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Chiara Bartolini, Marina Manfredi
Università di Bologna

Combining Intersemiotic and Interlingual Translation in Training Programmes: A Functional Approach to Museum Audio Description

Abstract

This paper seeks to put forward a didactic proposal focused on museum audio description (AD) to be implemented with post-graduate students attending a translation studies course within a Languages and Communication programme. The aim is to raise students' awareness of translation and accessibility practices in the cultural and creative industries and train specialised translators and describers. The proposal includes two different but complementary levels. On a more theoretical side, museum AD is introduced, both as a form of intersemiotic translation and as an interpretative tool in the museum's wider communication framework. From a practical point of view, we draw on Mazur (2020), who exploited the functional model proposed by Nord (2018 [1997]) with her translation-oriented text analysis in the context of screen AD training. We suggest that it may also be adapted to serve as a guiding methodology for prospective museum translators and describers. In doing so, intersemiotic translation is combined with interlingual translation to train students to (1) audio describe specific artworks/artefacts in their first language (L1) and (2) translate the produced ADs into their second language (L2).

1. *Introduction*

The role of translation and accessibility practices in the cultural and creative industries has been gaining momentum, as museums have been recognised as "translation zones" (Neather 2020), thus also setting new requirements for translation training. Nowadays, accessibility has come to be viewed from a holistic perspective centred on social inclusion, which considers it a "universal concept" (Rizzo 2019, 94), functioning in tandem with translation to foster

the dissemination of knowledge. Within the broader accessibility framework, museum audio description (AD) is an emerging AD subgenre that is different from more general audio guides and similar products derived from screen AD. Although the didactic potentials of AD have already been discussed in the realms of both language acquisition (Ibáñez Moreno and Vermeulen 2013; Navarrete 2018) and translation training (Perego 2021), fundamental components such as teaching materials and methods have been essentially overlooked (Chmiel, Mazur, and Vercauteren 2019). Furthermore, the interlingual translation of ADs and its integration into education programmes has been advocated but only partially explored (Perego 2021).

This contribution seeks to put forward a didactic methodological proposal – which at the present stage still has to be validated – that focuses on translation in the cultural and creative industries. Such a proposal will be implemented with post-graduate students attending a translation studies course within a Languages and Communication programme. The course is addressed to Italian-speaking students learning English at a B2+/C1 level of proficiency. The aim is to raise students' awareness of accessibility practices in the museum setting and train specialised translators and describers in the field of museum AD. The proposal includes two different but complementary levels. On a more theoretical side, museum AD is introduced, both as a form of intersemiotic translation and as an interpretative tool in a wider spectrum of museum communicative practices, in order to make students aware of accessibility issues and challenges in the cultural heritage sector. From a practical point of view, we draw on Mazur (2020), who exploited the functional model proposed by Nord (2005 [1991]; 2018 [1997]) with her translation-oriented text analysis in the context of screen AD training. We suggest that a functional model may also serve as a guiding methodology for prospective museum translators and describers, especially if used in conjunction with museum-specific AD guidelines (Royal National Institute of Blind People and VocalEyes 2003; Snyder 2010; Giansante 2015; Remael, Reviers, and Vercauteren 2015; VocalEyes 2019; DescriVedendo 2021). In fact, Mazur's (2020, 243) model "offers potential for further research, for instance by being modified and adapted for the purposes of other AD types, such as theatre or museum AD," thus "it could also be validated by being applied in actual AD training." Given that we are dealing with static arts, and thus with objects to be described, adaptations to the model are deemed necessary for a valid application to the creation of museum ADs within translation workshops.

Furthermore, due to the increasing demand of inverse translation in the Italian context, especially into English as an international language, we concur with Perego (2021) that directionality may be fruitfully pursued when dealing with museum texts. Intersemiotic translation is thus combined with interlingual translation to train students to (1) audio describe specific artworks/artefacts (possibly in partnership with local institutions) in their first language (L1) and (2) translate the produced ADs into the L2. Although our proposal is aimed at students working with the Italian-English language pair (according to the needs of the Italian museum sector), we contend that it can be applied to other lingua-cultural contexts.

After an overview of the theoretical and methodological background, the paper offers an illustration of the proposed didactic framework for museum AD training, both on a theoretical level and a practical level. In the latter, the intersemiotic translation practice of creating museum AD is combined with interlingual translation practice in order to train students in the translation of Italian museum ADs into English. The concluding section discusses the limitations of this study and suggests future research perspectives.

