FUN FOR ALL

4th International Conference on Game Translation and Accessibility

Residència d'Investigadors de Barcelona
9th - 10th June, 2016
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Conference organizers:
  - TransMedia Catalonia Research Group

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FOREWORD

In four decades the video game industry has become a worldwide phenomenon, generating millions in revenue every year. Video games are increasingly becoming more elaborate and sophisticated, with advanced graphics and intricate story lines, and developers and publishers need to reach the widest possible audience in order to maximise their return on investment. Translating games into other languages and designing games that can be played for a wide spectrum of players, regardless of their (dis)ability, are two obvious ways to contribute to increasing the audience for the game industry. In addition, games are increasingly being used for “serious” purposes beyond entertainment, such as education, and such games should also be designed inclusively, to facilitate access to them by all types of players.

Research on game translation and localization and accessibility has been gaining momentum in recent years. In particular, and the number of studies analysing game translation and localization from different perspectives has increased dramatically, while game accessibility remains a relatively unexplored topic. The Fun for All IV: Game Translation and Accessibility - Taking Stock Conference aims to bring together professionals, scholars, practitioners and other interested parties to explore game localization and accessibility in theory and practice, to discuss the linguistic and cultural dimensions of game localisation, to investigate the relevance and application of translation theory for this very specific and rapidly expanding translational genre, and to analyse the challenges game accessibility poses to the industry and how to overcome them.

The successful previous editions of the Fun for All: International Conference on Translation and Accessibility in Video Games and Virtual Worlds, held at the Universitat Autònoma de Barcelona in 2010, 2012 and 2014, have become a meeting point for academic and professionals working in the game industry and the game localisation industry, as well as students and translators interested in this field.

The fourth edition of the Fun for All Conference aims to continue fostering the interdisciplinary debate in these fields, to consolidate them as academic areas of research and to contribute to the development of best practices.

THE ORGANISING COMMITTEE
TransMedia Catalonia Research Group
Universitat Autònoma de Barcelona

VG.VW.translation.accessibility@gmail.com
June, 2016
# CONFERENCE PROGRAMME – Day 1

**THURSDAY, 8th JUNE 2016**

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<td><strong>PANEL 1: Game Studies, Gamification and Serious Games</strong> / Chair: Minako O’Hagan</td>
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<td>— <strong>Tomás Costal</strong>, UNED: <em>Video games as the threshold between reality and the virtual world</em></td>
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<td>— <strong>Mata Haggis</strong>, NHTV University: <em>Writing with no agenda: serious topics in an entertainment game, a creator’s view</em></td>
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<td>— <strong>Carlos la Orden Tovar</strong>, UNIR: <em>Gamification: Making Business and Education Accessible and Engaging</em></td>
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<td><strong>PANEL 2: Game Accessibility &amp; Game Localisation: Theory and Research</strong> / Chair: Xiaochun Zhang</td>
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<td>— <strong>Tomás Costal &amp; Lourdes Lorenzo</strong>, UNED &amp; Universidad de Vigo: <em>Why is that creature grunting? The use of SDH subtitles in video games from an accessibility and didactic perspective.</em></td>
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<td>— <strong>Minako O’Hagan</strong>, Dublin City University: <em>Game localisation as “user-centered translation”.</em></td>
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<td>— <strong>Carme Mangiron</strong>, Universitat Autònoma de Barcelona: <em>Research on game localisation: Taking Stock</em></td>
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<td>15:00 – 16:30</td>
<td><strong>PANEL 3: Game Localisation: Challenges and industry perspectives</strong> / Chair: Carme Mangiron</td>
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<td>— <strong>Belén Agulló</strong>, Kite Team: <em>Lost in game localization: Importance of an agile model to face localisation challenges nowadays</em></td>
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<td>— <strong>Xiaochun Zhang</strong>, University of Viena: <em>Translating Fun for Fun: Fan Localisation of Digital Games in China</em></td>
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<td>— <strong>Nadia García</strong>, Freelance audiovisual translator: <em>Localization of indie games and the phenomenon of fan translations</em></td>
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<td>— <strong>Rosana Carmona</strong>, Universitat Autònoma de Barcelona: <em>Video game localisation via crowdsourcing. A crowdsourced localisation model based on Wasteland 2 case study</em></td>
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**Conference social dinner** (Thursday, 8th June 2016 – 8:00 pm)
MAMA CAFÉ RESTAURANT
Carrer Doctor Dou, 10
http://www.mamacafestaurant.com/
Nearest underground stations: L3 Catalunya / L3 Liceu (Green Line)
L1 Catalunya / L1 Universitat (Red Line)

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**CONFERENCE PROGRAMME – Day 2**

**FRIDAY, 10th JUNE 2016**

09:00 – 10:00  **KEYNOTE LECTURE**
Seb Ohsan Berthelsen, Square Enix Europe Operations Director: *Why do we localise games?*

10:00 – 11:30  **PANEL 1: Dubbing in games, transcreation & intersemiotic translation** / Chair: Carme Mangiron
– Miquel Pujol, Universitat de Vic: *One license to rule them all. On the dubbing of transmedia video games*
– Pablo Muñoz, Universitat Autònoma de Barcelona & freelance translator: *Humor, Creativity and Transcreation in Video Game Localization*
– Adri Brits, University of the Free State in South Africa: *Constructing a foreign atmosphere in Far Cry 2 through intersemiotic translation*  
Coffee break (11:30 – 12:00)

12:00 – 13:30  **PANEL 2: Retranslation, game localisation technology and mobile game localisation** / Chair: Pablo Muñoz
– Jesús Onieva, Goodgame Studios: *Re-translation in Spanish: Case Study of Pokémon*
– Jordi Arnal, Kaneda Games: *Kaneda Games localisation technology*
– Dorota Pawlak, DP Translation Services: *Is quality always better than quantity: localization of mobile casual games*  
Lunch (13:30 – 15:00)

