NEW TRENDS IN AUDIOVISUAL TRANSLATION: THE LATEST CHALLENGING MODES

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1. Introduction

Despite its short history, Audiovisual Translation (AVT) is constantly adding to existing types. Its practice dates back to the silent era, when intertitles where introduced between frames in order to narrate the story plot. In fact, there are some researchers —like Gambier (1996: 8)— who assert that cinema has never been silent or mute: "Le cinéma n'a jamais été «muet», grâce à des intertitres ni non plus vraiment «silencieux», grâce aux musiques d'accompagnement d'abord jouées dans les salles de projection".

The aim of this article is to describe the translation modes or types present in our society after a century of AVT practice. AVT modes should be understood as the technical means used to perform the linguistic transfer of an audiovisual text from one language to another (Chaume 2004: 31). We will not merely focus on the major AVT modes —e.g. dubbing and subtitling—, but we will also describe the latest AVT types —such as audio description or surtitling—. However, prior to describing any of those types, an explanation for the expansion of the mode array seems to be necessary.

2. Some reasons for the emerging of new AVT types

If we look at the Spanish AVT panorama just less than a decade ago, we will be made aware of the exponential spreading of some AVT types. For example, Agost (1999: 15-21) only highlights four main types of transfer in AVT, namely dubbing, subtitling, voice over and simultaneous interpreting and displays multimedia translation as a new research line. However, the situation has changed radically. It cannot be denied that dubbing and subtitling are still the major types, but other AVT types are now emerging in certain areas. What is the reason for this growth? There seems to be not just one, but many different factors, which, combined, help to promote AVT.

First of all, audience design has dramatically changed, leading to a resettlement of smaller audience groups or *narrowcasting* (Gambier 2004: 7):

> D'une diffusion universelle ou *broadcasting* (un même programme, en même temps, à la même heure), on passe à une diffusion locale ou *narrowcasting*, cette localisation ne se comprenant pas seulement au plan géographique, mais aussi en fonction des groupes avec des besoins et des intérêts communs… quelle que soit alors la distance entre leurs membres.

Audiences seem to be more closely identified, and not considered en bloc. For instance, this may be the origin of intralingual subtitling for L2 learners, as they compose a new audience group with particular needs. This may lead to a shift of concept in the coming years from AVT to 'transadaptation', where audience design studies would be extremely important, and the limits between oral and written AVT types may be blurred (Gambier 2003: 178).

Due to narrowcasting, *audience design* has now become a focus for AVT; as a result, the handicapped group has emerged as a particularly outstanding audience. The first group to be addressed was the deaf and hard of hearing and, consequently, audiovisual sign language and intralingual subtitling appeared, giving way nowadays to the updated version in the subtitling for the deaf and hard-of-hearing (SDH). Then, blind and visually-impaired people were catered for, and audio description (AD) was created. These AVT types for handicapped people still have to be further developed, but a great deal of research seems to be focused on them and, thus, such modes are likely to become very productive in the near future. We must bear in mind that these are incipient AVT modes: they appeared at the end of the 80s, but only became really productive during the 90s; for example, the AD system in Spain — developed by ONCE (Spanish Organisation for the Blind) under the trademark *Audesc*— appeared in 1994 (Hernández Bartolomé and Mendiluce Cabrera 2004: 268). But the handicapped are not the only group to benefit from AD. For example, L2 learners or immigrants can also be helped by intralingual subtitling.

As a consequence of this focusing on the audience, new AVT types have appeared to meet the demand in *particular media*. That is the case of surtitling for the opera —where no translation was available some years ago— or multimedia translation for the Internet and PC programs —which did not exist 25 years ago.

We must be aware that AVT is part of show business, and thus, *economic interests* are a factor, too. Generally speaking, dubbing and subtitling are linked to economic conditions: countries with economic possibilities for technological development — such as France— can afford dubbing, and poorer countries —such as some Eastern European countries— settle for subtitling or voice over. However, there are other reasons for choosing different AVT types (Chaume 2004: 52-53): i) the language status, giving way to minority languages —such as Irish— submitting to dominant languages. ii) Local habits and traditions make it unlikely that an audience used to a certain practice will accept a change: such would be the case of a shift in Spain from dubbing habits to subtitling. iii) Cultural reasons in multilingual societies might recommend the original soundtrack, as in the Netherlands. iv) Political requirements, such as the French linguistic policies or the Spanish fascist censorship board, might be the deciding factor. And v) historical reasons might be decisive: for example, underpopulated countries such as Finland are used to subtitling. This does not mean that one type is better than the other, but it partly accounts for the distribution of AVT modes throughout countries. Furthermore, new technologies are changing the AVT habits: the United States, for example, have traditionally been reluctant to accept foreign audiovisual products; however, new audiovisual markets are being explored by means of subtitles, because the audience is now used to emails and chat formats, which are similar to this AVT type (Díaz Cintas 2003: 52-53).

