number than any Conversation Start Time, for the analysis to be coherent.

## 6. Series type in English

*If the film belongs to a series or 'saga', what is the name for the related series of films? When Type is "TV series season", enter the TV series title*

For example, for the Series *Game of Thrones*, you just type in “Game of Thrones”. That way all seasons of the same series will be linked by this item.

**7. Director(s)**

type full names

*Full name(s), insert a comma (,) between different directors*

Type in the film director's given name and family name. If there is more than one director, separate each director's name by using commas (,). The system interprets the comma sign as separating different values or answers within the text of the same item (question).

**8. Scriptwriter(s)**

type full names

*Full name(s), insert a comma (,) between different scriptwriters*

Provide the scriptwriter's given name and family name. If there is more than one scriptwriter, separate each full name by using commas (,). The system interprets the comma sign as separating different values or answers within the text of the same item (question).

**9. Production countries**

type in English

*Full name(s), insert a comma (,) between different countries*

Provide the name of the production country, in English. If there is more than one country, separate each one by using commas (,). The system interprets the comma sign as separating different values or answers within the "free" text answering the same item (question).

**10. Production companies**

type in company names

*Full name, insert a comma (,) between different production companies*

Provide the name of the production company. If there is more than one company, separate each one by using commas (,). The system interprets the comma sign as separating different values or answers within the text of the same item (question).

**11. Blockbuster**

select from dropdown menu

*Is the film ranked in the top 20 where first released (ST)?*

- YES (top 20)
- No, but commercially intended
- No, closer to Art film or niche market

Choose one of the three options provided. This item is repeated in Form 4 (L3TT-instance Metadata), for comparison.

**12. Year ST released**

type four digits

*When was the film first released commercially?*

Type in the year the film production was first released. This item is repeated for the TT in Form 4 (L3TT-instance Metadata), for comparison.

**13. Main (L1) language**

type in English

*What is the main language of the film? (used as Source Text for Dubbing or Subtitling)*

Choose from long list of languages. This item replicates "TT main language (L2)" from Form 4, to enable a quick connection between L1 and its L2s. This item is thus the "parent" of every version of it according to different languages and AVT types (i.e. dubbing, subtitling, audio description, subtitling SDH). When inserting a language, please specify in order of more general to more specific, in those cases that need specifying; e.g. Spanish South American Chile, or English US Southern Georgia. Only be as specific as you need to be and know for sure.

**14. Tags**

type “free” text

*Keywords or other labels for filtering purposes, insert a comma (,) between different ones*

---

This item is repeated in every form, and be be used by analysts to either (i) signal special distinguishing features, especially those which are not picked up by the answers to all of the other items; or (ii) to personalise a researcher’s own special interest so that a “corpus” may be retrieved through certain keywords.

**15. Remarks**

*Issues concerning the analysis or the metadata form design*

---

This item is repeated in every form, and meant to be used by analysts to either (i) to warn of alternatives for answering questions in the items that are not included among the options provided in the dropdown menus or click-on-the-box multiple choices; or (ii) to alert of any issues in the system.

---

## Conversation Metadata (Form 2): 5 items.

**1. Conversation Title**

type in English

Free text. Provide a title for the Conversation to serve as a reference. For some cases, they are well known for the name of the scene, e.g. “the lake scene” in *Love Actually*. Notice that another key reference for Conversations is its Start Time. Although we allow for the possibility of two conversations starting at the same time, this is an infrequent case, so Start Time is actually a good reference for identifying each conversation. However, giving it a name can make it easier to remember, provides additional data when it is a descriptive title, and disambiguates the slim chance that two conversations start at the same time.

**2. Conversation Description**

type in English

Provide a few relevant words about the nature of the conversation to enable a better understanding of L3 instances, ST and TT. If you can “describe” the Conversation by means of keywords or tags you do not need to fill in the item “Conversation description”. You can go straight to “Conversation Tags”

**3. Season episode name**

type in English

*For TV series seasons, enter episode number and name (preferably as originally numbered)*

---

Enter the title of the episode and or its number.