2. *Theoretical and methodological background*

Museum AD may be defined as "a verbal description that seeks to make the visual elements of the diverse contents of museums and galleries accessible to blind and partially sighted people" (Hutchinson and Eardley 2019, 42). More precisely, in this paper, the term "museum AD" is used to refer to ADs of 'static art' – "which includes paintings, illustrations, sculptures, objects, installations, but also landmarks, gardens and plants, as well as architectural and heritage sites" (Perego 2021, 230) – and archaeological artefacts.

Research on museum AD lies at the crossroad of different disciplines, namely Translation Studies (TS) – also including Audiovisual Translation (AVT) – Media Accessibility (MA) and Museum Studies (MS). As such, museum AD may be defined in different ways according to the perspective adopted: as an intersemiotic translation, relying on Jakobson's (2012 [1959], 127) tripartite distinction between interlingual, intralingual and intersemiotic translation; as an access tool primarily aimed at blind and partially sighted individuals; finally, as a form of museum interpretation and curation, by positioning it within the

museum's wider "communication framework" (Ravelli 2006, 2). These three perspectives will be the foundations for the theoretical level of the present proposal (Section 3.1).

The didactic framework put forward in this article draws on museum-specific AD guidelines, which offer a starting point for AD training. These include two sets of guidelines from the US (Snyder 2010; Giansante 2015), two from the UK (Royal National Institute of Blind People and VocalEyes 2003; VocalEyes 2019), one produced as an output of a European project (Remael, Reviers, and Vercauteren 2015) containing a section titled "3.4.2 Descriptive guides: Access to museums, cultural venues and heritage sites" (Neves 2015), and one from Italy (DescriVedendo 2021). While differing in terms of length and scope, all the current museum-specific AD guidelines contain general indications and strategies, rather than official standards.

The proposal also draws on the literature on museum translation (Neather 2012a; 2012b; Liao 2018), functional approaches in TS (Reiss 1989; Reiss and Vermeer 1984; Nord 2018 [1997]), functionally oriented AD (Mazur 2020; Vercauteren 2016), museum AD (Hutchinson and Eardley 2019) and AD training (e.g. Chmiel, Mazur, and Vercauteren 2019; Perego 2021) in order to expand the limited research on translation training programmes focused on museum AD. Although AD training has already been investigated (e.g., Perego 2017; 2021), Chmiel, Mazur, and Vercauteren (2019, 327) "call for a specific professional profile for audio describers and for a course addressing all the skills and competences these professionals require", also highlighting the lack of research on specific AD educational materials and teaching methods. This applies even more to museum AD training, which has only been partially explored as a growing professional practice (Luque Colmenero and Soler Gallego 2019). Furthermore, the need to integrate interlingual translation into AD training and investigate its potential has been mainly overlooked (Perego 2021), although previous studies (Jankowska, Milc, and Fryer 2017) have called for more research into this practice, which may provide "a more accurate, probably faster, and thus more economical version" (López Vera 2006, 156) of an AD in the target language. Museum AD is still only an emerging practice in some European countries, including Italy. Nevertheless, international tourism would call for translation, at least into English, of museum texts, including ADs. Therefore, there is a need to train students in AD and its translation to fill this gap if museums seek to be inclusive spaces.

The present model builds on the foundations provided by functionalism in translation training, as put forward by Nord (2018 [1997]), which has already been applied to screen AD training by Mazur (2020). In this article, we propose to adapt the functional model in order to apply it to museum AD training, as shown in Fig. 1. The aim is to suggest a more specific model while adopting an approach which translation students may be already familiar with, i.e. the functionalist approach.
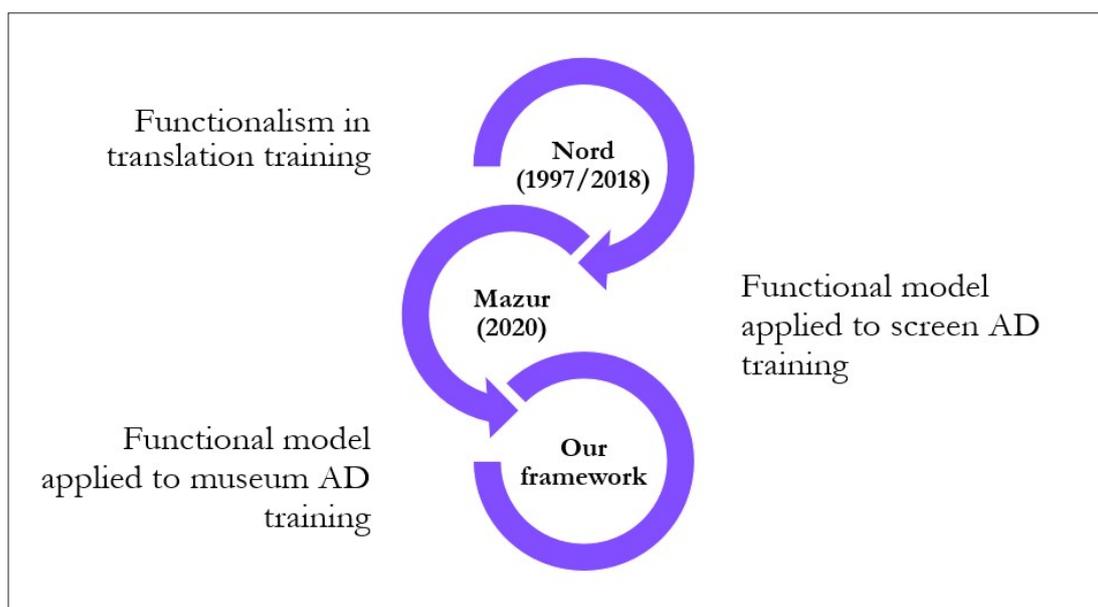

