FIRST INTERNATIONAL CONFERENCE ON TRANSLATION AND ACCESSIBILITY IN VIDEO GAMES AND VIRTUAL WORLDS

Facultat de Traducció i d’Interpretació Universitat Autònoma de Barcelona 2nd & 3rd December, 2010
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Conference organizers:

- TransMedia Catalonia Research Group
- CAIAC - Centre d'Accessibilitat i Intel·ligència Ambiental de Catalunya

Media partners:

- eLearningeuropa.info

Sponsors:

- Accessable GAMES
- Ministerio de Ciencia e Innovación
- Sub-Ti Subtitles
- Universitat Autònoma de Barcelona
The widespread use of technologies characteristic of the digital area has dramatically changed our lives, shaping the way we communicate, access information, learn, work and entertain ourselves. Due to their interactive nature, new media have played a key role in the establishment of global virtual communities and social networks transcending national boundaries, posing new questions that need to be addressed. How do we interact with this new media? How have they affected the way we interact with each other? What is the role of translation in an increasingly globalised world? How can we ensure that new media are accessible to all and avoid the digital divide?

Issues such as globalisation, intercultural communication, video game and audiovisual production, audiovisual translation and media accessibility are well-established research areas. However, there is still a considerable knowledge gap in the areas of game localization and accessibility, as well as accessibility to virtual worlds, also known as metaverses, and the role translation plays in them.

To date, academic studies focusing on game localization and accessibility of games and virtual worlds are few and far between, despite the fact that further research in localization and accessibility is beneficial to all. The industry can benefit by reaching the broadest possible audience, while the audience can benefit from having improved access to games and virtual worlds. “Access” is used in this context in a broad sense, to refer not only to users with functional diversity, but also to those who due to age or skill are not able to play a game successfully, those who do not speak the original language of the metaverse or game, and those who due to socioeconomic conditions cannot access games and virtual platforms. Improving access to games and virtual worlds will foster the inclusion of different type of users, from language learners to the aged, including those with sensorial, motor or mental diversity and users deprived from access to new technologies because of socioeconomic limitations.

A more systematic and interdisciplinary approach bringing together academics from different disciplines with various research backgrounds and methodologies, such as translation studies, media studies, psychology, usability, engineering and computing, human rights, is required to promote further advances in these areas of study. The I International Conference on Translation and Accessibility in Video Games and Virtual Worlds aims to be an interdisciplinary meeting point for all those interested in the fields of game localisation and accessibility, as well as accessibility and the role of translation in virtual worlds. This pioneering conference aims at laying the foundations for future studies in these areas, become a discussion forum where industry and academia meet and promote interdisciplinary research.

THE ORGANISING COMMITTEE
TransMedia Catalonia Research Group
CAIAC - Centre d’Accessibilitat i Intel·ligència Ambiental de Catalunya
Universitat Autònoma de Barcelona

VG.VW.translation.accessibility@gmail.com
December, 2010
CONFERENCE PROGRAMME

THURSDAY, 2nd DECEMBER 2010

08:30 - 09:00
Registration

09:00 – 09:30
Room: Aula 2
Opening proceedings by Francesc Parcerisas, Dean of the Faculty of Translation and Interpreting; Jordi Carrabina, Director of CAIAC, and Pilar Orero, Principal Investigator of TransMedia Catalonia Research Group

09:30 - 10:30
Room: Aula 2
KEYNOTE LECTURE
Dimitris Grammenos, Foundation for Research and Technology - Hellas (FORTH):
Universally Accessible Games & Parallel Game Universes

Coffee break (10:30 – 11:00)

11:00 - 13:00
Room: Aula 2
PANEL 1: Accessible Game Design / Chair: Enric Martí
— Javier Mairena, AccessAble Games: How to make universally accessible games
— Alejo Acevedo, AccessAble Games & The Game Kitchen: A classification of layers, systems and elements in a game design
— José Manuel Bidegain, Qantm College, Amsterdam: Accessibility and usability in Video Games for the Colorblind
— Álvaro José García Tejedor, CEIEC, Universidad Francisco de Vitoria; Olga Peñalba Rodríguez, CEIEC; Alejo Acebedo Civantos; AccessAble Games & The Game Kitchen; Javier Mairena García de la Torre, AccessAble Games: Implementing accessibility recommendations in a videogame. Iredia: A practical case

Lunch (13:00 – 14:00)

14:00 - 16:00
Room: Aula 2
PANEL 2: Accessible Game Design & Accessibility to Virtual Worlds / Chair: Pilar Orero
— Richard van Tol, Utrecht School of the Arts, Faculty of Art, Media & Technology: The Sound Of Walls - Designing Games for the Blind
— Carme Mangiron, Universitat Autònoma de Barcelona & Dublin City University: Improving game accessibility for deaf and hard of hearing players: A pilot study
— Kel Smith, Anikto LLC: Designing Virtual Experiences
— Mónica Souto, CESyA; Belén Ruiz-Mezcua, CESyA & Univ. Carlos III; Estrella Pulido, Universidad Autónoma de Madrid; David Camacho, Universidad Autónoma de Madrid: Designing accessible communities in Virtual worlds

16:30 - 18:00
Room: Aula 2
PANEL 3: Teaching Accessible Game Design and Game Localization / Chair: Anna Matamala
— Carina González, Universidad de La Laguna & Jennifer Vela, Universidad de Las Palmas de Gran Canarias: Teaching Accessibility in 3D Design and Video Games: Curricular Formats and Practical Exercises
— Eugenia Arrés, Universidad de Granada/Universidad Pablo de Olavide & Oliver Carreira, Universidad de Córdoba and Freelance translator: Videogame localization training offer in the Spanish University Curricula.
— Pablo Muñoz, UAB & freelance translator: Integrating Real Projects into Video Game Localisation Courses: An Innovative and Non-technical Way to Teach Video Game Localisation

Conference social dinner (Thursday, 2nd December 2010 – 20:00):
MAMA CAFÉ RESTAURANT
Carrer Doctor Dou, 10
http://www.mamacaferestaurant.com/
Nearest underground stations: L3 Catalunya / L3 Liceu (Green Line) / L1 Catalunya / L1 Universitat (Red Line)
## CONFERENCE PROGRAMME