**4. Start time (min) measured in minutes**

type 3 digits

*What part of the film is the Conversation in? (i.e. how many minutes from the start)*

---

Start Time is calculated as the lapse of time from the beginning of the film to the beginning of the Conversation containing the L3-instance. Type in (as “free” text) up to 3 digits to show in minutes the moment when the Conversation starts if you count from the beginning of the film.

**5. Duration (sec)** measured in seconds select from dropdown menu

*How long does the Conversation last? (if L3ST instances are interrupted by other speech, count total seconds from onset to end of final L3ST-instance)*

- A. 1 – 20
- B. 21 – 40
- C. 41 – 60
- D. 61 – 80
- E. 81 – 100
- F. 101 – 120
- G. 121 – 140
- H. 141 – 160
- I. 161 – 180
- J. > 180 (not recommended)

A Conversation (3 min. max. = 180 sec.) is comprised of the L3-instance with or without other utterances in the main language or other L3s. Conversations and Clips for TraFilm cannot last longer than 3 minutes. For conversations lasting longer than 3 minutes we encourage analysts to find a way of splitting the conversation somehow, within reasonable parameters, of course.

## L3ST-instance Metadata (Form 3): 18 items.

**1. L3ST-instance Title** type in English

*Free text descriptive title (<50 characters)*

Just as for the Conversation Title, but a bit more specific to the case of the L3-instance, e.g. partial transcription of the utterance, or description in pragmatic terms (e.g. insult, interruption, pun).

**2. L3ST-instance Description** type in English

*Free text brief description (<200 characters)*

Be careful to avoid redundant information, i.e. provided by other items in the questionnaire, such as items 1, 4 and 5: the language or language type for L3, or item 19, the “Tags for L3ST-instance features” item.

**3. Image URL** paste hyperlink (jpg)

This item is provided in case it is convenient to include a reference image at Conversation level.

**4. L3ST language type** select from dropdown menu

*With L1 as main language (L-main), what type of language is L3ST?*

- Real. Not constructed in fiction
- Constructed in fiction.
- Variety of main language (e.g. dialect, sociolect, slang).
- Conditioned: slurred, stammer, muffled, mumble, rapid

This item is to filter L3 searches, according to the following groups: (1) Real languages (e.g. Italian, Latin, Esperanto), with actual speakers, originally, outside the world of fiction. Languages like Esperanto are included in this category. (2) Constructed in fiction, made up, e.g. *Star Trek* Klingon. (3) A variety of the main language, by user (dialect) or by use (sociolect); also idiolects and peculiar styles; importantly, for this analysis, clearly distinguishable from the main language, e.g. Cockney English, gangster slang, highly technical jargon. For one or a few characters only. (4) Conditioned: Real language production and/or perception is conditioned by cognitive, articulatory, hearing (or external factors e.g. speaking with mouth full, a hostage who has a gag), caused by extreme tiredness or under extreme pressure (nerves, overexcitement), or under the influence, mumbling, muttering, sobbing, etc. to come across as slurred speech, unclear, incoherent, as/or too fast/too slow. Transitory or permanent condition.

This item is repeated in Form 4, for comparison.

**5. L3ST language**

type text in English

*Which language is L3ST?*

Free text. Type in the language for this particular L3ST-instance, e.g. Swedish, Korean, Klingon, Elvish, Dothraki. OR “unknown”. Type in a single word for the language, in English, with a capital first letter. If you cannot recognise the language, then type in the word unknown. When inserting a language, please specify in order of more general to more specific, in those cases that need specifying; e.g. Spanish South American Chile, or English US Southern Georgia. Only be as specific as you need to be and know for sure. For sign language, write “English sign-language”, or more specifically, “English US sign language”, or if you do not know, just: “sign language”.

This item is repeated in Form 4, for comparison.

**6. L3ST constructed based on**

click to select

*If L3ST is “constructed”, is it based on any of the following options?*

- “from scratch”.      • French.      • historical.      • Sci-fi.
- Catalan.      • German.      • Italian.      • Spanish.
- English.      • Gibberish.      • Language “mix”.      • Other.