15:00 – 16:30  **PANEL 3: Localising gender and foreign accents** / Chair: Samuel Strong
– Sandra Nogués, Universitat Autònoma de Barcelona: *Japanese formality and gendered language adaptation in videogames*
– Silvia Pettini, Università degli Studi Roma Tre: *Aye aye, [[M]sir] or [[F]ma'am]? On the translation of gender in Mass Effect 3*
– Arturo Vázquez, Universitat de València: *A case study of characterization through the use of foreign accents: Broque Monsieur in Mario & Luigi: Bowser's Inside Story*  
Coffee break (16:30 – 17:00)

17:30 – 18:30  **PANEL 4: Language and terminology in MMORPGs** / Chair: Minako O’Hagan
— Alexey Kozulyaev, RuFilms LLC: *International multiuser videogame (MMORG) online chats as “hot zones” of global semantic creativity and language changes*

— Samuel Strong, University College London: *Gamer Agency – From Sandbox Gameplay to Gamer-Generated Language*

— Marina Migueláñez, Translator: *Terminology in MMORPGs: gamer language and localization*

18:00 – 18:30 **Closing remarks**
VENUES

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Transmodality, Perception and Culture in Play

While not as old as the human settlements in Sumer that had already grown into several city-state settlements around 5000-6000 years ago some games have been with us for most part of recorded human history and civilization. As societies have changed our games have changed with us, and where we have gone our games have followed. Much has been gained over those years, some things have been lost, and some things might still be lost if we are not careful. Lately I've spent my time exploring the use of haptics as an active third modality in computer game interface design. One exploration became the game Sightlence. A translation attempt to make the classic computer game Pong accessible for people with deafblindness. Through its iterations it became a game translation that can move its critical information construct seamlessly across its different interface modalities. I've come to refer to this design approach as transmodal design. I will use this game and related explorations for discussing some possible future trajectories and possibilities for transmodal design in its relation to transmediality, translation and accessibility in game design since they all relate to cultural and technological change, and their connection to games and play.

Mathias Nordvall is a PhD student at Linköping University, where he does research on game design, user experience, and interface modalities. His work has been exhibited at the Game Developers Conference’s Experimental Gameplay Workshop, and he’s a three time finalist in the Swedish Game Awards.
Keynote Speaker – Day 2

Seb Ohsan Berthelsen

Square Enix Operations Director

Why do we localise games?

The presentation will cover the business overview of the current worldwide games market, focussing on AAA titles; a brief history of games localization, and a digression into why this has to be more than just translation; and conclude with a personal view of two of the main controversies in games localization at the moment: alleged censorship of Japanese titles and fan translation vs. professional translation.

Seb Ohsan Berthelsen accidentally started a career in games localization as a French tester on Vagrant Story and Parasite Eve II for Square Europe in 2000. Since then he has worked in and around games localization for Square Enix where he is currently Operations Director overseeing localization and localization QA for both Western and Japanese-developed titles. He has worked on such household names as Tomb Raider, most of the FINAL FANTASY series, the entire Kingdom Hearts series, Hitman and Deus Ex.

Time slot: Friday 09:00 - 10:00
SPEAKERS

Belén Agulló

Kite Team

Lost in game localization: Importance of an agile model to face localisation and QA challenges nowadays

Everybody already knows that game localization is a real challenge due to the hectic nature of this industry. Simultaneous shipment makes localization companies and departments work very fast, with so little context and visibility, but with high quality standards. Quality in localization is crucial for many game companies, especially for those who have internal loc teams. However, is LQA really a synonym for quality? Having LQA teams playing your games for hours is really how you would like to invest your money? Trends in game localization show us that new agile and creative ways can help us to streamline our quality processes in the localization pipeline, especially if we start at an early stage. We keep hearing the words flexibility, automation, agile and even crowdsourcing all over and over. We need to use our LQA teams wisely, not in repetitive tasks that don’t really contribute with an added-value and to the final user experience. Testing can be very useful to know if your target players will like the localized version or not, not just to check if a term is consistent with the glossary. And also, agile means that we have to start from the beginning. Quality should be given by the localization team, not quite by the LQA team. So how can game companies help localization agencies or internal loc teams to get it right first? Or at least, as right as possible to minimize the number of bugs? How can we really make the most out of the LQA?

Belén Agulló graduated in Translation and Interpreting Studies in 2011 and since then she has been working in the game localization industry. She started knowing nothing like Jon Snow but after some time she first became a translator and reviewer, then she leveled up to Project Manager and finally she was working as a Translator Manager for a while. Nowadays, she is the QA and Innovation Manager at KiteTeam, devoting her time to ensure quality within all the projects, coordinating teams and designing processes to keep improving. She likes video games, Netflix, teaching game localization, researching and being disruptive from time to time.

Time slot: Thursday 15:00 - 16:30

Jordi Arnal
kanseed@gmail.com

Kaneda Games

Kaneda Games localisation technology

Kaneda Games is a four year old videogame company which has developed more than ten Serious Games. We offer high quality and professional products with a high technology component. Since Kaneda Games’ birth, all our videogames have been created as global market products, where localizing to different languages was as important as gameplay. In my presentation, I will explain how we have built our technology and how we have improved and iterated it in order to have a robust
component which permits us to create a high quality localization always adapted to the project requirements. I will finish my talk presenting next improvements we want to implement to the technology on next versions.

**Jordi Arnal** is the CEO of Kaneda Games, a small videogame company which has developed some serious games such as *Medgame*, *CIPOActivity*, *Alter Master Training*, *Prolog* and *Laia.cat* for platforms such as PC, Mac and Web. Kaneda Games use videogame technology to create interactive applications to teach or improve life of the users using techniques to adapt the content to the type of users. He earned a degree in computer science at Universitat Politècnica de Catalunya in 2002 and he works as teacher in the Videogame’s Master at the Universitat Autònoma de Barcelona since 2009.