Our society also needs up-to-the-minute information, and that is why conventional dubbing and subtitling are not suitable AVT forms for quick access products or translation on the spot, because they are time-consuming and cannot keep up with the latest news. This *quick access to information* is necessary in broadcasting the latest news or in film festivals, and is accomplished by means of interpretation or sight translation, for instance.

As may seem obvious, this is an open list and new factors may be added as developments arise. Furthermore, they frequently combine or become the cause or effect of the creation of a new AVT type. For example, narrowcasting and audience design are the cause of the appearance of audio description, but economic interests are determining factors as well, since lack of money in developing countries implies lack of research and technological means. Generally speaking, the creation of new AVT types are closely linked to three key factors, namely, new AVT formats, technical advances and audience design (Chaume 2004: 39-40).

3. The debatable question about the number of AVT modes

Despite the great amount of research that is being carried out in AVT, there does not seem to be common agreement on the number of AVT modes. In fact, the figures vary considerably depending on the author consulted: less than a decade ago, scholars could only name 5 AVT modes (Chaves 2000, Agost 1999, Luyken 1991) or 10 at the most (Díaz Cintas 2001, De Linde and Kay 1999, Gambier 1996), whereas nowadays some could list up to 13 modes (Gambier 2003). Some of the latest classifications are listed in **Table 1**, which follows the section of works cited, where they are arranged for easy comparison in numbers and similarities. Once again, we must bear in mind that they are not a closed group but an evergrowing whole and so new types are added or split over time (Chaume 2004: 39).

This controversial question may derive from the essence of the AVT modes or the way authors conceive the groupings. Authors like Gambier (2003: 172-177) establish two groups, taking the type as a taxonominal criterion. This gives way to dominant modes —the well-established ones— and challenging modes —new types to be further developed. On the other hand, some authors (Chaves 2000: 43, De Linde and Kay 1999: 1-2, Luyken 1991: 39) postulate a bipartite division and conceive all AVT modes as subtypes of the two mainstream types, revoicing and subtitling. Consequently, these two preconceptions influence the latter identification of AVT modes and give way to differences in number. Both research lines finally come together in the same AVT types, the difference remaining in the priority they give to certain subtypes. For instance, while Chaume (2004) considers voice over and half dubbing two different types, Gambier (2003, 2004) groups them together.

We would like to clarify a debatable issue regarding AVT taxonomies. Chaume (2004: 31) believes it is a common error to mix the concepts of AVT modes with the broadcasting media. For instance, Díaz Cintas (2001), De Linde and Kay (1999) and Gambier (1996) consider multilingual broadcasting to be an independent AVT mode, whereas Chaume envisages it as a common dubbing or subtitling procedure but broadcast by Teletext or DVD. Likewise, surtitling seems to be nothing but a subtype of subtitling for opera. However, we do not totally agree with this perspective, and would favour Gambier's point of view (2003, 2004). He considers that AVT modes do not only diverge according to the broadcasting media, but also according to the audience design they are aimed at; consequently, translation techniques adopted in the linguistic transfer cannot be the same, and thus, new AVT modes are created.

4. Classification for the current AVT modes

The distribution of modes and countries does not follow a one-to-one norm; that is, a given country does not necessarily develop only one mode. Some countries may develop some modes and not others, depending on media and audience preferences and needs. Furthermore, the challenging AVT modes are not found in all countries; they are restricted to developed and researching countries. And last but not least, some modes do not appear in isolation but in combination with others, such as the coexistence of AD with dubbing.