**FRIDAY, 3rd DECEMBER 2010**

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<td>11:00 - 11:30</td>
<td><strong>PANEL 1: Game localization: processes, quality, standards, pitfalls</strong>&lt;br&gt;Chair: Olga Torres-Hostench</td>
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<td>Victor Alonso Lion, Pink Noise: <em>New Challenges in Interactive Media Localization Projects</em></td>
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<td>Virginia Paradés, Freelance Localization &amp; Internationalization Advisor, &amp; Diana Díaz Montón, Wordlab Translations: Internationalization in videogames: how to avoid main localization pits</td>
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<td>Simone Benincasa, Binari Sonori: The evolution of game localization practices</td>
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<td>Curri Barceló, Freelance translator: Quality Assurance, Localisation and Experience: The Perfect Combination for the Best Localisation</td>
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<td>11:00 - 13:00</td>
<td><strong>PARALLEL SESSION: Demonstrations of Accessible games &amp; Games dealing with accessibility issues</strong></td>
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<td>11:00 – 11:30: Iredia: Atram’s Secret, a game designed to make hearing children aware of what deafness and hearing loss are.</td>
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<td>11:30 – 12:00: AccessAble Games: Demos of accessible games.</td>
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<td>12:00 – 12:30: Casa Encantada, demo of a game designed to be accessible for deaf and hard of hearing players.</td>
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<td>14:00 - 16:00</td>
<td><strong>PANEL 2: Game translation: process, strategies, cultural adaptation, transmedia story telling</strong>&lt;br&gt;Chair: Pilar Sánchez-Gijón</td>
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<td>Andrew Steele, Nintendo of Europe: Degrees of Adaptation</td>
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<td>Ximo Granell, Universitat Jaume I: <em>The Translation of Serious Games</em></td>
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<td>Annelies Van Oers, U-TRAX: <em>Translation Strategies and Video Game Translation: A Case Study of Beyond Good and Evil</em></td>
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<td>Miquel Pujol, Universitat de Vic: Challenges outlining Middle-Earth and its characters: from the book to the game</td>
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<td>16:30 - 18:00</td>
<td><strong>PANEL 3: Fan Translation</strong>&lt;br&gt;Chair: Carme Mangiron</td>
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<td>Diana Díaz Montón, Wordlab Translations: Emotional localization: connecting with the player</td>
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<td>Ana Ramírez, Freelance translator: Tales of the Abyss: fan translation of a videogame</td>
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<td>Rafael Müller, UFBA – Universidade Federal da Bahia: Brazilian fan translations and RPGs: A case study of Square Enix’s Chrono Trigger</td>
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<td>18:00 - 18:30</td>
<td>Closing remarks by Carme Mangiron, TransMedia Catalonia</td>
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**Coffee break (10:30 - 11:00)**

**Lunch (13:00 - 14:00)**

**Coffee break (16:00 - 16:30)**
VENUES

Facultat de Traducció i d'Interpretació - Edifici K
http://www.uab.cat/traducciointerpretacio/

Universitat Autònoma de Barcelona
Campus Universitari (08193 Bellaterra - Cerdanyola del Vallès)

Rooms: **Aula 2** (Ground floor) and **Aula 11** (First floor)
VENUES

CONFERENCE SOCIAL DINNER
Thursday, 2nd December 2010 – 8:00 pm

MAMA CAFÉ RESTAURANT
Carrer Doctor Dou, 10
http://www.mamacaferestaurant.com/

Nearest underground stations:
- L3 Catalunya / L3 Liceu (Green Line)
- L1 Catalunya / L1 Universitat (Red Line)
Universally Accessible Games & Parallel Game Universes

Beyond independent living and working, another basic need of most people is entertainment, and presently computer games constitute a major part of the worldwide entertainment industry. However, computer games are usually quite demanding in terms of motor, sensor and mental skills needed for interaction control, and they often require mastering inflexible, quite complicated, input devices and techniques. These facts often render computer games inaccessible to a large percentage of people. In this context, this talk introduces the concept of Universally Accessible Games as a novel approach to creating games which are proactively designed to be concurrently accessible by people with a wide range of diverse requirements and (dis)abilities. The underlying vision is that through this approach people will be able to have fun and cooperate – or even compete - on an equal basis, while interacting easily and effectively, irrespective of individual differences, characteristics and deployed technologies. A stumbling obstacle that is typically encountered while developing Universally Accessible Games is related to supporting multiplayer sessions among people with diverse (dis)abilities, where players share the same game, being fully aware of each other, while at the same time experiencing the game in an optimally adapted way. A potential solution to this problem can be the concept of Parallel Game Universes, according to which each player experiences a different, personalized, “game universe”, while also being aware of all the other existing game universes. The benefits of developing Universally Accessible Games are rather self-evident, since such games cater for the needs and actively support the right of all people (not only people with disabilities) for social interaction and play, thus providing a stepping stone towards a more inclusive (and fun!) society.

Dr. Dimitris Grammenos is a Researcher at the Institute of Computer Science (ICS) of the Foundation for Research and Technology - Hellas (FORTH). He is the lead interaction designer of the Human-Computer Interaction (HCI) Laboratory, specializing in the domains of Universal Design, Universal Access and Ambient Intelligence Environments. He holds a B.Sc in Computer Science, and an M.Sc and Ph.D in Electronic Engineering. Since 2006, he has been in charge of the HCI Laboratory’s Universally Accessible Games Activity, actively pursuing the application and integration of Design for All principles in the field of computer games through the development of both theoretical research work and related applied examples.
KEYNOTE SPEAKER

Minako O’Hagan
minako.ohagan@dcu.ie
Dublin City University

Engineering Emotion?
Translators’ New Role in Serving the Digital Entertainment Industry

Technology continues to affect translation by creating new media texts to translate, in turn leading to new translation practices. This presentation explores such new horizons in translation studies arising from the evolution of video game localisation. As an integral part of the dynamic digital entertainment industry, game localisation is challenging the existing model of translation and its epistemic bases in a number of ways. Expanding the current framework of the functional approach to translation this presentation homes in on the skopos of game localisation as delivering a superior “user experience”. Drawing on the area of studies known as emotion engineering I will explore how an emotion-based approach to game localisation could be developed to shed light onto understanding the user experience of localised games and how in turn the “emotion” data can be fed into a successful localisation process to breathing the right emotion into the end player in the target locale. The presentation will touch on a new game localisation project due to kick off in February 2011 at the Centre for Translation and Textual Studies, Dublin City University as an attempt to apply research design and methodologies inspired by emotion engineering.

Dr. Minako O’Hagan is Senior Lecturer in the School of Applied Language and Intercultural Studies and a member of the Centre for Translation and Textual Studies at Dublin City University. Her research interest includes computer-aided translation, virtual reality, localisation and globalisation of Japanese popular culture, including anime and video games. She is the author of The Coming Industry of Teletranslation (O’Hagan 1996) and co-author of Translation-mediated Communication in a Digital World (O’Hagan and Ashworth 2002).