Options include L1 and L2 combinations, and other relevant distinctions such as historical or pseudo-historical (e.g. *Lord of the Rings*, *Conan*, or *Game of Thrones*-style L3 constructed languages, etc.). Gibberish is for unintelligible speech, normally interpreted as deliberately unintelligible. “From scratch” is for L3-constructed not based on any ‘real’ language (e.g. R2D2 in *Star Wars*). If “Other” is selected, maybe it is interesting to add why and how, in the “Remarks for L3ST analysis” item.

This item is repeated in Form 4, for comparison.

**7. L3ST meant to be understood**

select from dropdown menu

*Is L3ST meant to be understood by most of the audience?*

- YES, (almost) completely.      • YES, the gist, the implications of what is happening.      • No.

This item is asking about the comprehensibility of the L3 utterance for the intended audience without the aid of diegetic or non-diegetic translation or explanation.

This item is repeated in Form 4, for comparison.

**8. L3ST message required for understanding**

select from dropdown menu

*Does L3ST carry a meaningful message or one that requires it to be understood?*

- YES.      • Conversation can be followed regardless of L3 meaning.

Regardless of whether L3 can be understood (“meant to be understood” item) this item is asking whether the audience needs to know what is being said, even if it can be understood but not necessary or *vice versa*, cannot be understood but should be, or both can be and needs to be understood.

This item is repeated in Form 4, for comparison.

**9. L3ST meaning decipherable**

select from dropdown menu

*Can the (pragmatic) meaning of L3ST be deciphered by other means?*

- YES, through translation or clear from picture.      • No.

Even if the utterance is not meant to be understood verbally (due to its “foreignness”), can the message be decoded by non-verbal means or because it is (somehow) translated? By “translated”

here we mean in the broadest sense of the word, ranging from literal foreign rendering to free rendering to interlingual or intralingual paraphrase.

This item is repeated in Form 4, for comparison.

### 10. Quality of L3ST speaker performance

select from dropdown menu

*How well is the L3ST spoken?*

- Clearly deficient or farcical.
- Clearly non-native or deficient.
- Native or proficient.

Three options, to know whether the L3 is spoken (i) natively or very well; (ii) not well; quite bad, communicatively incompetent or (iii) not even serious or realistic portrayal of the language.

When in doubt, for example between “very well” and “not well”, or between “not well” and “farcical”, the determining factor must be the importance of the distinction in relation to the story, the script, character portrayal, the nature of the scene, etc.

This item is repeated in Form 4, for comparison.

### 11. L3ST mode, written/spoken, diegetic

click to select

*Mode of L3ST?*

- Oral diegetic off-screen.
- Oral non-diegetic.
- Written diegetic.
- Oral diegetic on-screen.
- Sign language Oral-visual.
- Written non-diegetic.

Here we are asking a two-in-one about whether L3 is spoken or written and whether it is within the fiction of the story or directly addressed to the audience. In the case of L3 it is unlikely that it will be non-diegetic, although the translation of L3 could be. Also included is the possibility of sign-language for the deaf as an oral-visual L3.

This item is repeated in Form 4, for comparison.

### 12. L3ST represented

click to select

*There is no actual L3ST, but there are clues*

- YES: orally.
- L3 mentioned, talked about.
- Other (e.g. music or other non-verbal sound).
- YES: visually.
- No / Not applicable.

L3 is hinted at or foregrounded by certain “clues”, verbally (in the L1) or non-verbally (to be seen or heard). There may actually be no L3ST as such, strictly speaking. In the scene characters may be portrayed as not understanding each other (because they are supposed to be speaking different languages) even if the audience hears them all speaking the audience’s language (the main language of the film).

This item is repeated in Form 4, for comparison.

### 13. L3ST represented orally

click to select

*If “oral” selected for question on “L3ST represented”, specify how:*

- Main language quirkiness or clue.
- Clearly non-native main language.
- Farcical main language.
- Non-verbal oral (e.g. shriek or throaty noise, creaky / husky voice, without uttering actual words in any language).

Item to be used for when there is no actual L3ST, but there are clues; or for when you, as analyst answering these questions, consider that this item can provide useful information. This item can be linked to the answer provided for item “L3ST represented” and can also be used to inquire

about the various possibilities of oral representation of L3 by oral means.

This item is repeated in Form 4, for comparison.