Synchrony plays a key role in all AVT modes, but its priorities change from one type to another. For instance, synchrony for dubbing is quite complex, whereas synchrony for free commentary is far less strict. This does not mean that there is no synchrony in the less strict version, but the difference lies in whether AVT modes deal with parameters of greater or lesser synchrony. Think, for instance, of dubbing, where isochrony, phonetic and kinetic synchrony apply. In any case, it must be borne in mind that synchrony constraints are present at one stage or another.

Our taxonomy is mainly based on Gambier (2004: 1-11) and Chaume (2004: 31-40), though other scholars have also been taken into account for more detailed information.

4.1 Dubbing

Dubbing does not only involve the translation and the later synchronisation, but the dubbing actors and actresses' performances as well. However, the translator is only involved in the translation process and rarely in the other steps.

Literature on dubbing is not scarce. Some outstanding monographs mainly deal with the technical process of dubbing (Ávila 1997, Whitman-Linsen 1992, Luyken 1991) and others with translation aspects (Paolinelli and di Fortunato 2005, Chaume 2004, Chaves 2000, Agost 1999); moreover, a great number of papers can be found in AVT and general-translation proceedings. Furthermore, new tendencies are also being researched, such as the treatment of minority languages (O'Connell 2003a), the lengthening and shortening the dubbed track to perfectly fit with isochrony (O'Connell 2003b: 224, Mayoral 2001: 33), the 'prefabricated orality' present in dubbing (Chaume 2004: 167-186, and 2001), the cohesive links between the visual and the acoustic channel (Chaume 2004, Bravo 2003, Bartrina 2001, Zabalbeascoa 1997), etc.

Albeit usually interlingual, there are some instances of intralingual dubbing; however, it is more widely known as 'post-synchronisation', and is usually bound to sound quality adjustments (Agost 1999: 58). Intralingual dubbing is not very

common, but it takes place in films such as *Trainspotting* —dubbed for the US— (Gambier 2003: 173). Like remakes, it focuses more on cultural matters rather than on linguistic ones (except for the phonetics). Intralingual dubbing is closely related to another AVT type, animation; but the difference resides in animation not sticking to a previous script. Sometimes dubbing is also known as 'lip-synchrony' —referring to one of its main constraints— but this is an early and minor denomination.

Technical advances are also applied in dubbing, particularly those which alter the dubber's diction —either stretching or shortening the utterance— to fulfil a better time synchrony or to improve the voice quality (Mayoral 2001: 33). However, dubbing does not only have to cope with a very complex synchrony, it also has to be careful with 'dubbese' (Díaz Cintas 2001: 41), an artificial language only existent in dubbing and somewhat removed from the natural language; this language is already being studied and providing new results, by authors such as Gordo Peleato (2002) for military jargon.

4.2 Subtitling

Subtitling is the most widely studied AVT mode. It comprises different subtypes, but it can be generally defined as the linguistic practice that shows a written text on screen purporting to convey the dialogues, the iconic elements or other material on the soundtrack such as songs (Díaz Cintas 2003: 32):

> La subtitulación se puede definir como una práctica lingüística que consiste en ofrecer, generalmente en la parte inferior de la pantalla, un texto escrito que pretende dar cuenta de los diálogos de los actores, así como de aquellos elementos discursivos que forman parte de la fotografía (cartas, pintadas, leyendas, pancartas, etc.) o de la pista sonora (canciones, voces en off, etc.).

The specialised characteristics —regarding the number of characters or the time of display— vary depending on the media used and the target public.

The most common type is interlinguistic subtitling, usually displayed in open captions. As its name states, it involves the transfer from one language into another or other languages. Thus, it includes the bilingual subtitling —common in Finland or Belgium, for instance— where each block is made up of two lines, each in a different language. Thus, space constraints are even stricter in bilingual subtitling.

Intralingual subtitling (often in closed captions) consists in the transfer of the dialogues into text in the same language, but with the necessary synchronisation constraints. It is similar to the SDH, but not exactly the same: intralingual subtitling is aimed at L2 learners and people with slight listening disabilities, and does not involve extralinguistic features.

Subtitling has been thoroughly studied by scholars such as Díaz Cintas (2003, 2001), Gottlieb (2001), Ivarsson and Carroll (1998). However, it is still providing new material for research, such as the insertion of emoticons and footnotes (Neves 2005: 220-231).

4.3 Voice over

Voice over consists in the simultaneous broadcasting of the original soundtrack and the translation. The original sound is lowered and the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time. This AVT mode provides a very realistic effect, and so it is usually resorted to in documentaries and interviews.