Presentation in room: Aula 2 | Time slot: Friday 09:30 - 10:30
A model proposal for interaction between layers, systems and elements in game design

This paper proposes a model to classify and manage the information of the design components of a videogame from the game designer perspective. This is presented as a theoretical model, and it is not specifically suitable to be used as a guide to develop the game itself but to use it as a communication framework to target the spots where specific requirements or actions are meant to be taken when designing gameplay and developing the game. Currently there are some models available related to game development, but is hard to use them together since they have very different perspectives and goals. This model takes a step back trying to get a new vision in the research of gameplay theory.

The model is composed of three blocks: The first contains a layer model that provides a framework to classify information about the game design; another block is for game systems and elements in a more practical perspective; and a third block contains connections to link systems and elements with layers. Each block is treated as a slot where other models and theories are suitable, each one having its own scope and perspective of the subject. For the study of this model, works of other authors such us R.Hunicke, D.Cook, and JL. Gonzalez, among others, are used. As a conclusion, this model provides the game designer a context to isolate which specific parts of the game design need to be altered to meet specific requirements such as accessibility, localization or specific contents for educational purposes, among others. This model also gives new ways of thinking about game design theory and can serve as a base to create practical models and generate questions that can lead to an axiom-based model.

Alejo Acevedo Civantos is a experienced gameplay designer with a BA in Fine Arts at the Universidad de Sevilla. With previous experience as an Art Director in short fiction films and a background as educator at the Scout movement with a vast experience in education through traditional gaming. Have been speaker in game development workshops at national level. Alejo is also founder and board member of the association DeSEA, Software Developers for Entertainment and Arts (www.desea.es). And he is co-owner of “The Game Kitchen”, “Nivel 21 Entertainment” and “AccessAble Games” working as Producer and Game Designer.
New Challenges in Interactive Media Localization Projects

How are globalization, technology and the rise of social networks and virtual communities affecting interactive media localization projects? Globalization and the increased access to new technology have opened new opportunities but also bring quite a few new challenges. The game localization process cannot be considered at the end of the game production cycle anymore. Code and content internationalization has to be considered since the very beginning of the design process. Awareness of international requirements needs to be present at an early stage of the game creation. Of course localization approaches vary depending on the specific needs and the global ambition of the developer. New online project management and collaboration tools, combined with an easier outsourcing, makes the creation of global teams possible for companies of all sizes. Many of the tasks that big developers could only perform in-house, now can be taken care by all types of external vendors. Cloud computing and virtualization is an important enabler of this trend. The amount of content that needs to be localized has increased significantly. Developers and distributors need to consider alternative approaches for different types of content. Wikis, Forums and online Guides can now be managed by the players themselves. Those who consider Crowdsourcing as a cost saving approach are failing, while those who enable fan participation and use this approach to create a sense of community are creating solid networks of contributors and buyers. An easier access to international markets also brings new challenges. A direct translation is not valid anymore to engage costumers. Players need to feel they are taken into consideration in the games they chose to play. Culturalization checks are now crucial, not because of legislation, but because a crowd of game players is scrutinizing every single detail. Localizers and developers have to work together in order to produce a set of products that will please the different markets. Localizers need to be proactive and propose changes, while developers need to code with a conscience that their game will need local adaptations.

The session will explore the mentioned topics and trends and will provide guidance on what works and what doesn't. The reasons why a new global, community driven, and locally adapted mindset is necessary to succeed in such a competitive industry will be analyzed.

Victor Alonso Lion has been dedicated to Localization for more than a decade. His experience covers, inter alia, Localization Engineering, International Project Management, Localization Training, and Globalization Consultancy. He is a member of the Board of the Spanish Project Management Institute (serves as VP International Relationships), and a frequent speaker on International Project Management, Localization, Intercultural management and globalization. After providing localization project management to a wide range of areas, such as life science, IT and the financial industry, and having worked in big MLVs, he now works as a Localization Consultant for Pink Noise in Madrid, Spain. Since 1999, Pink Noise has been supplying the Game Industry with services such as Localization, Translation, Testing and Voice-Over for the major game publishers, distributors and developers. Victor is member of the International Game Developers Association ( IGDA ) and active at the IGDA Localization Special Interest Group.

Presentation in room: Aula 2 | Time slot: Friday 11:00 - 13:00
Video game localization training offer in the Spanish University Curricula

Nowadays, the video game localization market is quickly expanding and demands an increasing number of qualified professionals. Specific training is needed to meet the standards of the market; however, it seems that the Spanish offer of courses regarding this subject at undergraduate level (licenciatura or grado) and postgraduate level is quite limited. In this paper, we aim at analyzing the apparent gap between the academic and the professional environment regarding the video game localization field. First of all, we focus on some of the requirements to work in this field, highlighted by the localization industry. After this assessment, we analyze the training offer from a student point of view. For this purpose, we proceed to interview a representative number of students from the above-mentioned courses.

With the information gathered, we propose several strategies that could help correcting and improving the gap between the Spanish educational framework and the job market.

Eugenia Arrés Eugenia Arrés is a technical translator and localizer and has been working as freelance translator and proofreader since 2003. Besides, she has worked as an in-house localization project manager for 5 years. His academic training includes translation, interpreting and applied languages (she holds 3 European Bachelors) and she is currently following her PhD courses in Translation and Interpreting Research at Universidad de Granada; she is also a TILP member and achieved the Certified Localization Professional degree in 2010. She has been training translation students at graduate and postgraduate level since 2007 at Universidad de Granada and Universidad Pablo de Olavide, Sevilla, and is currently Associate Professor at Universidad Pablo de Olavide. He has authored or co-authored several papers on various aspects of Applied ICTs and Translation Didactics.

Oliver Carreira EN>ES Freelance Translator since 2007, working in the fields of Localization, IT and Technology, Biotech and Medicine, Technical Translation and Tourism. Graduated in 2010, holds a BA in Translation Studies (English / German) by the University of Córdoba (Spain) and a BA in Tourism Studies by the University of Malaga. Since 2008, publishes his thoughts about translation, localization and everything in his blog La paradoja de Chomsky (http://olivercarreira.es/blog -in Spanish). His main research interests are localization, AV translation and quality in translation.