Fig. 1. Theoretical and methodological framework

3. A *didactic framework for museum AD training: A proposal*

The framework, designed primarily for didactic purposes, includes two different but complementary levels, i.e. theory and practice, in the belief that translation programmes benefit from such an integration. In fact, scholars such as Hatim (2014 [2001], 7) argue that combining theory and practice allows translation trainers to raise awareness among students and encourage them to make informed translation choices, which they may discuss with their peers.

3.1 *Theoretical level*

On a theoretical level, functionalism lays the foundation for our didactic framework, which starts with illustrating Nord's (2005 [1991]; 2018 [1997]) functional model and Reiss' (1989) text typology – i.e. the distinction into referential, expressive and appellative functions, derived from Bühler (2011 [1934]) – and applying them to different types of museum texts during interlingual translation workshops. As such, students become familiar with Nord's original model in order to later apply its adapted version to AD practice.

Students are then introduced to museum AD from a theoretical perspective, by positioning it within the field of TS, and more precisely at the intersection between AVT and MA. On a theoretical level, museum AD – as a sub-category of general (commonly screen) AD – takes translation students into the realm of intersemiotic translation, whereby multimodality plays a fundamental role (Taylor 2020, 84), potentially including a variety of senses (also touch, smell or taste). It is the visual dimension of artworks or artefacts that receivers cannot (or cannot totally) access and that needs "translating" intersemiotically; in Snyder's (2008, 192) words, "the visual is made verbal, aural, and oral." This implies providing a tool that is mainly addressed to a segment of the population, i.e. the blind and the partially sighted, but which may be also enjoyed "by the rest of us, who can see but may not observe" (Snyder 2008, 192). At the same time, "a new model for accessibility education and training" is embraced, i.e. one "where access is understood as a requirement for all human beings" and "where accessibility cannot be reduced to the mere provision of access services for some groups following ways that may reiterate their discrimination" (Greco 2019, 40-41).

Museum AD training also requires a wider introduction to museum translation (Neather 2012a, 2012b; Liao 2018; Manfredi 2021a, 2021b; Deane-Cox and Spiessens 2022). Furthermore, students need to be introduced to the concept of 'museum interpretation' from the field of MS. The most famous definition is offered by Tilden (1957, 8), who defined 'museum interpretation' as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information". Since a single artwork or artefact may imply many 'interpretative' texts – also potentially multilingual, as well as intertextually related (Neather 2012a) – such as the object label, the

online description, the label for children, and the audio guide, museum AD may arguably be conceived as a further interpretative tool in a wider spectrum of museum communicative practices (Bartolini 2022). In order for students to understand the various text types involved, examples may be provided where texts with different functions and target audiences describe and create a context for a single artwork.[1] Students will be gradually led to concrete translation practice through the analysis of authentic ADs and their interlingual translations (in both directions, Italian-English and English-Italian), with the goal to cope with the most typical issues of this specific activity, such as dealing with the translation of cultural references or figurative language.

