Distance vs. onsite (non-) streamed interpreting performances: a focus on the renditions of film scenes

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Abstract

The digital turn has changed every aspect of our lives, including the media ecosystem, which is today dominated by new digital media (Jensen 2021). In addition, the impact of the Covid-19 pandemic on both our private and professional lives has been both unexpected and profound. Interpreting services have been no exception. Drawing upon examples of Italian<>English film festival interpreting, the present paper investigates this digital turn. Data are taken from authentic performances provided at Giffoni, one of the most important Italy-based international film festivals. Some of its events are live-streamed and are therefore open to a remote audience made up of online users; moreover, in 2020 because of the pandemic, the Festival used video-mediated interpreting (Braun/Taylor 2012). Consequently, the data sets include onsite streamed events, distance streamed events and onsite non-streamed events. This corpus is analysed qualitatively, focusing in particular on the concept of audience design (Bell 1984, 1991), and more specifically on the renditions of some film scenes. The results show that both the live-streaming and the remoteness features have significant repercussions on the interpreting performances in the three interactional contexts.

Keywords

Film festival interpreting, dialogue interpreting, video-mediated interpreting, live-streaming, corpus-based interpreting studies, audience design, film scenes.

Introduction

Premising that interpreter-mediated events do not occur in a social vacuum, Viezzi (1996: 28) praises the study carried out by Kurz (1993) who analysed expectations and priorities of different user groups: drawing upon two previous studies carried out by Bühler (1986) and Kurz herself (1989), the results highlight the importance of situationality. This aspect becomes even more significant when it comes to dialogue interpreting scenarios (Merlini 2020) where the interpreter "more than others is strongly dependent on the implication 'of a basic option as to what [s/he is] there for'" (Dal Fovo/Niemants 2015: 3 quoting Marzocchi 2005: 102). In these contexts, interpreting practice is still more emblematically a situated practice where interpreters become ratified participants who co-construct the interaction with their conversational partners (Cirillo/Niemants 2017: 2). Focusing on this social turn (Pöchhacker 2006), since the 90s scholars have become interested in analysing the dynamics of interpreter-mediated interpersonal interaction. This new focus also benefited from such disciplines as sociolinguistics (among many others, Allan Bell's audience design theory – 1984, 1991 – is a case in point) as well as it brought into view the institutional contexts in which the interpreting practice takes place, dealing with the peculiarities of each social setting.

This paper deals not only with the social turn, but more specifically with the digital turn (Jensen 2021). Fantinuoli (2018) talks about a "technological turn" which encompasses remote interpreting along with other technologies such as computer-assisted interpreting and machine interpreting. However, another label may be used here so as to include other tools which do not fall under the technological turn category as originally defined; drawing upon Pöchhacker's contribution (2020), we may look at it through the lenses of a "video turn" which characterises both web-streaming services and video-mediated interpreting practices (Braun/Taylor 2012). Focusing specifically on the latter, it is commonly believed that the first distance interpreting service known as Telephone Interpreting Service was launched in 1973 in Australia (Braun 2015; Spinolo 2021). Since then, distance interpreting services have increasingly developed and today they may be used in a very wide range of contexts and by means of a host of tools (Spinolo 2021: 62-63), digital video services included. As will soon become evident, the data analysed in the following sections fit in with the label "video turn".

The aim of this paper is to analyse the impact of the digital-video turn on a corpus of Italian<>English dialogue interpreting practices performed at the Giffoni Film Festival (henceforth GFF): these were live-streamed on YouTube and, as far as the 2020 edition is concerned, the GFF also used the distance interpreting mode because of the Covid-19 pandemic. Drawing specifically upon the concept of audience design (Bell 1984, 1991), the analysis deals with the renditions of some film scenes in three different interactional contexts: onsite streamed (henceforth OS) events, distance streamed (DS) events and onsite non-streamed (ON) events.

1.   "Going video": video-mediated interpreting scenarios

As Pöchhacker (2020: 35) puts it, in theoretical terms the word "video" can be intended as a medium "to capture and transmit the interpreter's input and output in technolo-

gy-mediated scenarios as well as to capture and record audiovisual data on interpreting as an object of study". For the purpose of this paper, the first part of this definition is of primary interest since the GFF interpreting services are mediated by a video-link for the benefit of the audience and – in remote scenarios – of the primary participants as well. On the one hand, the video-link is the input for the web-streaming users who are watching the interview with their favourite star; on the other hand, it represents an essential bridge to connect distant participants. It is worth mentioning that the second part of the abovementioned definition deals specifically with multimodal approaches to dialogue interpreting[1]. Although these approaches go beyond the scope of this paper, it is worthy of note that some scholars have drawn upon multimodality while analysing (also) remote data (see for instance Davitti 2019), thus joining the two aspects together.

It is clear that digital telecommunication has revolutionised the way people communicate across the globe (Napier *et al.* 2018: 3). The rapid development of video technology both in terms of data quality and transmission has produced a Copernican revolution in our everyday and professional communication (Brône/Salaets 2020: 1). And even if it tries to resemble onsite face-to-face interaction, video-mediated communication influences the routines and strategies that speakers and hearers adopt (*Ibid.*). By the same token, a video-mediated access to an interpreter or, from his/her perspective to hearers and speakers, has an impact on the interaction (*Ibid.*).

Scholars have been interested in analysing the pros and cons of this mode since the early 2000s (see for instance Moser-Mercer 2003; Braun 2004), but it is clear that the Covid-19 pandemic has particularly fostered research in this field with studies carried out both by scholars and professionals (Spinolo 2021: 61).