Presentation in room: Aula 2 | Time slot: Thursday 16:30 - 18:00
Curri Barceló
curri_barcelo@yahoo.es

Freelance translator

Quality Assurance, Localisation and Experience:
The Perfect Combination for the Best Localisation

Videogames, Facebook applications, iPhone apps, mobile games, online games... Nowadays we are more connected with the rest of the world than ever, and because of all that, the translation of any game or application is, more than ever, essential for any company that would like to reach top marks in sales worldwide. But, as it always happens in any business, money seems to be the most important thing, and, at the same time, localisation and creating good versions of a game or application for international markets seems to be the least important part of their business.

But a good localised product does not have to be too expensive, and it shouldn’t add any extra issues to the already troublesome software creation. Most of the times, the “easy” solution is not the cheapest and not even the one providing the best quality. But with the industry in need of experienced, flexible and hard-working professionals, why so many times companies fail to employ people with the skills and experience needed to carry out the job as quick as possible and as good as possible? Why do we keep seeing such bad localisations and the same mistakes again and again, no matter what type of software we are using? Are external contractors de the best to do the job or is it better have everything internally?

I will address these and other questions, as I share my experience as both a game quality assurance professional and a translator, and my wide knowledge of how the industry works. I will explain the differences between outsourcing the translation and/or testing, doing them in-house, or assign them both to the same person, and I will mention the ways to achieve quality-best value.

Curri Barceló has an M.A. in Audiovisual Translation by the Universitat Autònoma de Barcelona. After working as a Spanish Quality Assurance Localisation Technician and then Lead for an important publisher in London, she became a full-time freelance and localisation and quality assurance specialist.

Presentation in room: Aula 2 | Time slot: Friday 11:00 - 13:00
Simone Benincasa
simone.benincasa@binarisonori.com

Binari Sonori

The evolution of game localization practices
The paper will present the evolution of the game industry and game localization practices, focussing on how changes in the videogame market have had an impact on localization issues.

Simone Benincasa graduated as an interpreter in Milan in the year 2000. He soon started his career in the IT localization industry, working as a translator and reviewer for several major software houses, both as a freelancer and as an in-house employee. In 2003 he started working for Binari Sonori, a world-leading company in the multimedia and videogame translation field, where he is now Language Group Manager.

Jose Manuel Bidegain
j_bidegain@hotmail.com

Qantm College - Amsterdam

Accessibility and Usability in Video Games for the Colorblind
The paper addresses the question of accessibility and usability in video games for color blind and non color blind people. The author will achieve this by researching what is being done to help and what can be done to improve the experience of the player, suggesting solutions that will come from different fields such as, cognitive psychology, game design, lighting principles, patternicity and color theory. The solutions suggested by the author will not be applicable to every accessibility and usability issue in, but instead will serve as basic guidelines which can be used when possible. The author will also mention and acknowledge the limitations these solutions have and what can be done to overcome the issues.

Jose Manuel Bidegain is a student of 3D Interactive animation at Qantm College in Amsterdam. He is currently working for Endemol Amsterdam, developing a social game prototype. He specialises in the following areas: lighting, rendering, interior and Arch modelling and rigging and animation.

David Camacho: See entry on page 27.

Oliver Carreira: See entry on page 12.
Emotional localization:
Connecting with the players: redesigning accessible communities in virtual worlds

The new forms of distribution, the rise of social media and the continuous growth of online communities call for new forms of localization. Players participate more actively in the gaming community, become involved in the making of the game with user-generated content and demand further interaction. In this talk, Diana Díaz Montón will look into the amateur translation scene and how professional localization can learn from it in an effort to connect with the player on an emotional level. She will also analyse the current trends in crowdsourcing and will share her view on how to make the best out of this practice.

Diana Díaz Montón is a game localization specialist with over 10 years of experience. Graduated in Translation and Interpreting with English, French and German, and is also fluent in Swedish. She began her career in 1998, with an internship at EA Sports in Madrid, Spain. After working for major localization agencies in Europe and North America, in 2005 she established Wordlab, a company that specializes in videogame localization. Since then, Wordlab has built an extensive network of translation resources and recording studios throughout Europe. In the past years Diana has been in charge of large localization projects for reference titles such as Guild Wars, Eternal Sonata, Tales of Symphonia and Fallout 3.

Diana has written a number of articles about the challenges of video game translation and adaptation for different markets, which have been published in online and print magazines.

Presentation in room: Aula 2 | Time slot: Friday 16:30 - 18:00
Implementing accessibility recommendations in a videogame. *Iredia*: a practical case

Most parents who have a child with a hearing impairment want them to be brought up in a general education classroom as much as possible. However, relationship problems with their hearing peers inside the classroom or in sport and leisure activities may arise, leading to social isolation and delayed social development of deaf collective. “Iredia: Atram’s Secret” was created to help solving this situation. It will be used with normal-hearing kids (9 to 11-year old) as a tool to avoid discrimination against deaf children.

“Iredia: Atram’s Secret” is a 2D platform videogame based upon an original script selected in an open contest last autumn. The plot tells is about Sara, a little girl that wants to give a flute as a birth-present to her new-born sister, but she learns that she is deaf. The game is organized into several levels, each one targeting a relevant aspect of deafness. Sara must search her flute in the mysterious world of Iredia and face a different challenge at each level.

It will be freely distributed this autumn (both Xbox and PC versions) in schools, young movements and NPO related to the world of deafness, accompanied by comics, educational materials and brochures (also developed by CEIEC) through different activities.

As part of Iredia development an accessibility study has been carried out at a later phase of the project. This communication presents the main conclusions obtained from this study and their relevance and applicability to the project. Although a deep analysis was performed, focused on priority and non-priority requested changes, not all the recommendations were implemented due to the timing of the analysis and the complexity of the development process itself.

Álvaro José García Tejedor has a Ph.D. in Chemistry and has been connected for the last ten years to the university both teaching and as a researcher. He is now full-time Professor at the Computer Science Department of Universidad Francisco de Vitoria as well as Head of CEIEC, a University’s Research Institute for social applications of IC Technologies. He previously worked for 15 years in Consulting and Software Development companies, involved in R&D (European and National) and customer’s projects within the Artificial Intelligence, Communications and IP Services areas. His main research interest is Technology Enhanced Learning, specially applying Artificial Intelligence to cognitive and educational processes. He has also been using videogames and competitive techniques to improve students’ motivation and learning capabilities.

Olga Peñalba Rodríguez holds a PhD in Computing by the Universidad Complutense. After working in the private sector, she has developed teaching and research experience for over 12 years, in the field of digital systems and more recently in Technology Enhanced Learning. First she worked at the Universidad Complutense and she is currently working at the Universidad Francisco de Vitoria and she is the Coordinator of R+D at CEIEC.