3.2 *Practical level*

On a practical level, the model combines intersemiotic and interlingual translation practice. Following Perego (2021, 236), the first step is focused on intersemiotic translation practice, i.e. on the creation of museum ADs in Italian, while the second is primarily oriented towards interlingual translation practice, whereby the Italian ADs are translated into English. Students are asked to produce their own ADs first in Italian and then to translate them into English. Both steps involve a functional analysis in order to "determine the functional priorities that would then guide the audio describer's choices as to which text functions and elements should be conveyed" (Mazur 2020, 231), either intersemiotically or interlingually. Each step – illustrated in greater depth in the following sub-sections – includes three stages, i.e. discussing the translation brief, analysing the source text (ST) and pinpointing the functional priorities of the translation task in order to identify the most effective AD strategies. Nonetheless, in line with Mazur (2020, 242), "the model needs not be applied in its entirety – any of its constituents is likely to work on its own." Let us now move on to illustrate the framework of our model, although, due to obvious space constraints, only a selection of categories for each step will be commented upon.

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1 Relevant examples in the combination Italian-English that might be exploited for didactic purposes will be found on the website of the Pinacoteca di Brera in Milan (https://pinacotecabrera.org/en/), providing various text types accessible online for a selection of artworks, most of them also translated into English.

3.2.1 *Intersemiotic translation practice*

In order to provide a specific framework to be applied to the creation of ADs for instances of static art and archaeological artefacts, Mazur's (2020) model for screen AD has been adapted in light of the existing museum-specific AD guidelines mentioned above. Despite its functionalist roots, the model "also takes into account the unique and multimodal nature of AD" (Mazur 2020, 228). For didactic purposes, AD is presented as a type of translation – of visual (non-verbal) information into oral information – to which the functional approach can be applied in order to help students prioritise the selection of information to be conveyed in their target text (TT), depending on the ST function. Most importantly, drawing on Mazur (2020, 243), "as here the focus is on making the AD fulfil its intended function(s), such as to convey information, tell a story or make the audience laugh, it means that we do not need to describe 'everything'.

Within the intersemiotic translation practice, the artwork/artefact is considered as a non-verbal ST – in line with the guidelines provided by Neves in Remael, Reviers, and Vercauteren (2015) – whereas the AD is the TT, i.e. the result of the intersemiotic translation process, as shown in Fig. 2. While, in screen ADs, the TT will have to coexist and be enjoyed with its related audiovisual (AV) product, in museum ADs "there is no 'original text' to go by" (Neves 2015, 69). However, as Neves points out, "there is [...] an original non-verbal text that will live as a co-text [with the AD] and that will determine [its] nature and structure", thus requiring "contextualization and interpretation and, above all, selection" (Ibid.).

Fig. 2. Intersemiotic translation practice

Students first have to consider the translation brief, following Nord's (2018 [1997]) terminology, or "contextual analysis" in Mazur's (2020) words.[2] Table 1 shows Nord's and Mazur's models, along with our adaptations[3] for the purpose of museum AD training.

GENERAL TRANSLATION BRIEF (NORD 2005 [1991]; 2018 [1997])	CONTEXTUAL ANALYSIS FOR SCREEN AD (MAZUR 2020)	TRANSLATION BRIEF FOR MUSEUM AD
ST and TT intended text function(s)	ST intended text function(s), determined on the basis of text type and genre	ST intended text function(s), *i.e. reason for being exhibited*
ST addressees	ST addressees	ST addressees *(of the museum exhibit)*
TT addressees		TT addressees *(of the museum AD)*
ST and TT addresser		TT addresser, *i.e. a museum or another institution*
ST time and place of text production and reception	ST time and place of text production and reception	ST time and place of text production and reception
TT time and place of text production and reception		TT time and place of text production and reception
Medium via which the ST is transferred	Medium via which the ST is transferred	Medium via which the ST is transferred
Medium via which the TT is transferred	Medium via which the TT is transferred	Medium via which the TT will be transferred
Motive (reason for text production/translation and reception)	Purpose, i.e. why the text was produced and why it is being audio described	Purpose, *i.e. why it is being audio described*
	Information about the ST accessible without watching the AV product (e.g. synopsis, protagonists, creators, criticism or critical acclaim)	*Further curatorial information available from related texts*

Table 1. Translation brief for intersemiotic translation practice

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2 Nord's terminology, i.e. "translation brief", has been used in this model to avoid confusion for the students, who are already familiar with it, also in line with Luque Colmenero and Soler Gallego (2019).

3 Adaptations in the tables are highlighted in italics.

The ST intended function may be one of the most important – and at the same time challenging – elements to identify. Since in the case of intersemiotic translation the ST is an artwork, an installation or an archaeological artefact, we propose to consider its function in terms of the reasons why the item is exhibited, in line with Neves (2015). This may include information on "what makes it special or unique" (Ibid.: 71) or on the ways it is displayed and thus affect its fruition, depending on the type of object/experience of the object. Example 1 regards an installation from an Italian contemporary art museum.