#### 14. L3ST represented: visual

[click to select](#)

If “visual” selected for question on “L3ST represented”, specify how:

- Gesture (movement / body language).
- Wardrobe.
- Behaviour.
- Physical appearance.

This item is NOT necessarily dependent on the answer provided for item “L3ST represented” as it inquires about the various possibilities of representing (or reinforcing, or signaling) L3-presence by visual means. Use if you think it can provide useful complementary data for L3. *Wardrobe* refers to clothing items as worn by the characters on screen, and costume design.

#### 15. L3ST functions

[click to select](#)

What are the functions for this particular instance of L3ST?

- Character portrayal.
- Comedy / humour.
- Dramatic effect.
- Metalinguistic.
- Metaphorical (e.g. communication barrier).
- Plot (twist).
- Shows tolerance.
- Signals otherness.
- Signals the villain.
- Stereotype.
- Suspense.
- Theme.
- Other.

Any functions not provided as options, or if there are doubts or more than one possibility can all be recorded in Tags, or if problematic, “Remarks for L3ST analysis” item.

Plot (twist) involves a shift (twist) in the story/narrative because of the L3;

Suspense means the audience’s lack of understanding of L3 is used to create suspense... until they can find out what is involved.

Dramatic effect means dramatic impact of communication barrier, e.g. creating misunderstanding, frustration, prejudice, missed opportunities, etc. among the characters.

This item is repeated in Form 4, for comparison.

Option, *Signals the villain*, may be seen as a component of character portrayal, but is presented separately, as an important trait that has a potential to correlate with other metadata.

#### 16. Conversation features for L3ST-instance

[click to select](#)

Conversation types or features (functional or otherwise) related to L3ST presence

- anecdote / story.
- announcement.
- balanced exchange.
- banter.
- bonding.
- breakup (love, work or other relationship).
- cliché / hot air.
- courtship.
- debate.
- domestic / family.
- dysfunctional.
- embarrassing.
- farewell.
- flirt.
- formal.
- ghostlike.
- gossip.
- hoax.
- in code.
- informal.
- information.
- instruction / training.
- literary.
- interrogation / quizzing.
- interview.
- introduction.
- jargon.
- joke.
- legal.
- media (TV, radio etc.).



- |  |                      |               |
|--|----------------------|---------------|
| • monologue.                             | • question & answer. | • small talk. |
| • news.                                  | • reading.           | • song.       |
| • office work.                           | • recitation.        | • taboo.      |
| • persuasion.                            | • religion.          | • technical.  |
| • phone call / intercom / two-way radio. | • sales.             | • threat.     |
| • politics.                              | • salutation.        | • vulgar.     |
| • public speech.                         | • self-centered.     | • warning.    |
| • quarrel.                               | • sex.               |               |
|  | • slang.             |               |

Especially recommendable for any relevant information that is needed to fully appreciate the presence of L3 in the scene, or even in the larger context of the film.

Make sure to match the options for ST and TT, where that is the case, because any differences will be processed automatically as changes occurring between the ST and the TT on this point, to illustrate how the solution adopted for the translated version affects the nature of the conversation, i.e. producing diminished humour, or taboo, etc. If you can't find an appropriate option, choose the one that is closest to your case, and then you can add a precise, exact description by inserting key words in the Tags item (19). If you think this creates a problem for you, write the nature of the problem in the Remarks item (20).

This item is repeated in Form 4, for comparison.

### 17. L3ST sources (with or without main language mix)

select from dropdown menu

*Choose the description that best explains the number of sources (on or off screen, oral or written) and whether the main language is mixed with L3 (Main language, or "main", is L1 for L3ST-instances, and in Form 4, main language is L2 for TT)*

Choose the option that best describes this case.