Alejo Acevedo: See entry on page 10.
Javier Mairena: See entry on page 19.
Teaching Accessibility in 3D Design and Video Games: Curricular Formats and Practical Exercises

This paper describes an innovative educational project for teaching accessibility in 3D design and videogames in the context of the Postgraduate Program in 3D Design, Modeling, and Animation (http://3dull.com) and the Master’s Degree in Videogames Design and Creation (http://creaciondevideojuegos.com/) held by the University of La Laguna and the Universitat Oberta de Catalunya.

Both academic programs have in common the “Accessible and Usable Design” course, that explores the possibility of using some accessibility techniques – such as audio description and subtitling for the deaf, with the goal of developing the learners’ awareness on the rather neglected multimedia accessibility context.

The authors analyze two specific teaching scenarios and curricular formats specifically aimed at: a) helping the learner to comprehend the basics of multimedia accessibility b) provide some hands-on activities in order to let the learners’ minds grow and learn by means of the experiences and the environment they are exposed to and c) increasing learner motivation in the context of accessible videogames design.

The paper concludes with a list of useful resources used during the courses.

Carina S. González obtained her PhD (Cum Laude) in computer science at the University of La Laguna (ULL), Spain, in 2001. Currently she teaches in the Department of Systems Engineering and Control and Computer Architecture of ULL. Her main area of focus in research is the application of AI and multimedia adaptive interfaces in education. She is director of the Postgraduate Program in 3D Design, Modeling and Animation, the Master’s Degree in Videogames Design and Creation as well as the Master’s Degree in Human Computer Interaction. Being the head of the Virtual Learning’s Center, she is a member of the IEEE, the Spanish Chapter of the IEEE Education Society, the Association of Human-Computer Interaction of Spain, and Distance Education Net, among others.

Jennifer Vela Valido holds a BA in Translation and an MA in Subtitling for the Deaf and hard-of-hearing and Audio description from the Universidad de Las Palmas de Gran Canaria (ULPGC), Spain, and an MA in Audiovisual Translation from the Universitat Autònoma de Barcelona (Spain). She lectures at the ULPGC and ULL where she imparts courses on Audiovisual Translation, Media Accessibility and Software and Videogames Localisation. She is the author of “La localización de videojuegos" in “Traducción y Localización Mercado, gestión y Tecnologías” (2005), an article that focuses on the current situation of videogames localisation in Spain. Her research interests include, Audiovisual Translation and Media Accessibility and Software and Videogames localisation. She is now taking her PhD in Translation at the Universidad de Las Palmas de Gran Canaria.

Presentation by Jennifer Vela in room: Aula 2 | Time slot: Thursday 16:30 - 18:00
The Translation of Serious Games

The huge success experienced by the global video game market over the past ten years has not been stopped by the often negative image of video games as ways to promote violence among the young population of players or hinder their social development. On the contrary, the growing application of video games for purposes other than pure entertainment has fostered their breadth of uses and greatly increased the potential audience for the video game market. Broadly speaking, these video games are referred to as ‘serious games’.

Serious games involve, but are not limited to, a number of uses, like education, training, health and public awareness. Within the scope of serious games, accessibility is also addressed from different perspectives to ensure that people with disabilities can access educational, training or health video games.

In this paper, drawing on the existing literature about video games, we examine and analyse this particular type of video games with the aim of identifying the characteristics that define serious games, proposing a working definition for them, and studying the linguistic and cultural problems originated from the translation of this type of audiovisual product.

In addition to the language, culture and market-specific requirements of games devoted to just entertain; there are other important issues to be born in mind due to the responsibility which the ultimate purpose of these games entails. For instance, the translation of audiovisual contents with an educative purpose must be suitable for the learning context of children for every country; or the language employed in a particular game used within a therapeutic process must pay careful attention in the translated version in order to preserve the same effect on the patient as the original one.

By illustrating such difficulties with real examples whenever is possible, we will focus on identifying the translation and localisation problems of serious games and on examining the strategies that may be used to assess them.

Ximo Granell is a Translation and Interpreting graduate from Universitat Jaume I of Castellon (Spain) and completed his PhD at Loughborough University (United Kingdom). He has conducted empirical research on translators and their usage of technologies, and taught Translation Technologies and Video Game Localisation courses at undergraduate and master’s course level in several universities. In addition, he has worked as in-house and freelance translator for a number of translation companies and customers from the United Kingdom and Spain. As a professional translator he specialized in software, website and video game localisation, as well as in translating and proofreading in the subject areas of ICT, marketing and business communication. At present, Dr. Granell carries out his academic activity as a researcher and lecturer of the research group TRAMA (Translation and Communication in Audiovisual Media) at Universitat Jaume I.

Presentation in room: Aula 2 | Time slot: Friday 14:00 - 16:00
When implementing universal accessibility features in games is important to consider it from the beginning of its development. This document consists of a set of recommendations to follow in the development of a videogame to be as accessible as possible, listing and describing features that the game should have. It also contains a classification of major groups of disabilities to be considered, and propose solutions to be implemented for each of these groups.

Unlike other published documents that set out some ideas to make games more accessible and divide disability into four groups, this paper focuses on providing more solutions and relate them to subgroups of disabilities that come from the division of the four main groups: visual, auditory, motor and cognitive. This relationship will also be represented in a fully schematic summary by a large chart or table, where one solution can be useful for several subgroups of disabilities.

Javier Mairena is a game programmer that has specialized in video games accessibility; prototyping, documenting and speaking at several conferences on accessibility and electronic entertainment as well as writing on the game accessibility Castilian blog www.videojuegosaccessibles.es. Also, Javier belongs to the board of the association DeSEA, Software Developers for Entertainment and Arts (www.desea.es). He currently works in AccessAble Games (www.accessablegames.com) as accessibility expert in video games, helping others developers to make their games more accessible and people to access games. Personal Web: www.javiermairena.net.

Presentation in room: Aula 2 | Time slot: Thursday 11:00 - 13:00
Demonstration of accessible games by AcessAble games in room: Aula 11

Alfons Mallol holds a B.Sc. in Computer Engineering and an M.Sc. in Game Design by the Universitat Autònoma de Barcelona. He is an independent programmer.

Demonstration of the game Casa Encantada
Presentation of the demo of the game Casa Encantada, which is involved in a pilot study to analyse the type of subtitles most suitable for video games in order to improve accessibility for deaf and hard of hearing players.