For some authors (e.g. Gambier 2004, 2003) this mode also includes half-dubbing and narration. However, as will be seen below, they present some noteworthy differences.

4.4 Interpreting

Interpreting is the oral translation of an audiovisual product by only one speaker. It can be simultaneous or live —the most common type—, consecutive, or pre-recorded. In this type of translation voice and fluency are particularly important, as usually only one voice will be heard for the whole product. Consequently, monotony should be avoided and prevented by some kind of mimesis (Lecuona 1994: 281).

It is usually adopted in live interviews and news broadcasts, and the original soundtrack can be heard as a low background. This mode is quite difficult to perform because there is no previous script in live interpreting. It is not frequent in dubbing countries, since their audiences are used to the "dubbing illusion" and, thus, interpreting would be likely to distract their attention from the film. Sign-language interpreting is included in this group (Gambier 2003: 173). A deeper study of simultaneous interpreting and its differences as regards dubbing and subtitling can be found in Russo (2005).

4.5 Surtitling

Surtitling has become frequent in some theatres and particularly in opera houses. Though similar to subtitling, it only consists of one non-stop line displayed with no interruption. This translation can be displayed either above the stage or on the backs of the seats (for the benefit of the people sitting behind them). As opera and theatre performances may vary, the display is inserted in real time, even though it is prepared in advance.

As Mateo (2001: 43-44) states, this AVT type involves two types of audience: the elite one, particularly opera-goers, and the mundane one, especially for musicals. This bipartite audience show different attitudes towards surtitling: whereas the former are a learned elite and do not worry about understanding the words sung on the stage, the latter comprise the general public, for whom understanding the play is crucial.

Further studies are still necessary into the complexities of these sung translations but some papers have already been published on this AVT mode, such as Mateo (2002 and 2001), Dewolf (2001) and Hay (1998).

4.6 Free commentary

Free commentary is the adaptation of a programme to a completely new audience, where the adaptation is in function of cultural factors or new goals. Therefore, these changes result in a completely different target product with no attempt to faithfully reproduce the original speech content. As it is not based on the principles of literal or faithful translation, synchronisation is established almost exclusively with the images and not with the soundtrack (Luyken 1991: 82). Free commentary is more explicit than the corresponding original and it usually provides more details, but some can also be elided. It tends to be used in children's programmes, documentaries, humorous videos, film parodies and corporate videos, particularly when literacy is not the prime goal of the product. For this AVT mode, the translator needs to compile more information, and in doing so, act as a kind of journalist (Chaves 2000: 48-49). Although similar to narration, free commentary is more informal and less attached to the original script.

4.7 Partial dubbing

Partial dubbing is also known as 'half dubbing' or 'concise synchronisation'. "It would consist in adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue" (Hendrickx 1984: 217). In this case, the film is not interpreted live but pre-recorded. Though cheap, this mode is not widespread, due to its lack of verisimilitude and fidelity as compared to dubbing. Despite its similarities to voice over, the difference is that partial dubbing uses the original silent periods to provide narration.

4.8 Narration

In narration, the text is prepared, translated and condensed in advance. Afterwards it is read by dubbing actors or actresses, who literally read but do not perform. In

some countries the narration is carried out by only one dubber, but in others several actors perform (actors for male characters, actresses for female characters, and even children for young actors). The original dialogues are either silent or toned down. The difference regarding voice over is that the text is more condensed and does not need to be completely faithful to the original style (Díaz Cintas 2001: 40). Despite its being cheaper, it can only be found in Eastern Europe because it does not seem a realistic alternative in countries with a long tradition in dubbing, among other reasons because of its lack of verisimilitude as compared to dubbing.

4.9 Simultaneous translation

Simultaneous translation, also known as sight translation, is done on the spot from a script or subtitles already prepared in a second language. As a result, it takes this second foreign language as a pivot language, which differentiates it from interpretation.

It is usually confined to film festivals and film archives, when there are time constraints on preparing a more complex translation or when the original language is somehow exotic and the pivot language is more widespread. The public may listen to both voices —the source and the target versions. The quality of the synchrony is not good.