- |   |   |
|---|---|
| • One speech/utterance from same character (source).      | • L3 is interlingually interpreted by a different character (source).   |
| • Different characters use L3, no main language.          | • Self-translation or rewording by same character / source.             |
| • Conversation only includes L3 in writing.               | • Different character clearly mistranslates L3 in main language.        |
| • L3 is conveyed in writing and orally.                   | • Same character clearly mistranslates own L3 message in main language. |
| • Same character mixes L3 and main language.              | • Translation is offered to the audience extradiegetically.             |
| • Different characters talk, mixing L3 and main language. |   |

The point of the wide range of possible answers is to get information regarding how many speakers (sources) there are, how many modes (oral or written) are used, as well as how they combine, all in the same item. One must realise the question says "choose the option that best describes (i.e. if there is more than one option then only choose the 'best', and if there is no exact option, choose the closest approximation).

Same = one only (person or source)

Different = more than one person or source / another one

A "Source" may be a character speaking or a written message.

Alternative wording for these options:

- One L3 from one oral source
- One L3 from different oral sources
- Only one written instance of L3
- L3, spoken and written
- Bilingual (L3&main) from one source
- Sources (pl.) take turns in different languages
- interlingual rendering from different sources
- Rephrase interlingually from one source
- Sources (pl.); fake or faulty translation
- Fake or faulty interlingual self-translation
- Non-diegetic interlingual translation

i.e. We are asking about these options:

- 1 source, oral only (1 mode)
- 2 or more onscreen sources, oral only (1 mode)
- 1 written source (1 mode, 1 source)
- 2 or more written sources (1 mode, 2 or more sources)
- Combined sources: oral (on or off screen) & written
- Combined sources: on & off screen oral (1 mode, oral, 2 or more sources)

This item is repeated in Form 4, for comparison.

## 18. Transcription

type “free” text

*Transcription for the specific L3ST-instance*

If possible, copy here the transcript of the words uttered in L3 for this instance.

# L3TT-instance Metadata (Form 4): 24 items.

## 1. L3TT-instance Title

type in English

*Free text descriptive title (<50 characters)*

Provide a short descriptive title for the L3-instance, e.g. partial transcription or key words.

## 2. Film Title TT

type in film title as released abroad

Provide the official title for the version you are analysing (dubbed, subtitled, audio described or subtitled for the deaf and hard of hearing).

## 3. L2 language

select from dropdown menu

*What language is L2 in?*

Long list of real languages, plus Unintelligible (gibberish), plus Silent plus Other

Select from a long list of options. If the option you need is not on the list select “other”, and then type the required language in Tags. When inserting a language, please specify in order of more general to more specific, in those cases that need specifying; e.g. Spanish South American Chile, or English US Southern Georgia. Only be as specific as you need to be and know for sure.

## 4. L2 mode

select from dropdown menu

*Mode of L2?*

- Dubbed
- Subtitled
- Audio description
- Accessible SDH

---

Select one of the four options. Each option then requires a full analysis of its own. The dubbed version will be one analysis; the subtitled version will be treated as a completely different version of the same L3ST-instance even if L2 is the same for the dubbed and the subtitled version.

---

**5. Distribution countries (TT)**

type in English

*Full name(s), insert a comma (,) between different countries*

---

Insert the name of the distribution (dubbed/subtitled, etc. version) country. If there is more than one destination country for the same translated version, separate each country by using commas (,). The system interprets the comma sign as separating different values or answers within the text of the same item (question).

---

**6. Year TT released**

type 4 digits

---

Type in four digit year the film production was first released. This item is repeated in Form 1 (ST Film Metadata), for comparison.

---

**7. Film TT Blockbuster**

select from dropdown menu

*Is the TT version ranked in the top 20 where distributed?*

- YES (top 20)
- NO but commercially intended
- NO, closer to Art film or niche market

---

This item is repeated in Form 1 (ST Film Metadata), for comparison.

---

**8. L2 same as L3ST***Is L2 same language as L3ST?*

- Yes
- No

---

This data is important as L2 coinciding with L3ST tends to be an interesting, complicating factor.

---

**9. L3ST conveyed as L3TT**

select from dropdown menu

*Has L3ST been conveyed as some sort of L3TT in the TT?*

- Yes
- No

---

This item is asking whether or not L3 has been obliterated (e.g. deleted, naturalized or rendered as L2).

This item is asking in very general terms if there is a corresponding L3 in TT for L3-occurrence in ST. If the answer is NO it means there is no L3 in TT (of any sort) for a given L3ST-occurrence.