IT AD	BT[4]
Il doppio titolo dipende *da come l'opera è stata allestita in due diverse occasioni*, appoggiata alla parete *come quadro* o appesa al soffitto *come una tenda*. Noi descriveremo la versione dell'opera allestita come quadro.	The double title comes from *how the work of art has been exhibited on two different occasions* – leant against the wall *like a picture* or hung from the ceiling *like a curtain*. We'll describe the version of the work of art exhibited as a picture.

Example 1. Michelangelo Pistoletto, *Quadro di fili elettrici – Tenda di lampadine* [Picture of electric wires – Curtain of bulbs], 1967 (Source: MAXXI, Rome, Italy)[5]

As far as the TT functions are concerned, the guidelines on museum ADs generally suggest that ADs can "provide historical or cultural information about the venue; recreate a sense of the venue's past; help visitors find their way around the venue; point out specific features that may otherwise go unnoticed; describe artefacts in detail" (Royal National Institute of Blind People and VocalEyes 2003, 41).

While the ST addressees of a museum exhibit may be different according to whether it is displayed for the general public or for specific groups (such as children or young adults), the TT addressees may include people with different degrees of sight loss, as well as sighted visitors. In fact, the guidelines remind describers that AD "can be useful for many audiences, including visitors without sight loss" (VocalEyes 2019, 1), thus having the potential "to satisfy a mixed audience" by "serv[ing] sighted and blind audiences together" (Giansante 2015, 3).

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4 For Italian ADs, a back translation (BT) is provided.

5 The artwork is visible on the museum website, where its AD is also available: https://www.maxxi.art/audiodescrizioni/.

TT medium, time and place of reception are also important factors: a museum AD may be used before, during or after a museum visit, or even as a stand-alone experience; it may be a live or a pre-recorded AD to be used either on-site or online. These aspects may affect the final TT, especially in terms of length.

Finally, further curatorial information may be acquired from related texts regarding the same item – e.g. the object label, other panels, the general audio guide, the museum catalogue or its website – as well as from museum professionals (in the case of a didactic project in partnership with a cultural institution). Consulting them may provide in-depth object and contextual knowledge that could feed into the intersemiotic translation process – as well as into the later interlingual translation process – especially if the translator/ describer is required to ensure intertextual/intersemiotic/multimodal coherence among different interpretative texts.

The second step is the ST analysis – what Mazur (2020, 232) refers to as "macrotextual analysis" – as shown in Table 3, whereby adaptations are mostly based on museum-specific AD guidelines.

ST ANALYSIS (NORD 2005 [1991]; 2018 [1997])	MACROTEXTUAL ANALYSIS FOR SCREEN AD (MAZUR 2020)	ST ANALYSIS FOR MUSEUM AD
Subject matter	Title, credits, logo, text on screen	Title, *artist, date, origin, size, medium/techniques*
	Subject matter and contents	Subject matter and contents
Content (including cohesion, argumentation and evaluation)	Protagonists	*Figures/elements*
	Temporal and spatial considerations	*Space*
Composition (structure)	Structure	*Composition and point of view*
Lexical choices (register) and sentence structure	Language, filmic language and sound	*Style, materials and techniques*
Non-verbal elements (typeface, illustrations)		*Other details (if relevant), e.g. lights and colour*
		Touch (if relevant)
	Time constraints: are there any moments in the ST that will allow for more AD?	*Time constraints: is it a guided tour? If so, how many other objects are described?*
Presupposition	Presuppositions	Presuppositions *and artistic/historical context*

Table 3. ST analysis for intersemiotic translation practice

After providing basic information on the item, AD trainees are required to describe its subject matter, by starting from what is suggested by the title, as well as the general mood/effect and the main message conveyed by the exhibit. A description of the item should then provide a summary of the content, concentrating on the main figures/elements and the relationships among them, as well as other types of information, i.e. spatial (where is the scene set and what are the spatial relations between the items represented?), compositional (how are the elements represented and organised?) and stylistic (e.g. the degree of realism).

Temporal considerations (i.e. whether the AD will be part of a guided tour, and if this is the case, how many other objects are described) will offer a general indication of the maximum length for each AD. According to the type of exhibit, other details may be relevant, e.g. lights and colour, which should also be conveyed in the AD.

Furthermore, presuppositions need to be examined based on the presumed knowledge of the target audience (TA); for instance, if the ST includes a cultural reference, students will have to consider if it will be clear to the majority of the TA or if the reference will need further elaboration or generalisation (e.g. for children). In this model, presuppositions have been combined with the artistic/historical context in which the ST was produced or the relationship between the exhibit and other items displayed (Snyder 2010), which may be known/unknown and relevant/not relevant to the TA.