Demonstration of Casa Encantada in room: Aula 11 | Time slot: Friday 12:00 - 12:30
Improving game accessibility for deaf and hard of hearing players: a pilot study

In recent years accessibility to the media has been gaining momentum, especially subtitling for the deaf and hard of hearing (SDHH) and audiodescription for the blind. However, game accessibility has not, as of yet, garnered too much attention from academia, and the few existing studies tend to focus on game accessibility from an engineering and technical game design perspective. One area deserving further study is how game accessibility for DHH players can be improved by implementing better subtitling practices. Currently, many commercial games do not have subtitles, and only a handful include subtitles for sound effects, which are crucial for playing certain game genres, such as first-person shooters, where it is important to determine where sound is coming from. In addition, existing subtitles in most games do not comply with the standards applied to subtitling for TV, DVD and cinema. Game subtitles frequently are displayed on too many lines and contain too many characters; there is not enough time to read them; the font is too small; they are out of synchrony and the segmentation does not respect the semantic unit, among other issues. This paper presents the first part of an ongoing empirical study aimed at defining the standards for subtitling in game localisation, which can then be applied by the industry to improve accessibility for DHH players. As the research project is still being conducted, the session will focus on the methodology and the design of the experiment, which includes users’ tests with a purposely designed game demo and the use of surveys, interviews and eye-tracking technology.

Carme Mangiron completed her PhD in Translation Studies at the Universitat Autònoma de Barcelona (UAB). She is a lecturer in Spanish, Japanese and Translation in the School of Applied Languages and Intercultural Studies and a member of the Centre for Translation and Textual Studies at Dublin City University. She is also a member of the research group TransMedia Catalonia, at the UAB, where she is currently a postdoctoral fellow researching on game accessibility. She also teaches game localisation in the online postgraduate courses in audiovisual translation run by the UAB and the Universitat of Vic (Barcelona). She has participated in several international conferences and has extensive experience as a translator, specialising in software and game localisation. Her research interests include game localisation, game accessibility, Japanese literary translation, translation of cultural references, ideology and translation, and translation techniques.

Presentation in room: Aula 2 | Time slot: Thursday 14:00 - 16:00
Brazilian fan translations and RPGs: 
A case study of Square Enix’s Chrono Trigger

Fan translations are a growing phenomenon in online videogame communities. The development of rom-hacking techniques and tutorials has opened room for the establishment of enormous crowd-sourced projects, such as the retranslation of Square Enix’s game Chrono Trigger (1995). That project possibly motivated or influenced an official new translation for Chrono Trigger’s remake on Nintendo DS (2008), a slightly enhanced version featuring an additional ending, some new dungeons and an entire new translation from Japanese into English. This paper, however, attempts to carry out a descriptive analysis of two Brazilian fan translations based on the official translation of Chrono Trigger for SNES (by Ted Woolsey), and also compare them with a more recent Brazilian fan translation based on Chrono Trigger’s for Nintendo DS. Approaching the task with what Mangiron and O’Hagan called “model of transcreation”, the issues covered by this analysis range from additions and omissions of dialogue lines to the recreation of word-games, time and media capability constraints, censored object labels (Would a drink be lemonade, sake or… beer?!) and even the maintenance (or not) of a character’s Elizabethan speaking style and the challenges this and other choices have represented to the Brazilian translators.

Rafael Müller holds a B.A. in Letters at the Federal University of Bahia (UFBA). He has worked as an English teacher for two years and has been a member of a research group focussed on Audio Description for the last year.

Presentation in room: Aula 2 | Time slot: Friday 16:30 - 18:00
Integrating Real Projects into Video Game Localisation Courses: An Innovative and Non-Technical Way to Teach Video Game Localisation

Pedagogical approaches to video game localisation have traditionally focused on translation exercises based on short fragments of real video games. This allows students to improve their translation skills by facing the various challenges posed by each video game genre, such as characterisation or the translation of humour; however, real video game localisation projects involve not only the translation of text files, but also the testing on screen of the localised video game for text overflows, inappropriate translations according to context, incorrect text implementations, etc. Furthermore, real video game projects usually include a significant number of words to translate and are carried out by large teams whose members play different roles based on responsibilities. Consequently, the teaching of video game localisation could go a step forward if these kind of real projects were integrated into video game localisation courses. While this may not seem affordable for academic institutions because of the necessity of expensive technical equipment and the lack of necessary technical knowledge to put this proposal into practice, in fact it is already possible to do in an easy, free manner. Thus, the aim of this presentation is to show an innovative and non-technical way of integrating real video game localisation projects into courses by using free, specific tools available on the Internet to localise certain old video games. As a result, it is expected that students will become more motivated and that this will be an enriching training experience that will better prepare them for the real market needs of the video game localisation industry.

Pablo Muñoz Sánchez holds a degree in Translation and Interpreting from the University of Granada, Spain, and is currently studying the European Master in Audiovisual Translation at the Autonomous University of Barcelona, Spain. He also spent a year abroad as Erasmus student at Dublin City University, Ireland. As his main professional experience, he has worked as an English-Spanish video game translator for Nintendo of Europe for two years, where he localized renowned games such as *Metroid: Other M*, *Fire Emblem: Shadow Dragon* and *Donkey Kong Jungle Beat*. He is very interested in the areas covered by video game, website and software localisation, CAT tools and fan translation. He writes in Spanish a blog about translation called *Algo más que traducir*, has given some presentations in international conferences and has published several papers on game localisation and translator’s tools on renowned translation journals such as *The Journal of Specialised Translation*, *The Journal of Internationalisation and Localisation*, *Translation Journal* or *Tradumàtica*.

Presentation in room: Aula 2 | Time slot: Thursday 16:30 - 18:00
Internationalization in videogames: how to avoid main localization pits

Videogame localization is a seasoned industry, but it is still an afterthought when developing a game. When localization is only taken into account as a postproduction task, it creates many unnecessary problems and challenges for all professionals involved, from programmers to testers. Using a series of real-life examples, Virginia Paradés Gurrea and Diana Díaz Montón will tackle some of the main issues encountered when translating linguistic assets and localizing or dubbing voiceovers that could be avoided with a careful internationalization phase. They will conclude presenting a check list for developers with the aim to simplify but at the same time address most of these issues.

This session will attempt to give the audience some insight into the main issues encountered in videogame localization that can be solved in the early phases of the videogame development cycle, as well as to provide developers with a check list with the aim to standardize the internationalization phase. If implemented correctly, these check list may help to speed up and make easier not only the work of programmers and engineers but of the rest of the professionals involved in videogame development: project managers, translators and testers, among others.