The reason for asking this question is because it is linked to the questions that come after it, asking what L3 is like (asking about its features).

Answering NO to this item means the result in the TT is either omission or L2. The solution in TT, whatever it is, does not "stand out" from L2 in any way, either because it has been deleted or naturalised and translated in L2. For subtitles, the answer is NO if the solution is considered to "hide" the feature of multilingualism and the result is that the TT audience is not (cannot be) aware that there is language variation going on in the film (between L1 and L3, rendered by L2/L3 variation in the TT).

The clearest case would be for the L3ST to be subtitled in L2. (answer NO for this item)

The doubtful (subjective) case would be omission in the subtitle (zero subtitle). It would be for the researcher to decide whether such an omission leads to L3 being "hidden" because the viewer cannot distinguish L1 from L3 aurally (answer NO for this item), or, alternatively, whether omission in the subtitle is meant for the viewer of the subtitled version to rely on the audio to notice

(literally, hear) the presence of L3. If the analysis wishes to express that L3 is rendered in TT (L1-L3 & L2-L3 such that language variation is kept) by means of "inviting" the viewer (or relying on the viewer) to hear L3 with no subtitled words to read, as a legitimate subtitling strategy, then the answer to this item would be YES for omission in this case.

### 10. L3TT language type

click to select

*With L2 as main language (L-main), what type of language is L3TT?*

- Real. Not constructed in fiction.
- Constructed in fiction.
- Conditioned: slurred, stammer, muffled, mumble, rapid.
- Variety of main language (e.g. dialect, sociolect, slang).

This item is to filter L3 searches, according to three large groups: (1) Real languages (e.g. Italian, Latin, Esperanto), with actual speakers, originally, outside the world of fiction. Languages like Esperanto are included in this category. (2) Constructed in fiction, made up, e.g. *Star Trek* Klingon). (3) A variety of the main language, by user (dialect) or by use (sociolect); importantly, for this analysis, clearly distinguishable from the main language, e.g. Cockney English, gangster slang, highly technical jargon. For one or a few characters only. (4) Conditioned: Real language production and/or perception is conditioned by cognitive, articulatory, hearing (or external factors e.g. speaking with mouth full, a hostage who has a gag), caused by extreme tiredness or under extreme pressure (nerves, overexcitement), or under the influence, mumbling, muttering, sobbing, etc. to come across as slurred speech, unclear, incoherent, as/or too fast/too slow: a transitory or permanent condition.

This item is repeated in Form 4, for comparison.

### 11. L3TT language

type text in English

*Which language is L3TT*

Free text, type in the language for this particular L3ST-instance, e.g. Swedish, Korean, Klingon, Elvish, Dothraki. OR "unknown". Type in a single word for the language, in English, with a capital first letter. If you cannot recognise the language, then type in the word unknown.

This item also appears in Form 3, for comparison.

### 12. L3TT constructed based on

click to select

*If L3TT is "constructed", is it based on any of the following options?*

- "from scratch".
- Catalan.
- English.
- French.
- German.
- Gibberish.
- historical.
- Italian.
- Language "mix".
- Sci-fi.
- Spanish.
- Other.

Options include L1 and L2 combinations, and other relevant distinctions such as historical or pseudo-historical (e.g. *Lord of the Rings*, *Conan*, or *Game of Thrones*-style L3 constructed languages, etc.). Gibberish is for unintelligible speech, normally interpreted as deliberately unintelligible (nonsense). "From scratch" is for L3-constructed not based on any 'real' language (e.g. R2D2 in *Star Wars*). If "Other" is selected, maybe it is interesting to add why and how, in the "Remarks for L3ST analysis" item.

This item is repeated in Form 3, for comparison.

### 13. L3TT meant to be understood

select from dropdown menu

*Is L3TT meant to be understood by most of the audience?*

- YES, (almost) completely.
- YES, the gist, the implications of what is happening.
- No.

This item is asking about the comprehensibility of the L3 utterance for the intended audience

without the aid of diegetic or non-diegetic translation or explanation.

This item is repeated Form 3, for comparison.