Another element that may be significant to convey a multisensory experience is touch. As a matter of fact, museum AD may be used "in conjunction with other provision [...] such as trained staff, Large Print and braille guides, and tactile or handing opportunities" (VocalEyes 2019, 12). Nonetheless, this may not always be the case, so students will have to decide whether and how to translate sensorial (especially tactile) references into words, e.g. through the use of metaphors, similes and analogies. Example 2 shows the description of tactile information: more specifically, an artwork from the Museum of Modern Art (MoMA) in New York is described by exploring its tactile dimension and, although the work cannot be touched, the experience of touching its surface is evoked through the verbal means of AD.

EN AD	IT AD
One can imagine *the experience of running one's hands over its knobbly surface*, and following the trails of paint with one's *fingertips*.	Potete immaginare *cosa si potrebbe provare facendo scorrere le mani sulla sua superficie* e seguendo le tracce di pittura.

Example 2. Jackson Pollock, *One: Number 31*, 1950 (Source: MoMA, New York, US)[6]

Finally, students will have to establish/determine the functional priorities of the translation task and identify the most appropriate AD strategies, as illustrated in Table 5. In particular, the AD function should be discussed: on the one hand, an AD may have a major referential function if its objective is to inform or describe; on the other hand, it may fulfil an expressive or appellative function if it aims at entertaining, creating a sense of the past or stimulating a response (also an emotional one). In the former case, students may be guided to privilege an objective style, whereas the latter would allow for a more subjective approach. The definition of AD functions thus echoes the ongoing debate in the academic literature about objectivity and subjectivity in ADs (Hutchinson and Eardley 2019).

Functional hierarchy of translation problems (Nord 2005 [1991]; 2018 [1997])	Functional priorities and (screen) AD strategies (Mazur 2020)	Functional priorities and museum AD strategies
Macro-function: documentary or instrumental?	Primary (and secondary) functions of the AD, i.e. to inform, entertain, or influence the choices of the TA	Primary (and secondary) functions of the AD, *i.e. referential (objective AD) or expressive/appellative (subjective AD)*
Elements that have to be adapted, based on the translation brief (addressees, motive)	Macro strategy, based on contextual and macrotextual analyses	Macro strategy, based on the translation brief *and ST analysis*
Translation style (source or target-culture oriented) based on the translation brief (macro-function)	Elements that have to be explained to the TA based on their presumed knowledge and the intended purpose of the AD	Elements that have to be explained to the TA *based on their presumed knowledge and the intended purpose of the AD*
Local problems, based on ST analysis	Micro strategies, based on microtextual analysis	*Micro strategies, based on ST analysis*

Table 5. Functional priorities and AD strategies in intersemiotic translation practice

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6 The artwork is visible on the museum website, where its AD is also available: https://www.moma.org/audio/playlist/3/182.

3.2.2 *Interlingual translation practice*

Once the students have created the AD in their L1, the second step is to translate it into English. This practice is deemed important for Italian translation students' training in museum translation, as a significant amount of translation work in this sector is being undertaken into English as a global language of tourism to address international visitors.

As part of the interlingual translation practice, students are asked to 'translate a translation': the L1 AD is considered as a (verbal) ST accompanied by another (non-verbal) ST, i.e. the artwork/artefact, whereas the L2 AD is the TT of the activity, as shown in Fig. 3. Hence, students will have to consider a 'double' ST and always consult the image or (if possible) the object to be described, as AD cannot be translated "in isolation from the original that is being translated, that is the image" (Jankowska, Milc, and Fryer 2017, 14). This implies that translating ADs "will never be a 'simple' task of translating written text" (Ibid.).
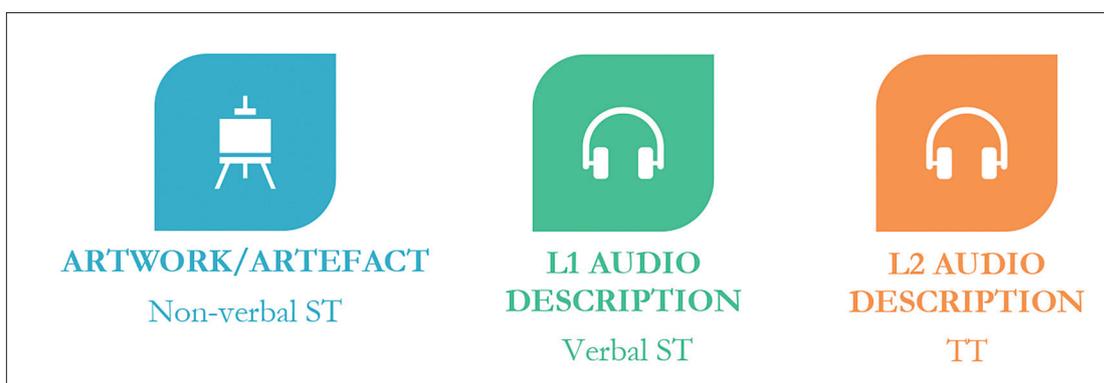