**Time slot:** Friday 12:00 - 13:30

**Adri Brits**

adribrits7@gmail.com

University of the Free State, South Africa

**Constructing a foreign atmosphere in *Far Cry 2* through intersemiotic translation.**

During this presentation, I will analyse the Xbox 360 version of the videogame *Far Cry 2*, from the perspective of intersemiotic translation. My aim is to illustrate that current theories on interlinguistic translation are not sufficient to study translation processes in multimedia phenomena. I will cover the current theoretical trends regarding translation theory, as well as its link to multimodality and semiotic analysis. Furthermore, I will discuss current semiotic trends within videogames. This will include discussions on audio-visual elements, story worlds, game worlds, narrative, and so on. Each one of these aspects will also be analysed within the context of *Far Cry 2*. The implication of this analysis is that interlingual translation no longer suffices as a definition of translation “proper”. Technological advances will increasingly lead to multimodal communication, which requires a translation theory that can conceptualise multimodality. Intersemiotic translation offers conceptual tools for this.

**Adri Brits** is currently completing a Master’s degree in Language Practice at the University of the Free State in South Africa. She is also working on her first article for academic publication in conjunction with Professor Kobus Marais. She completed her B.Hons Language Practice degree last year, and will be continuing with her PhD in Semiotics next year.

**Time slot:** Friday 10:00 - 11:30
Rosana Carmona
rosanacruiz@gmail.com

Universitat Autònoma de Barcelona

Video game localisation via crowdsourcing. A crowdsourced localisation model based on Wasteland 2 case study

The rise of indie video games, with a more limited budget than triple-A games, has made the use of crowdsourced localization more common in order to localise them to as many languages as possible. This is often done without the participation of localisation professionals in the process and the results are not always positive. This work analyses the crowdsourced localisation process of the game Wasteland 2 and the resulting localisation in order to offer possible solutions to the problems found and to build a crowdsourced localisation model applicable to future similar cases. With this aim, we also observe the strategies employed on previous cases of crowdsourced localisation of video games and other materials, such as social networks (Facebook) or computer programmes (Skype), and the reasons why their developers claim to have found crowdsourced localisation to be their best option. Through the analysis of these data, the study confirms that crowdsourcing is not a valid method for every case, but for very specific ones, and the initial hypothesis of the work is supported: for the final result of a crowdsourced localisation to be of quality, a hybrid localisation model which includes not only users but also localisation professionals needs to be used.

Rosana Carmona Ruiz has completed a degree in Translation and Interpreting at the University of Granada and an Audiovisual Translation Master at the Autonomous University of Barcelona. During her final year of studies she started to be deeply interested in the topics of fan translation and crowdsourcing. That interest led her to take part in the crowdsourced localization project of the video game Wasteland 2 in order to experience this translation model from the inside. She later decided to cover this topic on her Master Thesis and studied in more detail the rights and wrongs of that project. She is also part of TED Open Translation Project, where she subtitles and translates videos in order to spread their inspiring ideas, and is now starting her professional career as an Audiovisual Translator and Localizer.

Time slot: Thursday 17:00 - 18:30

Tomás Costal Criado
xuncoenglish@gmail.com

Universidad Nacional de Educación a Distancia (UNED)

Video games as the threshold between reality and the virtual world

Understanding video games as cultural artefacts that affect the individual and the social group alike has a number of repercussions both for the industry and for the general public. A semiotic interpretation of their meaning would probably lead to the consideration of video games as the threshold between reality and the virtual world. When users immerse themselves in the universe that is inside the game, they transfer patterns of behaviour and encyclopaedic knowledge, which they make use of in their daily lives, and simultaneously follow the instructions conveyed by the variables and the programming code. The question remains, however: if the user’s background
affects video game performance, then it could be argued that this exchange is not simply unidirectional—from the real to the virtual world that lies behind the screen—but in fact constitutes a two-way process through which part of what the users learn from the game progressively changes their individual mental representations.

The present work will discuss Bogost’s (2007) take on the persuasive power of videogames and compare it with the arguments which have been put forward by diverse other commentators to suggest that video games may indeed have a direct impact of how people behave. The symbolic meaning of virtual reality, which undergoes a plethora of intersemiotic transformations from one culture to another, will also be commented on. Finally, we will expand Cantor’s (2014) concept of artifactual illusions to reconsider the nature of the virtual world.

Tomás Costal Criado is a PhD student at UNED. His research interests include audiovisual translation, accessibility, second language learning and semiotics. He holds a Master’s Degree in Translation for International Communication (Universidad de Vigo), a Master’s Degree in Teacher Training (UNED), and is currently enrolled in a Master’s Degree in Multimedia Translation (Universidad de Vigo).

Time slot: Thursday 10:15 - 11:45

Tomás Costal Criado & Lourdes Lorenzo
xuncoenglish@gmail.com¹, llorenzo@uvigo.es²

UNED¹, University of Vigo²

Why is that creature grunting? The use of SDH subtitles in video games from an accessibility and didactic perspective

Video games today are highly complex audiovisual products. Their nature is not only multisemiotic but also interactive. Their potential audience, that is to say, the final users, has certain expectations they hope to see fulfilled and, especially in the case of digital blockbusters, even the minutest of mistakes will never go unnoticed. For this to happen, however, final users need the knowledge and the numbers. A faux pas in design, continuity or playability will surely be conducive to social media outrage, and will see official apologies being released presently. Conversely, accessibility shortcomings rarely or never have the same impact.

The present study puts forward the incontrovertible advantages of including SDH subtitles in popular video games and offers an in-depth analysis of the Bayonetta saga. Drawing from the work of Bernal Merino (2015), O’Hagan and Mangiron (2013) and Trabattoni (2014) on the special characteristics of video games, the main elements around which they are structured, the challenges of their localisation process, and the aspects that determine their success or failure, the authors will try to present a convincing argument in favour of the introduction of SDH subtitling conventions and their remarkable didactic potential for second and foreign language learning environments.