Virginia Paradés has been involved in the localization world for more than 10 years. She studied Translation and Interpreting in the University of Granada, from which she graduated in 1999. During her last year of studies, she already started working for a translation and dubbing company specialized in videogame localization. From then on, she has worked both, as an in-house and as a freelance translator, for renowned companies such as Nintendo, Babel Media or SDL. She has also participated in the localization of industry classics such as Resident Evil, Devil May Cry or Pokémon. She has also coordinated and supervised the localization of videogames, websites and other software applications, from early stages of analysis until final QA phases. Lately she has become a Localization & Internationalization Advisor on a freelance basis.

Diana Díaz Montón: See entry on page 15.

Presentation in room: Aula 2 | Time slot: Friday 11:00 - 13:00

Olga Peñalba Rodríguez: See entry on page 16.
Challenges outlining Middle-Earth and its characters: From the book to the game pad

Transmedia storytelling seems to be an appropriate concept for providing a proper contextual framework for analysing various thematically-related audiovisual and multimedia titles sharing the same storyworld and narrative contents. Besides, it proves useful to address the relationships between videogame titles as products adapted from a shared narrative origin.

From a textual perspective, video games are audiovisual and multimedia texts fundamentally created through a multimodal set of characteristics with contents appearing as an integration of verbal and visual elements expressed through a player-game interaction. Due to the complex process occurring in the combination of these elements, an interdisciplinary project is being carried out to analyze the necessary transformations taking place in the adaptation of books and films into video games, with a major focus on character depiction.

This paper presents a case study of the adaptation of J.R.R. Tolkien’s The Lord of the Rings into video games and the representation of the virtual world of Middle-Earth where all these stories are set. Following a transmedia storytelling perspective, this analysis intends to outline the development of some of the main characters in Tolkien’s story and assess the treatment they are given in a video game environment. The analysis will be based on three video game titles that give way to three different types of gameplay genres such as action (The Lord of the Rings: The Return of the King, Electronic Arts, 2003); role-playing (The Lord of the Rings: The Third Age, Electronic Arts, 2004); and strategy (The Lord of the Rings: Battle for Middle-Earth II, Electronic Arts, 2006). The main focus of this comparative analysis will be set on the constraints posed by game genres, interaction and their effect on character depiction.

Miquel Pujol is a lecturer in Translation Studies at the University of Vic, Spain. He has carried out research on literary translation, audiovisual translation and intercultural issues. His recent publications include the chapter "Verbal and Visual Translations of Middle-Earth: Cultural References and Wordplay in The Lord Of The Rings" published in Whose Story: Translating the Verbal and the Visual in Literature for Young Readers, edited by M. González-Davies and R. Oittinen (eds.), Cambridge Scholars Publishing, 2009. He is currently working on his PhD thesis, which deals with the adaptation of characters from literary works to films and video games.

Presentation in room: Aula 2 | Time slot: Friday 14:00 - 16:00

Estrella Pulido: See entry on page 27.
Tales of the Abyss: fan translation of a videogame

We could describe fan translation as an activity done by fans, which consist in translating various forms of media and distribute them for free in the internet. Some areas of fan translation include fansub (subtitling movies or TV series), videogaming fan translation (translation of videogames, as a script or as a patch that modifies the original game), and scanlation (translation of scanned comics). The lack of officially translated media and the widespread use of the communication technologies has made fan translation a “mass social phenomenon on Internet” (Díaz-Cintas & Muñoz Sánchez, 2006). The purpose of this presentation is to explain the process of fan translating a videogame by using the example of Tales of the Abyss, a project in which I took part in two years ago with the group called “Tales Translations”. I will present in detail the different stages of the development of the project. Firstly, it comprises of gathering enough interested people, followed by the organization and communication between the members, deciding the terminology, translation, revision, testing and publicity in the Internet. Next, I will describe the program we used to translate, named ACME, which was created by one of the members of the group. This program was available online, so members could translate anywhere. It has many features which expert localizators might find interesting: a tag system for terminology, internal chat, and links to external webpages useful for the project, among others. Essentially, ACME is a program specially created for game localization (unlike other applications currently used in game localization, such as Excel), and it has many features that can help translators to be more accurate. This presentation will also reflect on the possibility of using ACME in an industry project, weighing the advantages and the drawbacks of its utilization.

Ana Ramírez holds a BA in Translation and Interpreting and an MA in Audiovisual Translation by Universitat Autònoma de Barcelona. Since 2007 she has been doing fan translations from videogames and animated series. Her working languages are English, Portuguese, Catalan and Spanish.
Designing Virtual Experiences

Introduced by researchers from the University of Sussex, the term "digital outcasts" is applied to users with disabilities or long-term illness who are left behind the innovation curve as technology advances. Virtual environments offer new forms of engagement that bring greater fidelity and complexity to the online space; the very concept of "web accessibility" itself has evolved into something deeply immersive and complex. With increased emphasis on 3D graphics, geolocation and complex interface controls, designers now face dynamic challenges and opportunities when providing barrier-free digital experiences. Understanding how users with special needs interact virtually can improve the design of technology that supports new social ecosystems. This paper investigates research methods and case studies affiliated with virtual environments, as well as the ways inclusive design removes barriers to access for users with physiological and cognitive disabilities. Several forms of digital innovation will be explored, with particular emphasis on the healthcare and rehabilitation industries. Practical examples will include haptic input devices for the blind, virtual regions developed according to Universal Design principles, communities dedicated to people with cognitive disorders, the use of the avatar as counselor, game-playing applied to therapy incentives, and customizable personae that transcend a disabled person’s self-identity. Among the platforms and devices explored will be the iPad, Nintendo Wii, haptic interfaces, virtual prosthetics, adaptive therapies, text-to-speech functionality, iPhone games and Second Life.
Designing accessible communities in virtual worlds

Virtual Worlds (VWs) provide a 3D environment that can be used as a metaphor of a metaverse, a fictional virtual world where people with different interests and skills can interact, share or cooperate in a wide range of activities. Their main characteristics such as its simple use, its collaborative facilities or the attractiveness of the 3D features which provide a new and highly immersive sensation in the user, have made of VWs an interesting scenario to test innovative educative environments [1] or to apply new data mining techniques [2]. These technologies have been usually used to develop social communities among users with similar interests. However, little effort has been carried out to adapt these technologies to design accessible platforms for people with special needs. To design and implement accessible VW platforms could allow these people to interact and share experiences in these popular domains (i.e. Second Life). This could result in a better social integration as it currently occurs with other social networks such as Facebook or Twitter. This paper provides a complete usability analysis by using two different kinds of users with audio and visual disabilities. This analysis will be carried out on the V-LeaF platform [3], a Virtual World built on top of the OpenSim VW open source platform. V-LeaF extends other platforms by allowing the monitorization of several avatar (i.e. users) features such as their location, eye-gaze, conversations and their interactions with other avatars in the metaverse. In this paper several tests are designed to measure usability and software requirements for the two different kinds of user groups considered. These evaluations are later used to determine the main essential characteristics that should be included in these platforms to make them accessible for both communities.