**14. L3TT message required for understanding** select from dropdown menu

*Does L3TT carry a meaningful message or one that requires it to be understood?*

- YES.
- Conversation can be followed regardless of L3 meaning.

Regardless of whether L3 can be understood (“meant to be understood” item) this item is asking whether the audience needs to know what is being said, even if it can be understood but not necessary or *vice versa*, cannot be understood but should be, or both can be and needs to be understood.

This item is repeated in Form 3, for comparison.

**15. L3TT meaning decipherable** select from dropdown menu

*Can the (pragmatic) meaning of L3TT be deciphered by other means?*

- YES, through translation or clear from picture.
- No.

Even if the utterance is not meant to be understood verbally (due to its “foreignness”) can the message be decoded by non-verbal means or because it is (somehow) translated? By “translated” here we mean in the broadest sense of the word, ranging from literal foreign rendering to free rendering to interlingual or intralingual paraphrase.

This item is repeated in Form 3, for comparison.

**16. Quality of L3TT speaker performance** select from dropdown menu

*How well is the L3TT spoken?*

- Clearly deficient or farcical.
- Clearly non-native or deficient.
- Native or proficient.

Three options, to know whether the L3 is spoken natively or very well; not well; quite bad, communicatively incompetent or not even serious or realistic portrayal of the language.

When in doubt, for example between “very well” and “not well”, or between “not well” and “farcical”, the determining factor must be the importance of the distinction in relation to the story, the script, character portrayal, the nature of the scene, etc.

This item is repeated in Form 3, for comparison.

**17. L3TT mode, written/spoken, diegetic** click to select

*Mode of L3TT?*

- Oral non-diegetic.
- Sign language Oral-visual.
- Written non-diegetic.
- Oral diegetic on-screen.
- Oral diegetic off-screen.
- Written diegetic.

Here we are asking a two-in-one about whether L3 is spoken or written and whether it is within the fiction of the story or directly addressed to the audience. In the case of L3 it is unlikely that it will be non-diegetic, although the translation of L3 could be.

This item is repeated in Form 3, for comparison.

**18. L3TT represented** click to select

*There is no actual L3TT, but there are clues*

- YES: orally.
- L3 mentioned, talked about.
- Other (e.g. music or other non-verbal sound).
- YES: visually.
- No / Not applicable.

There is no L3ST as such, strictly speaking, but it is hinted at by certain "clues" verbally (in the L1) or non-verbally (to be seen or heard). In the scene characters may be portrayed as not understanding each other even if the audience hears them all speaking the audience's language (the main language of the film).

This item is repeated in Form 3, for comparison.

### 19. L3TT represented orally

[click to select](#)

*If "oral" selected for question on "L3TT represented", specify how:*

- Main language quirkiness or clue.
- Clearly non-native main language.
- Farcical main language.
- Non-verbal oral (e.g. shriek or throaty noise, creaky / husky voice, without uttering actual words in any language).

This item is logically dependent on the answer provided for item "L3ST represented" and is inquiring about the various possibilities of oral representation of L3 by oral means.

This item is repeated in Form 3, for comparison.

### 20. L3TT represented: visual

[click to select](#)

*If "visual" selected for question on "L3TT represented", specify how:*

- Gesture (movement / body language).
- Wardrobe.
- Behaviour.
- Physical appearance.

For item 20, specify how the L3 is represented visually, for particularly relevant cases.

### 21. L3TT functions

[click to select](#)

*What are the functions for this particular instance of L3TT?*

- Character portrayal.
- Comedy / humour.
- Dramatic effect.
- Metalinguistic.
- Metaphorical (e.g.
- communication barrier).
- Plot (twist).
- Shows tolerance.
- Signals otherness.
- Signals the villain.
- Stereotype.
- Suspense.
- Theme.
- Other.

Any functions not provided as options, or if there are doubts or more than one possibility can all be recorded in L3TT Tags, or, if problematic, in "Remarks for L3ST analysis" item.

Plot (twist) involves a shift (twist) in the story/narrative because of the L3;

Suspense means the audience's lack of understanding of L3 is used to create suspense... until they can find out what is involved.

Dramatic effect means dramatic impact of communication barrier, e.g. creating misunderstanding, frustration, prejudice, missed opportunities, etc. among the characters.