Tomás Costal Criado: See entry on page 13.
Lourdes Lorenzo, PhD, is a senior lecturer at the Faculty of Philology and Translation, where she teaches at the graduate, postgraduate and doctoral levels. She has been researching audiovisual translation over the last twenty years, with a special interest in subtitling for the deaf and hard of hearing and dubbing, with more than fifty publications to her name.

Time slot: Thursday 12:15 - 13:45

Nadia García Díaz
info@nadiagarcidiadiaz.es

Nadia García Díaz Traducciones Audiovisuales

Localization of indie games and the phenomenon of fan translations

Indie videogames are on the rise but this is just the beginning. Every day, they reach a bigger audience and dazzle the critics. As I translate for some of the most-respected and successful independent game developers and publishers nowadays, I am aware of the specifications of this kind of games and the working conditions they require. But there is more... I also face every day the phenomenon of fan translations. I have experienced cases where the client requests not a translation but just a transformation of a fan translation to make it seem professional... During my presentation, I will explain in detail all those factors that affect the translation process of translating indie videogames and the differences between working for a well-known developer and working for an independent developer. We will also debate how sometimes professional translations must deal with fan translation and their influence on certain games. Do they help us? Do they harm the professional translation market? Why do they exist?

Nadia García Díaz has studied her Bachelor's degree in Translation and Interpretation at the University of Valladolid. Then, she won a scholarship to study half of her career at Lessius Hogeschool in Antwerpen, Belgium. When she finished her studies, she moved to Barcelona to study a Master’s degree in Audiovisual Translation at the Autonomous University of Barcelona. Currently, she works as a freelance Spanish audiovisual and videogames translator. She is also part of the editing team of Ramen Para Dos, a Spanish magazine specialized in Japanese cinema and culture.

Time slot: Thursday 17:00 - 18:30

Mata Haggis
haggis.m@nhtv.nl

NHTV University & Matazone Games

Writing with no agenda: serious topics in an entertainment game, a creator's view

Alongside his work as Associate Professor of Creative & Entertainment Games at NHTV University in Breda, Mata Haggis is also a game designer who recently worked on the commercially available title ‘Fragments of Him’. Although it was created as a piece of entertainment software, it also addresses the serious topics of coping with grief and social equality. In this talk, Haggis discusses some of the techniques used and factors
taken into account during the creation of a powerful emotional drama in a video game format, and the approaches used to treat these topics respectfully.

**Mata Haggis** is a multi-media storyteller, academic, and games designer with fifteen years of experience working in the creative industries. He is the Associate Professor of Creative & Entertainment Games at NHTV University in The Netherlands, where he seeks innovative applications of technology to gameplay and the arts. Outside of university has collaborated with Sassybot to create the PINE (Playable Interactive Narrative Experience) game ‘Fragments of Him’. He is an advocate for expanding games into wider fields of creativity, diversity, and narrative variety than they commonly occupy, and often speaks internationally on this subject.

**Alexey Kozulyaev**  
subdep@rusubtitles.com

RuFilms LLC/ The Center for Audiovisual Translation Education - Russia (CATER)

**International multiuser videogame (MMORG) on-line chats as “hot zones” of global semantic creativity and language changes**

International multiuser videogame (MMORG) online chats are places where players speaking various languages meet and need to effectively communicate in the simulated/artificial environment. So far the default language of their communication has been English, but their levels of English proficiency vary wildly. It is likely that with the rise of popularity of MMORPGs in China and Latin America there languages may become online chat communication instruments as well. Real-life interaction constraints forces international players to create various “pigeon forms” of the core communication language as well as new semantic signs (smileys, interjections, references to common cultural notions). Thus international MMORG online chats become hot zones of global semantic creativity especially for the younger generation, not only creating the “game newspeak” but corrupting the basic languages of the players if games become fashionable in corresponding societies. Our research has shown that the levels of the overall semantic creativity in chats of reality-based game worlds of MMORPGs (Civilization V Steam Mode) and artificial fantasy game worlds (World of Warcraft: The Battle Chest) vary and that there are certain universal patterns of these variations that may be useful for the translation of these games and the localization of their new releases.

**Alexey Kozulyaev** is Director General of RuFilms LLC and Principal of the Moscow School of Audiovisual Translation. He’s been one of the most prominent Russian researchers in the field of audiovisual translation and developed various courses for major Russian and foreign universities as well as major video content distributors and game developers. Under his management RuFilms has grown into one of the Russian AV translation and full cycle localization market leaders employing more than 50 permanent game and video content translators and possessing its own internationally recognized school for constant replenishment and expansion of talent ranks. Alexey is a graduate of the Moscow State Linguistic University and the New York Film Academy and holds a Ph.D in professional language education.
Gamification: Making Business and Education Accessible and Engaging

The videogame industry has experienced exceptional growth in the last few decades. Besides its unparalleled rise to become the most prominent sector in the Entertainment Business, the gaming scene has undergone a deep maturation process, where the user experience (UX) and its underlying triggers play a key role. Game dynamics have evolved to a point where cognitive psychological research principles are regularly tested and applied in order to improve the gaming experience and ultimately draw wider audiences to video games.

Given the undisputed success that such approach has yielded, videogame UX principles have been successfully ported to more traditional environments such as education and business. This practice, which involves integrating videogame visuals and dynamics into business and learning processes, is known as gamification.

Gamification acts as a bridge that makes complex learning and business concepts more accessible to both expert and generic audiences. Current research drives its efforts towards a better understanding of videogame appeal dynamics and gaming UX learning curves, and subsequently exploit the results in educational environments, business processes and networking.

In my speech at Fun for All IV, I will illustrate the role gamification can play to enhance learning processes, goal implementation and business tools. Collaborative and interactive UX can be integrated into a vast amount of relatively unexplored areas: I will explain the latest trends in gamification techniques and provide an insight to the many possible applications that we may see in the future as the natural evolution of the current scenario, discussing the different elements of videogame UX that can help learning and business processes and contents become more accessible to targeted audiences.