Fig. 3. Interlingual translation practice

Since the framework is based on Nord's model, which has already been illustrated in the previous tables, we will here focus on our adaptations to the original model for the purposes of the interlingual translation of museum ADs.

The first step will be a close analysis of the translation brief, by considering the categories displayed in Table 6. In this case, the L1 AD and the TT belong to the same semiotic system (being both verbal texts) but may

have the same or different functions, types of addressees, time and place of reception and medium. In particular, the TT audience may comprise both non-sighted and sighted visitors and may be age-specific (e.g. adults and/or children); in addition, it may not only include international visitors but also specific groups such as people with special cognitive needs or language learners. Should students have the opportunity to work in partnership with museum professionals, these details might be discussed and defined with the commissioner.

CATEGORIES	FURTHER DETAILS
ST and TT intended text function(s)	Referential (objective AD) or expressive/appellative (subjective AD), determined on the basis of the type of object/experience of the object
ST addressees	Non-sighted/partially sighted (and sighted), adults/children, people with cognitive disabilities
TT addressees	Also international tourists, people who do not know the local language (e.g. migrants), language learners
ST and TT addresser	A museum or another institution
ST and TT time and place of text production and reception	On-site vs. online
Medium via which the ST and TT are transferred	Live vs. recorded AD
Purpose	Why the ST was produced and why it is being translated
Further curatorial information available	From related texts, e.g. the object label, other panels, the general audio guide, the museum catalogue, the website, etc.

Table 6. Translation brief for interlingual translation practice

In the ST analysis, shown in Table 7, students will consider both STs, i.e. their L1 AD and the artwork or artefact. While the former may be analysed by adopting Nord's original framework, the latter will also involve non-verbal elements, as discussed during the intersemiotic translation practice.

CATEGORIES	FURTHER DETAILS
Subject matter	What is the text about? What does the title suggest? How culture-bound is it?
Content	Cohesion, argumentation, evaluation
Presupposition	Real-world facts; background knowledge
Composition (structure)	How is the content organised?
Lexical choices	Register
Sentence structure	Are the sentences long or short, coordinated or subordinated? How are they linked?
Non-verbal elements	The primary ST, i.e. the artwork/artefact
Other, e.g. time constraints	If this is part of a guided tour, how many other items are described?

Table 7. ST analysis for interlingual translation practice

By way of illustration, two examples are provided. Example 3 presents the translation of a cultural reference from a painting belonging to the MoMA, while in Example 4 the TT shows adherence to the primary (non-verbal) ST, i.e. an artwork from the Pinacoteca di Brera in Milan, rather than to the verbal ST.

EN AD	IT AD	BT
... familiar characters from the old Italian comic theater, known as *Commedia dell'Arte* ... the white costume of *Pierrot* ...	... il costume bianco di *Pulcinella* ...	... the white costume of *Pulcinella* ...

Example 3. Pablo Picasso, *Three Musicians*, 1921 (Source: MoMA, New York, US)[7]

IT AD	BT	EN AD
... ha lunghi capelli castano chiaro *raccolti in una morbida acconciatura* ...	... [she] has long light brown hair, *tied in a loose style* ...	... has long brown hair, *parted in the middle in a loose style* ...

Example 4. Francesco Hayez, *Il bacio* [The Kiss], 1859
(Source: Pinacoteca di Brera, Milan, Italy)[8]

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7 The artwork is visible on the museum website, where its AD is also available: https://www.moma.org/audio/playlist/3/171.

8 The artwork is visible on the museum website, where its AD is also available: https://pinacotecabrera.org/en/learn/descrivedendo-brera/.

In the former, the English AD includes an error, i.e. a reference to Pierrot, while the character depicted is actually Pulcinella. The name of the character is thus translated in the Italian AD with a substitution based on the visual reference of the artwork. In the latter example, the two ADs, i.e. the ST and the TT, describe the hairstyle of the woman depicted in the painting in different ways (the hair is "tied" in the Italian AD and "parted in the middle" in the English AD), which again reveals a stronger adherence of the TT to the non-verbal ST.