4.10 Live subtitling

Live subtitling is also called 'real-time subtitling'. It is must not be mistaken for pre-recorded subtitles which are inserted on the spot. It is particularly aimed at the hard-of-hearing community watching live programmes, such as news broadcasts and quiz programmes. As speed requirements are crucial, special chord keyboards have been created to surpass qwerty-layout timings (Ivarsson and Carroll 1998: 134).

4.11 Subtitling for the Deaf and Hard of Hearing

Subtitling for the Deaf and Hard of Hearing (SDH) is meant for people who can't *hear* the audio of a movie or TV show by helping them to *see* the audio (Robson 2004: 3). Despite its similarities to intralingual subtitling, SDH complements the verbal dimension with additional information, such as doors slamming or birds chirping. As audio description, SDH has a key role for a certain part of the disabled audience, but the nature of the audience actually using it can be very heterogeneous (birth deafness vs. illness deafness, deaf vs. hard of hearing, etc.). A great deal of research is being carried out on this at present (Neves 2005, Robson 2004, De Linde and Kay 1999, Ivarsson and Carroll 1998). For instance, an

interesting aspect being studied is the help that smileys and emoticons could provide for the sake of brevity in subtitles. Their economical nature allows their display without accompanying language, but equally provides meaningful paralinguistic and emotional features that are easily interpretable by the audience. Thus, "the introduction of icons in subtitling may be seen as a way forward towards easing the processing of verbal messages" (Neves 2005: 251).

SDH is usually optional —that is why it is also known as close captions— and is currently frequent in DVDs, Teletext services and DVB (Digital Video Broadcasting, which requires a decoder and is yet to be developed). Furthermore, it is frequently added to other AVT types —such as dubbing— as a way to promote integration of its target audience in society: thus, deaf audiences can enjoy films with their families.

4.12 Audio description

Audio description (AD) is translation aimed at the blind and visually-impaired or partially-sighted which consists in a narration concerning the visual elements — such as body language, costumes, etc.— which are relevant to the film plot (Hernandez Bartolomé and Mendiluce Cabrera 2004: 266). This narration is added to the soundtrack, either the original one —and, thus, intralinguistic— or the dubbed version —and so interlinguistic. This second case is often called 'double dubbing', because the original soundtrack is translated into the target language, and then images into words, involving a semiotic transfer (Gambier 2003: 176). The AD track does not interfere with the dialogue track, as the narration is inserted in silent moments. It can be recorded —as in movies— or live —as in theatres—, though previously prepared. However, as in the case of deaf and hard-of-hearing audiences, people with visual disabilities greatly differ in expectations and needs.

Although it is still being developed, we may find some subtypes of AD or subtitles for the blind. Contradictory as it may seem (how can blind people read subtitles?), some text-to-speech technology offers automatic spoken versions of subtitles: the Teletext information is transmitted to a speech synthesizer and then to an earphone (Ivarsson and Carroll 1998: 138). The differences between AD and text-to-speech technology are outstanding; yet, it may give some help to a visually impaired audience.

This mode is being increasingly researched and implemented, and is starting to find a prominent space at international AVT congresses, such as in *In So Many Words* held in London (2004) or in *Media for All* in Barcelona (2005).

4.13 Script translation

Also termed 'scenario translation', the sole objective of script translation is to get financial support for co-productions (Gambier 2004: 2). Their nature is procedural because they are not aimed at a 'real' audience: only the financial-aid provider will read the translation for the sake of information about the audiovisual project, but not to enjoy the product. Consequently, their procedural nature results in script translations being seldom published. However, their importance lies in the fact that they are the point of departure for the whole production and so are a means of financing the production, and not an object of consumption for the general public.

4.14 Animation

Animation includes both translation and scriptwriting features. The translator envisions silent images —usually PC-generated cartoons— and creates the dialogues from scratch. Consequently, it is similar to AD in the sense that it is also an instance of intersemiotic translation. Its specific synchrony constraints are similar to those of dubbing. Despite its similarities to free commentary, a notable difference lies in the fact that the animation does not have a previous script. Chaume (2004: 39) and Mas and Orero (2005) offer further discussion of these features with the term 'script rewriting'.