Carlos la Orden Tovar

With a double Degree in Translation & Interpreting and in Foreign Language Education in his back pocket, Carlos la Orden Tovar started to travel Europe and America to forge a professional career that has since been linked to Information Technology, Languages and Education. In the last two decades Carlos has lived and developed his skills in up to 10 different countries, proudly working as a Technology Trainer, Localization Project Manager, School Teacher and Translator. His natural inclination towards learning, sharing knowledge and gathering new experiences has driven his career through a few unbeaten paths, mixing academic and business life in an ever-changing global scenario. His current areas of interest span language acquisition, interdisciplinary talent training, Internet 2.0/3.0 business models and cross-cultural communication.

Nowadays he lives in Bologna (Italy) and splits his working time as a Lecturer at Universidad Internacional de la Rioja (UNIR), Speaker at localization- and translation-related events and as a freelance Language Consultant and Localizer.

Time slot: Thursday 10:15 - 11:45
Research on game localisation: Taking stock

Game localisation is a relatively new genre of translation that quietly emerged in the 1980s along with the ubiquitous spread of video games as a form of digital entertainment, and had established itself as an industrial practice by the late 1990s. However, game localisation did not attract academic attention until the mid-2000s, when the first studies aiming to analyse it within a Translation Studies framework were published. In the last decade, research on game localisation has gained impetus, and the number of articles, books, undergraduate, masters and doctoral dissertations, as well as conference presentations, dealing with this topic have increased considerably in order to shed some light on this young area of study. This paper will present current research trends in game localisation (mainly descriptive studies although there are also a handful of experimental studies). In addition, potential future research avenues will be explored with a view to establish game localisation as a discipline within the wider area of Translation Studies.

Carme Mangiron completed her PhD in Translation Studies at the Universitat Autònoma de Barcelona (UAB). She is a member of the research group TransMedia Catalonia at UAB. She is the Chair of the MA in Audiovisual Translation at UAB, where she also teaches game localisation. She has extensive experience as a translator, specialising in software and game localisation. Her research interests include game localisation and game accessibility. She is co-author of Game Localization: Translating for the Global Digital Entertainment Industry (O’Hagan and Mangiron, 2013) and one of the editors of Fun for All: Translation and Accessibility Practices in Video Games (Mangiron, Orero & O’Hagan, 2014).

Time slot: Thursday 12:15 - 15:45

Marina Migueláñez

Translator and localizer

Terminology in MMORPGs: gamer language and localization

Massively-Multiplayer Online Role-Playing Games, better known as MMORPGs, are a particular genre of video games which present unique localization challenges, due to their massive nature and singularities, such as allowing real-time interaction among thousands of players around the planet, presenting extensive open virtual worlds and non-linear gameplays and possessing substantial translation scopes. Some of these features contribute to the continued popularity of this genre and the increasing number of players. However, despite their worldwide success, numerous MMORPGs are still unlocalized nowadays, forcing their users to play and interact in a foreign language. Since the origin of this type of games in the early 70s, MMORPG users have developed a sort of communication code, the so-called ‘gamer jargon’ – a mixture of game-specific vocabulary, acronyms, abbreviations and other colorful elements, which can be challenging to master.
This paper focuses on the study of MMORPG-related terminology, the aforementioned ‘gamer jargon’ and its implications in the communication between players, as well as the effect localization, or lack thereof, has among MMORPG users. Furthermore, the present paper also addresses the different strategies MMORPG users follow when dealing with gamer terminology and offers examples of the uses and adaptation of this jargon illustrated with real cases of player interaction and player testimonies. For this study, a brief overview of MMORPG history will be provided, followed by an analysis of the genre-specific particularities, the difficulties and constraints translators face when localizing MMORPGs and an understanding of the composition and formation process of the games terminology and ‘gamer jargon’.

Marina Migueláñez is a graduate in Translation and Interpreting at the University of Salamanca (Spain) and has recently completed the European Master in Audiovisual Translation of the Autonomous University of Barcelona (Spain). Freelance translator and localizer since 2010, Marina works for private clients as well as for translation companies, being audiovisual translation her field of expertise. Her passion for gaming led her to join the video games industry in 2012, working in the Certification department of Electronic Arts. Since 2013, she is a member of the Spanish Localization team at Sony Computer Entertainment Europe, where she can combine her love for games and language by proofreading AAA titles on a daily basis.

Time slot: **Friday 17:00 - 18:30**

Pablo Muñoz
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Universitat Autònoma de Barcelona & Freelance Translator

**Humor, Creativity and Transcreation in Video Game Localization**

Game localization is closely related to software localization in the technical aspects, such as character limitations, placeholders or tags. However, there is a key distinguishing element in games: humor. Therefore, in game localization, the so-called “transcreation” takes place: game translators not only translate and adapt texts, but also create from scratch to produce a similar effect in the target culture so that players can enjoy a more local experience they can relate to. During this presentation, there will be several examples of games in which transcreation has given an “extra life” to the game experience. All in all, the main aim of the presentation will be to show that it is worth to face all the technical aspects of game localization because, as game translators, there is nothing more rewarding than making players happy thanks to a good, creative translation.

Pablo Muñoz Sánchez is an English-into-Spanish freelance translator specializing in video game, software and website localization. As his main professional experience, he worked for two years for Nintendo of Europe (Frankfurt, Germany), where he translated some renowned games for the Wii and Nintendo DS systems, including titles from the famous Metroid and Donkey Kong series. He lectures a unit on the technical aspects of video game localization in the European Master in Audiovisual Translation at the Autonomous University of Barcelona, Spain and teaches four units in the Multimedia and Software Localization module of said master. In addition, he is a guest speaker for the video game localization module of the Master in New Technologies and Localization at the Instituto Superior de Estudios Lingüísticos y Traducción in Seville,
Spain. Furthermore, he has given several conferences on video game localization in the past few years. He has also published different papers on localization and translation technology in renowned journals such as JoSTrans, Tradumàtica and The Journal of Internationalisation and Localisation. He is also the author of the Spanish translation blog Algo más que traducir, in which he writes his reflections on the professional aspects of translation, translation technology and video game and software localization.