Finally, the functional priorities and strategies in AD need to be considered, as outlined in Table 8. Nord's model is here revisited by underlining that possible adaptations to be implemented throughout the translation process may be based not only on the brief but also on the typical AD style of the TL, which may affect various aspects such as the amount of information provided, the length of the descriptions and the register. The AD style may also be the product of a national (or specific, for instance DescriVedendo 2021) set of museum AD guidelines currently adopted in a given context – implying that trainees should be familiar with such guidelines and with the current practices in both cultural contexts (in this case the Anglo-Saxon and the Italian context).

CATEGORIES	FURTHER DETAILS
macro-function	Documentary/instrumental
Elements that have to be adapted	Based on the translation brief (addressees, motive), on AD style of the target language (e.g., amount of information, length of descriptions, register) or on any (national/specific) set of museum AD guidelines
Translation style	Source/target-culture oriented, based on the translation brief (macro-function)
Local problems	Based on ST analysis

Table 8. Functional priorities and AD strategies in interlingual translation practice

4. *Concluding remarks*

The present article has aimed to propose a didactic functionally oriented model as a theoretical and methodological framework for museum AD training based on the assumption that "AD is a type of translation to which the

tenets of the functional approach can be applied as well" (Mazur 2020, 243). One of the main advantages of the illustrated framework is that translation students are normally already familiar with Nord's functional model and may arguably learn to apply it (with necessary adaptations) to intersemiotic and interlingual translation practice of museum ADs. As a matter of fact, Nord's model seems to be "(a) general enough to be applicable to any text and (b) specific enough to take account of as many generalizable translation problems as possible" (Nord 2005 [1991], 2). This framework may thus support "autonomous, student-centred and situated learning" (Chmiel, Mazur, and Vercauteren 2019, 331). Another benefit is the use of authentic texts and realistic, simulated tasks aimed at preparing translation trainees to work in professional situations, especially in the cultural heritage sector, where a need for a specific professional profile of museum translators has already been suggested (Manfredi 2021a, 2021b). This is even more imperative for museum describers, as "the intercultural competence of the translator performing the task is not to be underestimated" (Jankowska, Milc, and Fryer 2017, 13): this means that, along with the acquisition of translation skills, professional describers "should be trained in audio description and more specifically in the local style guidelines" (Ibid.). Furthermore, drawing on Perego (2021), it is thought that inverse translation strategies may be fruitfully pursued by trainees dealing with museum texts and may potentially be implemented along with strategies of language simplification (easy language).

Although the validation phase has not been conducted yet, this model will be adopted within a pilot project with MA Italian students enrolled in a Translation Studies course involving the Italian-and English languages in both directions. We also advocate for collaborations with local museums that may allow students to work in partnership with museum professionals. This cooperation may be a way to address the "expertise anxiety" (Neather 2012b, 261) that is typical of museum translation, as neither museum professionals nor expert translators have the full set of competences needed for accomplishing a truly effective museum translation task, which consequently requires "an anxious negotiation of differing expertise deficits" (Ibid.). Furthermore, we argue that it would be beneficial to involve "the blind as consultants giving feedback to students on their first scripts" (Chmiel, Mazur, and Vercauteren 2019, 329), also as part of a wider effort for the civic engagement of research in museum AD.

Furthermore, we believe that the same framework may be adapted for AD training (intersemiotic and interlingual practice) involving forms of art that include audio/video content – at the intersection of screen AD and museum AD – as well as installations at science museums. Finally, although this proposal was focused on the Italian-English language pair, the same model may be applied to other lingua-cultural contexts.

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Chiara Bartolini is a Postdoc Researcher and Adjunct Professor at the Department of Modern Languages, Literatures and Cultures of the University of Bologna. She holds a PhD in Translation, Interpreting and Intercultural Studies. Her thesis is forthcoming as a monograph with the title "How do university museums communicate online? Intercultural perspectives on museum discourse". She is currently responsible for a research project entitled "Ways of Seeing: museum audio description for all", which sits at the intersection of museum translation, audiovisual translation and media accessibility.

Marina Manfredi is Associate Professor in English Language and Translation at the Department of Modern Languages, Literatures and Cultures of the University of Bologna. Her main research interests lie in the field of Translation Studies, investigated through linguistic-cultural approaches. Her most recent publications focus on media translation (news and popular science), audiovisual translation (especially of multicultural television series) and museum translation.