This item is repeated in Form 3, for comparison.

### 22. Conversation features for L3TT-instance

[click to select](#)

*Conversation types or features (functional or otherwise) related to L3TT presence*

- anecdote / story.
- announcement.
- balanced exchange.
- banter.
- bonding.
- breakup (love, work or other relationship).
- cliché / hot air.
- courtship.
- debate.
- domestic / family.
- dysfunctional.

- embarrassing.
- farewell.
- flirt.
- formal.
- ghostlike.
- gossip.
- hoax.
- in code.
- informal.
- information.
- instruction / training.
- interrogation / quizzing.
- interview.
- introduction.
- jargon.
- joke.
- legal.
- literary.
- media (TV, radio etc.).
- monologue.
- news.
- office work.
- persuasion.
- phone call / intercom / two-way radio.
- politics.
- public speech.
- quarrel.
- question & answer.
- reading.
- recitation.
- religion.
- sales.
- salutation.
- self-centered.
- sex.
- slang.
- small talk.
- song.
- taboo.
- technical.
- threat.
- vulgar.
- warning.

Especially recommendable for any relevant information that is needed to fully appreciate the presence of L3 in the scene, or even in the larger context of the film.

Make sure to **match** the tags for ST and TT, **where that is the case**, because any differences will be processed automatically as **changes** occurring between the ST and the TT on this point, to illustrate how the solution adopted for the translated version affects the nature of the conversation, i.e. producing diminished humour, or taboo, etc.

This item is repeated in Form 3, for comparison.

### 23. L3TT sources (with or without main language mix) select from dropdown menu

*Choose the description that best explains the number of sources (on or off screen, oral or written) and whether the main language is mixed with L3 (Main language, or “main”, is L2 for L3TT- instances)*

- One speech/utterance from same character (source).
- Different characters use L3, no main language.
- Conversation only includes L3 in writing.
- L3 is conveyed in writing and orally.
- Same character mixes L3 and main language.
- Different characters talk, mixing L3 and main language.
- L3 is interlingually interpreted by a different character (source).
- Self-translation or rewording by same character / source.
- Different character clearly mistranslates L3 in main language.
- Same character clearly mistranslates own L3 message in main language.
- Translation is offered to the audience extradiegetically.

The point of the wide range of possible answers is to get information regarding how many speakers (sources) there are, how many modes (oral or written) are used, as well as how they combine, all in the same item. One must realise the question says “choose the description that best explains”; i.e. if there is more than one option then only choose the ‘best’, and if there is no exact option, choose the closest approximation.

Same character/source = one only (person or source)

Different = more than one person or source / another one

A "Source" may be a character speaking or a written message.

Alternative wording for these options:

- One L3 from one oral source
- One L3 from different oral sources
- Only one written instance of L3
- L3, spoken and written
- Bilingual (L3&main) from one source
- Sources (pl.) take turns in different languages
- Interlingual rendering from different sources
- Rephrase interlingually from one source
- Sources (pl.); fake or faulty translation
- Fake or faulty interlingual self-translation
- Non-diegetic interlingual translation

i.e. We are asking about these options:

- 1 source, oral only (1 mode)
  - 2 or more onscreen sources, oral only (1 mode)
  - 1 written source (1 mode, 1 source)
  - 2 or more written sources (1 mode, 2 or more sources)
  - Combined sources: oral (on or off screen) & written
  - Combined sources: on & off screen oral (1 mode, oral, 2 or more sources)
- This item is repeated in Form 3, for comparison.

## 24. Transcription

type "free" text

*Transcription for the specific L3TT-instance*

If possible, copy here the transcript of the words uttered in L3 for this instance.

### Uploading video clips linked to the metadata

Finally, it is possible and desirable to upload clips that illustrate and correspond to the conversations or L3 instances. The norm is not to exceed 3 minutes for each video, and the system only allows for 40MB in MP4 video format style. This will enable us to build an audiovisual database as well as one that is only metadata.

#### Video for TT conversation (L2)

*Select video file (.mp4 only) to upload on "Save" (replaces any existing video if selected)*

Seleccionar archivo Ningún archivo seleccionado