Time slot: Friday 10:00 - 11:30

Sandra Nogués
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Freelance translator

Japanese formality and gendered language adaptation in videogames

When we localise a videogame, there are certain aspects other than language that we have to bear in mind. In the cases in which source and target language cultures are distant, we often face cultural problems that must be adapted for the target audience to get the same flavour as the original. In addition to that, translation from Japanese language can have additional difficulties that have been generally ignored in the tradition of videogame localisation. These are formality degrees and gendered language. On the one hand, Japanese society works as a pyramid of formality, in which you must respect your seniors by choosing from a wide range of respectful expressions, something that is reflected in videogames produced in Japan. When adapting this feature, we find ourselves with a very limited variety of formal expressions and with expressions on the original that have no equivalents. On the other hand, Japanese males and females speak in a different way, and a lot of Japan-produced videogames use these language traits to define a characterisation. When facing this trait, we find most Indo-European languages are unable to express it without falling into excessively vulgar expressions. Thus, we must either omit it, or end up with a toned down localisation. As my M.A. thesis I have researched the topic to find a satisfactory solution and a way to improve the flavour of the localisations by trying to transmit these traits in the best possible way without harming the quality of the final localised product. My findings, which may be applied to localisation from other source languages, can be useful to raise awareness about these problems to the videogame sector in general.

Sandra Nogués completed the European Master’s Degree in Audiovisual Translation after studying Translation and Interpreting at the Universitat Autònoma de Barcelona (UAB), where she also studied Japanese. She now works as a freelance translator specialising in videogames, software, and mobile applications localisation.

Time slot: Friday 15:00 - 16:30
Minako O’Hagan
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Dublin City University

Game localisation as “User-Centered Translation”: Gamers as a curse or a saviour for localisation?

In recent times significant attention has been paid to reception studies in Audiovisual Translation (AVT), facilitated by data collection methods such as eyetracking. A shift in focus onto users of translation in Translation Studies is demonstrated in the work by Suojanen et al. (2015) “User-Centered Translation (UCT)” where usability and user experience of translated products are put on centre stage. The interactive nature of games and the strong presence of gamer communities make such a user-focus highly relevant in the context of game localisation. Taking the case of a recent controversy arising out of a particular element in a Japanese RPG and its subsequent treatment in the localised version prompted by user discussion-fora, I will explore the application of UCT and the emerging role of users in game localisation practices and research.

Minako O’Hagan, PhD, is a Senior Lecturer in the School of Applied Language and Intercultural Studies at Dublin City University. Specialised in applied translation research focused on the relationship between translation and technology, she has been involved in cutting-edge research with a main interest in emerging practices of translation. More recently her focus has been on translation by users and video game localisation. Her recent major publications include Game Localization (O’Hagan and Mangiron 2013) which is the first major monograph on the topic in translation studies.

Time slot: Thursday 12:15 - 13:45

Jesús Onieva
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Goodgame Studios

Re-translation in Spanish: Case study of Pokémon?

Videogame localization is an area of knowledge that is becoming increasingly more popular and demanded within both translation studies and the translation industry. More specifically, role-playing games, or RPGs, are the genre of videogames about which there exists more bibliography. This presentation will offer an insight about the particular example of one of the more relevant series of this genre, Pokémon, and its translation to Spanish, focusing on comparing the existing official translation of the original games to that of their remakes counterpart. The aim of doing so is to delimit what has been changed, what has been improved, as well as to establish an analogy with the trend that videogame localization is general has followed during these years.

Jesús Onieva holds a BA in Translation and Interpreting at the University of Granada and a MA in Audiovisual Translation at the Autonomous University of Barcelona. He has worked for almost two years in the videogame industry as a localization tester at Goodgame Studios, ensuring localization quality of all the games that have been released and continuously updated in close cooperation with the different studios. His
favourite localization topics include cultural references, quality assessment, localization workflows and best practices.

Time slot: **Friday 10:00 - 11:30**

**Dorota Pawlak**  
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**DP Translation Services**

**Is quality always better than quantity: localization of mobile casual games**

Popularity of casual games can be contributed to many different factors: easy learning curve, limited number of controls or small period of time required to complete the game. With the widespread use of mobile devices and dynamic mobile game development, there is one more aspect that increases popularity of the casual titles: an easy and often free access to the game. Is high-quality localization another factor that significantly influences ratings of mobile casual games? Is there any relation between flawlessly localized user interface and popularity of the game in certain countries? Is good localization really necessary to find the way to the casual gamer’s heart?

In this presentation the speaker will demonstrate results of the analysis of mobile casual games. The localization of titles with high and low popularity rankings published by app stores will be evaluated to demonstrate issues and challenges found in localized app versions. Thus, the speaker will attempt to verify if high-quality localization really helps to achieve high quantity of downloads and positive reviews.

**Dorota Pawlak** is an independent translator (English/German into Polish) specialised in IT and localisation. Apart from running her company, DP Translation Services, she also cooperates with Translate Your Business as a localisation project manager. Dorota holds an MA in Translation from the University of Vienna and an MSc in Multilingual Computing and Localisation from the University of Limerick. She runs online courses and face-to-face workshops on website localisation, speaks at conferences for freelance translators and enjoys writing for her blog Beyond the Words on topics such as localisation and IT tips for translators. You can find out more about Dorota via her website at www.dorotapawlak.eu.

Time slot: **Thursday 12:00 - 13:30**

**Cristina Pérez**

**Keywords International**

**From within Keywords Studios: How to survive as an in-house linguist in one of the largest video game localization companies**

The interactive entertainment industry continues to grow steadily in a more and more globalized world. Keywords Studios, established in 1998 as a localization service provider for the business software market, keeps the pace; nowadays, almost 20 years after, this group has become a leading provider of video game localization, testing, audio, graphic development and customer services with offices all across the globe.
In this period, its team of internal resources has expanded to almost 50 in-house native Linguists translating into 12 different languages and working together in numerous inter-company projects. This growth has led to the creation of the Linguist Coordinator role to cope with the emerging needs. What are the responsibilities of the Coordinator? How can they support and help Linguists to do their job more efficiently? How is it like to work as an in-house linguist? Is it any different from working as a freelancer? And most importantly, do they work in their pyjamas?