Mónica Souto has a degree in Communication Studies from the University Carlos III of Madrid. She has also completed a Master of School Business Official (EOI) for all design and accessibility and is currently studying a Master Research Officer to the media at the University Carlos III of Madrid. She is working on the Spanish Center for Subtitles and Audio Description (CESyA) conducting research on the accessibility of digital terrestrial television.

Belén Ruiz Mezcua holds a PhD in Physics by the ETSI Telecommunications of the Politécnica University of Madrid. She is currently a professor in the Information Technology Department of the Carlos III University of Madrid and Technical Director of the Spanish Center for Subtitled and Audiodescription (CESYA) under the Royal Patronage on Disability. She is Deputy Vice-Chancellor for Scientific Technological Park. She is a member of the Center for Technological Innovation in Disability and the Elderly and she has led a course on technological support for people with disabilities on the Carlos III University.

Estrella Pulido is a lecturer at the Universidad Politécnica Superior at the Universidad Autónoma de Madrid. Her research interests include virtual worlds, databases and eLearning.

David Camacho is currently working as Associate Professor in the Computer Science Department at Universidad Autónoma de Madrid (Spain). He has published over 60 journals, books, and conference papers. His research interests include Multi-Agent Systems, Virtual Worlds, Automated Planning and Machine Learning (Case-Based Reasoning and Evolutionary Computation) and Semantic Web Technologies. He is currently involved in several research projects related to Virtual Worlds, Data Analysis and Advanced Clustering techniques.

Presentation in room: Aula 2 I Time slot: Thursday 14:00 - 16:00

Andrew Steele
Degrees of Adaptation

Degrees of adaptation, simply put, is a scale that depicts the extent of alteration video games undergo during a typical localisation process. In other words, how much of the original content is adjusted and in what way. A striking contrast is evident between video games and certain other types of media due to the almost limitless flexibility video game localisation offers. If requirements, restrictions or specific needs exist for a target region, then video games have the potential to be tailored to suit them.

A prime example of this contrast is films. Directors generally complete productions once, and traditionally rely on either subtitles or dubbed audio in order to bring their work to other regions. Only in exceptional cases does a director opt to add, remove or replace segments of the original to better suit the sensibilities of the target region. To a lesser extent, books also provide an example of this contrast. Naturally, they undergo translation just like video games do, but the process is more linear and the content generally remains close to the original source.

Video games could almost be described as “fluid”, as almost every aspect is subject to change when a title enters the localisation process. But despite this high level of flexibility, not every title receives a thorough overhaul in order to pinpoint the precise needs of the target region. A great deal depends of the limitations defined by those in charge and the degree varies from project to project.

Andrew Steele is a Senior Translator for UK English at Nintendo of Europe Gmbh. He has a degree in Japanese Language and Studies and lived in Japan for more than seven years prior to moving to Frankfurt in 2006 to join the ranks at Nintendo of Europe’s localisation department. He began studying Japanese at the age of sixteen out of curiosity and an appreciation of the beauty of Japanese calligraphy, and went on to take the subject at university. During his time in Japan, aside from doing an obligatory stint as an English teacher, he began to pursue a career in translation. His interests include classical Japanese literature, linguistics and, being an avid gamer, naturally enjoys tackling the challenges posed by video game localisation.

Presentation in room: Aula 2 | Time slot: Friday 14:00 - 16:00
Translation Strategies and Video Game Translation: 
A Case Study of Beyond Good and Evil

Over the past years research on game translation has caught the attention of different scholars, although the topic of translation strategies applied to video game translation remains largely unexplored. This study focuses on the Dutch localisation of the game Beyond Good and Evil (Ubisoft, 2003) which will be analysed with the help of translation strategies formulated by Vinay and Darbelnet (1995), Grit (2004), and Mangiron and O’Hagan (2006).

It must be noted that not all text types of Beyond Good and Evil will be featured in this paper. Only so-called creative text, also known as diegetic text were included in the research. Diegesis is a term coined by Genette and is used for texts that tell a story, or in other words contain a narrative (Shen in Herman et. al 2005: 107). Text that is part of the fictional game world or text that propels de plot forward, is considered diegetic text. Text that contributes nothing to that fictional world or refers to things outside that world is considered non-diegetic text. Furthermore, due to the unique nature of video game translation, not all strategies proposed by Vinay and Darbelnet and Grit have been selected, which thus leads to thirteen translation strategies that can be applied to the translation of a video game. With the help of examples from Beyond Good and Evil, the use of the following strategies concerning video game translation will be explained: Borrowing; Calque; Literal translation; Adaptation; Description; Core translation; Omission; Re-naming; Contextualisation; Re-creation of play on words; Deliberate use of regional expressions; Transcreation and Compensation.

This case study will help illustrate what translation strategies are most commonly used when translating diegetic texts in video games. Surprisingly in video game translation, one of the most creative branches of the translation tree, the strategy of literal translation was used most often.

Annelies Van Oers, MA is a fulltime, in-house translator/reviewer at the Dutch translation department of U-TRAX M.M.L, the largest video game localisation company in the Netherlands. She earned her master’s degree with research into the predominance of translation strategies in diegetic video game text types, taken from the Dutch version of the fully localised video game Beyond Good and Evil.
Richard Van Tol
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Utrecht School of the Arts - Faculty of Art, Media & Technology

The Sound Of Walls - Designing Games for the Blind

Designing audio games can be challenging due to the possibilities and limitations of adapting a gameplay idea into the medium of sound. In this session, Richard van Tol shares insights and key issues he learned while developing and researching audio games for the past 10 years.

Richard van Tol is a design researcher at the Utrecht School of the Arts (faculty of Art, Media & Technology) in the Netherlands, where he is involved in projects related to game audio, adaptive music systems, applied game design and design for playful impact. He also teaches a course in game audio design.

Richard focuses mostly on fields where audio, play and disabilities meet. These include the field of audio games (games without visuals, only sound), the field of game accessibility (making games (more) accessible for people with disabilities) and the field of game audio (PhD research on game audio functionality).

Richard is co-founder of Creative Heroes, an Amsterdam-based creation studio that realizes a variety of different projects, including AudioGames.net, a community website for audio games.

Presentation in room: Aula 2 | Time slot: Thursday 14:00 - 16:00

Jennifer Vela Valido: See entry on 17.
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