4.15 Multimedia translation

Multimedia translation combines AVT (particularly dubbing and subtitling), programming skills and sci-tech translation know-how (Chaume 2004: 40). It can be found in interactive games for PCs and consoles. The translator will keep both dubbing and subtitling synchrony, and will have to pay special attention to visual and acoustic virtual reality created in the game. Localisation industry is to be placed within this AVT mode; in fact, localisation and multimedia translation are sometimes regarded as synonyms; however, we prefer to use localisation only for software and PC-program aspects and multimedia translation as a superordinate (involving any translation which requires various media, not only computers). Further studies in this field are by Esselink (2000) and Gambier and Gottlieb (2001).

4.16 Double versions

Double versions belong to what is called 'multilingual productions', that is to say, products which involve two or more languages. In double versions, each actor plays his/her role in his/her own language; thus, the movie is later dubbed and post-

synchronised so it has just one language (Gambier 2004: 4). Consequently, this AVT type is characterised by the foreign nature of one or various characters, and as such, the translation does not necessarily involve the whole product. That is why for some scholars (e.g. Gambier 2003 and 2004) multilingual productions are a type on their own. However, for others (e.g. Chaume 2004: 31) the issue of whether this AVT type is an independent entity is debatable, and they are more prone to classify them as a special source text within other AVT types.

4.17 Remakes

Remakes also belong to the category of multilingual productions. Remakes consist of the recontextualisation of a film in accordance with the target culture. As they focus on values and ideology, cultural matters are at stake, pushing linguistic features into the background (Gambier 2004: 4). This implies resorting to semiotic and domestic translation modes —such as in multimedia translation—, and the main feature of remakes is based on the shifts of cultural elements that are required. As in the case of double versions, the nature of this AVT type arouses some controversy among scholars.

Nowadays, remakes are mostly European films remade for American audiences, but 50 years ago it used to be the other way round. This AVT mode is obviously derived from the old multiple versions, where some performers and technical staff worked in the same movie in different languages (Heinink 1995: 243).

5. Final remark

Although linguistic transfer in AVT can take on a wide variety of modes, all of them share two important features: they blur the limits between written and oral, and they make audience design necessary. In Gambier's words "D'une part, ils brouillent frontières entre l'écrit et l'oral, la traduction et l'interprétation; d'autre part, ils mettent en évidence l'importance à accorder aux publics vises (enfants, sourds, etc.)" (2004: 4). Consequently, new modes are likely to arise in the next few years if audience needs and technology merge to fill possible AVT gaps.

As regards Spain, the distribution of the AVT modes seems to keep a constant: dubbing is the most widespread translation type, and subtitling the second one; voice over is limited to documentaries and interviews; and simultaneous interpretation is used in some film festivals. Recent studies (Chaume 2004: 32) affirm that the rest of the AVT types are merely incidental. Nevertheless, we would like to express our confidence in the continuous implementation of the other types. For instance, the present growing enterprise of AD and SDH in DVDs and other

formats is remarkable. Although we realise their workload cannot be compared, we think their use is notably increasing.

The fact that some AVT modes will never be able to go beyond certain limits is also worth mentioning. For example, surtitling is clearly limited by its media; so it is almost exclusive to opera houses and theatres. Other modes are limited by their artistic interferences, as is the case of narration or free commentary, which would hardly suit commercial cinema requirements of faithful renderings.

Thus, we have tried to list the current tendencies in AVT translation around the world, and not limit them to national boundaries. Our intention has been not so much to appraise them as to give a relatively objective account of the state of the art taking into account their different degrees of development and fields of use. We are aware that it is not a question of better or worse, but their suitability depends on each sociocultural and economical context. And as these factors change, AVT modes will continue to change, just like any other human reality.

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Chaume 2004	Gambier 2004	Díaz Cintas 2001 Linde and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual subtitling	Subtitling	Subtitling
	Interlingual subtitling		
	Live or real-time subtitling	Live subtitling	
	Surtitling	Surtitling	
Voice over	Voice over or half dubbing	Voice over	Voice over
Half dubbing			
Simultaneous interpreting	Interpreting	Consecutive interpreting	Simultaneous interpreting
		Simultaneous interpreting	
Narration		Narration	Narration (not in Agost)
Free commentary	(Free) commentary	Commentary	Free commentary
Sight translation	Simultaneous or sight translation		
Animation			
Multimedia translation			Multimedia translation (only in Agost)
	Scenario or script translation		
	Audio description		
	Multilingual productions	Multilingual broadcasting	

TABLE 1: AVT modes according to different recent classifications.