Before joining Keywords I kept asking myself these questions, since during my student years I did not come across anyone who could throw light on this matter. In my presentation I will try to answer these questions and more in order to provide the attendees, and mainly the Audiovisual Translation students, newbie translators and interested freelancers, with a deeper insight into the daily life of an in-house Linguist.

Cristina Pérez Cerezo is a Senior Spanish Linguist Specialist and Linguist Coordinator at the Dublin headquarters of the video game localization company Keywords Studios. She graduated from the University of Granada with a B.A. in Translation Studies with English and French as working languages. After spending two years in France working as a Spanish assistant teacher, she came back to Spain to pursue an Audiovisual Translation Master’s degree at the Autonomous University of Barcelona. Thanks to a collaboration program established between this University and Keywords Studios in the framework of the first edition of the Fun For All conference in 2010, she had the opportunity to do an internship at the Keywords office in Dublin, where she ended up becoming part of the Spanish linguist team permanently.

Time slot: Thursday 15:00 - 16:30

Silvia Pettini
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Università degli Studi Roma Tre

Aye aye, [[M]sir] or [[F]ma'am]? On the translation of gender in Mass Effect 3

Gender as a linguistic phenomenon represents a very demanding challenge for translators in game localisation. For the purposes of interactivity, game texts are non-linear. They result from the concatenation of separate and independent text strings often containing variables which change in obedience to the player’s actions and generally stand for proper names, numerals, and objects. Accordingly, in the transfer from English into Romance languages, special attention must be paid to potential grammatical gender agreement issues in order to phrase target language strings correctly.

Mass Effect 3 (Electronic Arts 2012) is a science fiction action role-playing video game. Players assume the role of Commander Shepard, a human elite soldier who must save the Galaxy from alien invasion. Interestingly, the protagonist’s customisation includes gender and, given the series’ overall success and the (controversial) social media marketing campaign dedicated to female Shepard, “FemShep” is one of the most popular heroines in gaming history (Cobbett 2012: online).

This paper aims at investigating the localisation from English into Italian and Spanish of Mass Effect 3 gender-specific text strings from the perspective of Game Localisation (O’Hagan and Mangiron 2013, Bernal Merino 2014). On the one hand, the analysis explores the strategies used to deal with grammatical gender issues in the two
Romance target languages. On the other, it examines FemShep’s translated language as opposed to the male counterpart’s one, in the Italian version only. This study compares parallel excerpts from in-game dialogues in order to highlight tendencies and regularities in the linguistic and cultural representation of the two protagonists in terms of grammatical and stylistic differences in discourse.

References


Silvia Pettini holds a B.A. in Translation and Interpreting (English-Spanish) from Gregorio VII University (Rome) in 2006, and an M.A. in Specialized Translation from La Sapienza University (Rome) in 2008. She received her second M.A. degree in Modern Languages for International Communication (English-Spanish) from Roma Tre University (Rome) in 2013, where she is currently a PhD Student in English Language and Translation at the Department of Foreign Languages, Literatures and Cultures. Her main research interests are Game Localization and Audiovisual Translation. She is the author of “Auteurism and game localization — revisiting translational approaches. Film quotations in multimedia interactive entertainment”, Translation Spaces, 4:2 (2015).

Time slot: Friday 15:00 - 16:30

Miquel Pujol
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Universitat de Vic

One license to rule them all. On the dubbing of transmedia video games

The turn of the century coincided with the arrival of the era of convergence, a new scenario based on the digitalization and fluent circulation of content among media. In this context, transmedia storytelling has arisen as a new narrative means in which stories unfold across multiple media. In order to control and monitor a proper expansion, transmedia projects base the creation of new texts on licenses, which determine and limit the nature of the verbal and non-verbal contents of the textual products.

Taking these aspects into consideration, we recently completed a PhD thesis focused on the representation of characters through dubbing in audiovisual texts that belong to a transmedia storytelling project. This study performed a descriptive analysis of a selection of meaningful fragments extracted from the Spanish dubbed version of audiovisual texts. Our selection included instances from the strategy game “The Lord of the Rings: Battle for Middle-Earth” (Electronic Arts, 2004) and the children-focused adventure game “The Lord of the Rings: Aragorn’s Quest” (Warner Bros, 2010).

This paper aims at sharing our conclusions on the study as regards to the dubbing of transmedia video games from a double perspective. We will comment on the various
level of restriction affecting video game dubbing, as observed by Le Dour, and their incidence on translation decisions. On the other hand, we will describe the intertextual connections these video games hold with other texts of the franchise developed under the license and how this intertextuality constrains the choices made by the translators in the dubbing of video games.

**Miquel Pujol** is currently a lecturer in Translation Studies at the University of Vic (Spain) and has carried out research on audiovisual translation and intercultural issues. He has recently completed his PhD thesis, which deals with the use of dubbing in the representation of characters in films and videogames belonging to a transmedia storytelling project.

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**Ana Ramírez**  
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Game translator  

**Challenges of out-of-game localization**

The videogame industry is fast growing and even faster evolving. We have seen the business model shift from delivering a single, self-contained product, to offer games with DLC, which can be practically anything: new items, new chapters, new maps, etc. With the standardization of internet broad bandwidth and the growth of online streaming services, some developers started to shift their focus on a more community based and PvP style of gaming.

For these and other reasons, videogame companies need to reach their player base, which creates the need of out-of-game localization, such as announcements, marketing material, release notes, etc. For us translators, the process of familiarization with the product and the use of proper tools are no longer enough.

In this paper, I will present the main challenges a translator faces when translating out-of-game texts and some strategies to make sure the best result is delivered to the client.

**Ana Ramírez** started localizing video games as a fan translator in 2007, while studying her degree in Translation and Interpreting at UAB. Later, in 2010, she studied her Master’s Degree in Audiovisual Translation, presented a paper at the first FFA Congress and got her first professional job as a translator of indie games. In 2011, she became a member of Nintendo of Europe’s localization team, where she got the chance to work on several AAA projects for that company. In 2014, she decided to continue her professional career in an external translation company, where she faced all kind of projects, from MMOs to casual mobiles video games, card and board games, website localization and user communication.

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**Time slot: Friday 10:00 - 11:30**

**Time slot: Thursday 15:00 - 16:30**
Gamer Agency – From Sandbox Gameplay to Gamer-Generated Language

All cultural products rely on the interpretation of an end-user, but none so much as video games, which often require gamers to shape their own narrative and develop their own gameplay experiences. This ‘agency’ that is bestowed upon gamers leads to compelling new directions in gaming. Game developers, publishers, and writers may only provide the environment in which gamers create their experiences, and thus may only foresee a fraction of the experiences gamers might derive from them. As a result, games may take on new meaning, unanticipated avenues of gameplay may be developed, and language may be created or re-appropriated according to the whims of the gaming community.

Gamer agency also causes derivation of meaning from video games to become subjective. This subjectivity offers unique and exciting challenges for translation studies researchers. While the localisation of video games engenders challenges common to other cultural products – including intricate user interfaces, varieties of text types, and complex or unusual industry practices – there are some challenges unique to video games which arise as a result of the empowering of the end-user by virtue of gamer agency. Bearing in mind these specific challenges, this paper sets out to touch upon three central questions: 1) How do we approach describing and analysing video games, 2) How do we reconcile Interdisciplinary approaches in video game localisation research, and 3) How can the role of the gamer in the generation of meaning be better studied?

In order to address these questions, this paper proposes an interdisciplinary approach for the study of video game localisation derived from Translation Studies and Game Studies paradigms. Its main aim is to embrace the interdisciplinarity of this emerging field and to investigate and highlight the role of the gamer in the localisation of video games.

Samuel Strong is a final year PhD student, Postgraduate Teaching Assistant, and Doctoral Fellow at the Centre for Translation Studies (CenTrAS) at University College London. Before beginning his PhD, he worked for Square Enix Europe in the Community department where his primary role was translation and moderation of community-oriented texts into French. His current research is on gamer-generated language and the implications of such language for the localisers of Massively Multiplayer Online Roleplaying Games.

Time slot: Friday 17:00 - 18:30
A case study of characterization through the use of foreign accents: Broque Monsieur in Mario & Luigi: Bowser's Inside Story

The elaborated art of building a character, known as characterization, is present in all kinds of media that include some sort of narrative elements. In this respect, video games are no exception. There are multiple devices, strategies, and techniques that can be employed to give birth to a new character (Weststejin, 2004:53-66) and, in this case, using a foreign accent is the one that draws our attention.

When thinking about characterization through the use of foreign accents a great variety of questions may arise. Among others, we ask ourselves the following ones: What are the implications of using a foreign accent? Is there a relationship between the role of a character and his or her foreign accent? Is a determined foreign accent valid to portray the same role across different cultures? How is a foreign accent represented in written text? And finally, how is a translator expected to approach this sort of characterization?

In our attempt to find an answer to all of these questions, we analyze the characterization of a NPC who speaks with a foreign accent in the video game Mario & Luigi: Bowser's Inside Story. To do so, we compare the written speech of the same character in different languages, including its source language (Japanese), in order to analyze the different approaches and strategies followed in each of the translations to achieve a specific characterization through the use of a foreign accent.

References

Arturo Vázquez Rodríguez holds a degree in English Studies and a minor in French Language from the Universitat de València (2013). In the last year of his degree, he wrote a Degree Final Dissertation titled Transcreation in the Localisation of Video Games: The Case of Animal Crossing: Wild World. After obtaining his degree, he obtained a Master’s Degree in Creative and Humanistic Translation (2014), in which he defended a Master’s Degree Final Dissertation titled El error de traducción en la localización de videojuegos: El caso de Breath of Fire: Dragon Quarter (Translation Errors in the Localization of Video Games: The Case of Breath of Fire: Dragon Quarter). Nowadays, he is enrolled in a PhD programme from the Universitat de València called Languages, Literatures, Cultures and its Applications and actively collaborates in a research group named CiTrans – Comunicación intercultural y traducción (Intercultural Communication and Translation).

Time slot: Friday 15:00 - 16:30
Translating Fun for Fun: Fan Localisation of Digital Games in China

The digital game industry has been evolving at a rapid speed globally as well as in China. Increasing numbers of games are produced domestically and imported from other countries for the Chinese market. However, the existing games available in the market do not seem to satisfy all the needs of Chinese game players. Game fans gather together on the internet and commission themselves to localise various types of games and share them on online platforms with others. This phenomenon is not new and unique in China. It has been seen in many other countries and addressed by several scholars from academic perspectives (O'Hagan and Mangiron 2013, O'Hagan 2011, Díaz-Cintas and Muñoz-Sánchez 2006). Nevertheless, the practice of fan localisation of games in China has not been reported and discussed yet. To fill in this gap, this paper seeks to provide an overview on the current situation of fans localising digital games from the global market into Chinese for game players in China. It will investigate the way fan translation groups cracking, translating and distributing digital games online by conducting case studies on major Chinese fan localisation groups of games. Drawing inspirations from the concept ‘gamification’, this paper will analyse fan localisation as a gamified practice and attempt to theorize fan translation activities as translating entertainment (i.e. digital games) for entertainment (O'Hagan 2012).

References


Xiaochun Zhang is currently working as a researcher at the University of Vienna, Austria. She lectures the courses Chinese/English Translation and Technology-based Media Translation on Master’s level. Her research interests lie primarily in audiovisual translation with a specific interest in digital game localization. Other areas of interest include subtitling, audio description and language technology.

Time slot: Thursday 17:00 - 18:30
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