The terminology used to refer to technology-mediated interpreting practices, however, is not yet standardised (Braun 2020: 569). For instance, Constable (2015; see also Braun 2019, 2020; Spinolo 2021) chooses "distance interpreting" as a hypernym to identify all ICT-enabled interpreting of a distant speaker at a given event. This label includes both teleconference and remote interpreting. Generally speaking, these modalities differ in two respects: direct/indirect visual access to primary participants; and the individual(s) who is/are remote (primary participants or interpreter respectively). Focusing on the medium, scholars such as Braun (2019) further distinguish between telephone- and video-mediated interpreting. Moreover, if we take into consideration the person who is remote, the boundaries between remote and teleconference interpreting may be blurred since each and every participant, including the interpreter, may be remote (Spinolo *et al.* 2018: 13); this constellation gained momentum during the Covid-19 pandemic (Braun/Zhang 2022). For the purpose of this paper, the label "video-mediated interpreting" (Braun/Taylor 2012; see also Braun/Davitti 2018) is particularly relevant as it stresses the video-link, which is of paramount importance in the GFF corpus which includes both live-streamed performances and distance interpreting practices. Therefore, in this specific case the label "video-mediated interpreting" is used in a broader sense than the original one, the latter dealing exclusively with distance interpreter-mediated encounters.

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1   In a nutshell, scholars show how participants in an interpreter-mediated event co-construct interaction through a whole range of semiotic resources other than speech, i.e. gestures, gaze, facial expression, head and body movements (Pöchhacker 2020: 23).

As for the live-streaming feature *per se*, Braun (2006: 6-7) points out that interpreting in webcasts "shares some features with interpreting in a videoconference, but many more with TV interpreting": the major challenge is indeed that the audience is not only remote and invisible, but also passive because the interpreter has no access to the audience's feedback unless some tools (such as the live chat) are made available.

2.   Data and methods of analysis

The GFF[2] has been taking place since 1971 in Giffoni Valle Piana, a small town near Salerno in the Campania Region, Southern Italy. Since the very beginning its creator, Claudio Gubitosi, has had a mission: promoting and developing cinema among children and young people. Each year the GFF welcomes thousands of children and young people coming from all over the world, developing a high international standing. On the occasion of its 50th anniversary (2020) it was renamed Giffoni Opportunity.

Juries known as Generator +13, +16 and +18 (namely going from 13 to over 18 years old) are made up of both Italian and foreign jurors. Therefore, their meetings with foreign guests are interpreted in the short consecutive (dialogue interpreting) mode between Italian and English. These are the two official languages of the Festival, with English being used as a lingua franca by international jurors. Meetings with foreign guests include post-screening Q&As with members of the film crew in question (e.g.: directors, actors, actresses etc.) and Q&As with famous international stars who have been invited to the GFF to receive special awards or present their film *premières*.

This interpreting mode is known as film festival interpreting (henceforth FFI, Merlini 2017), which differs from film interpreting (Russo 2015) because the former typically deals with face-to-face spontaneous interaction (e.g.: on-stage talk, awarding of prizes, interviews etc.) interpreted in the short consecutive mode[3], whereas the latter refers to the simultaneous interpretation of film dialogues. Moreover, FFI falls in neither of the two categories of linguistically mediated broadcast discourse described by Mack (2002: 207-208) as it is neither performed in a TV studio nor involves the translation of broadcasts of events taking place in a remote location independently of media coverage, staged and edited for the exclusive benefit of a television audience. Nevertheless, according to Merlini (2017: 139, emphasis in the original), FFI can be defined as "interpreting *also for* the media" since film festival events do attract media coverage and, therefore, FFI shares some features with media (TV) interpreting (Dal Fovo 2020), such as the diversity of addressees and communication levels; the high degree of visibility and exposure felt by interpreters; and the reference to an "ethics of entertainment" (Katan/Straniero Sergio 2001). This link with media communication can be applied to the GFF as well given that its events are broadcast in live streaming.

The corpus was originally designed for the author's PhD project (Picchio 2023; see also Picchio forthcoming) and covers a time span which goes from 2017 to 2020. It includes 23 clips (total duration: 15 hours) divided as follows: OS=10 clips; DS=7

2   Website of the GFF (in English) <https://www.giffonifilmfestival.it/en/>.
3   The label FFI might be applied to simultaneous interpretations as well, such as those analysed by Falbo (2007). However, this paper deals with the same interactional format as Merlini's because it focuses exclusively on performances interpreted in short consecutive.

clips; ON=6 clips. Both OS and DS events were broadcast on YouTube[4] and to date are still available on this platform, whereas ON clips were audio-recorded by the author of this paper when she attended the GFF as a researcher in July 2017[5]. Depending on the Covid-19 rules in force, DS clips include (a) hybrid and (b) totally remote events: in (a) the chairperson, the interpreter and part of the jurors were in Giffoni, whereas the guest and other jurors were remote; in (b) everyone was remote. Moreover, the GFF used the platform Zoom to connect remote participants and then broadcast this videocall on YouTube. Irrespective of the remoteness and/or the streaming features, all the clips share the dialogic interactional format, the language combination and the types of participants (i.e. chairperson, interpreter, guest and jurors).

These data were transcribed using the ELAN software (see Brugman/Russel 2004 for a general overview; see Niemants 2018 for an example of how to use ELAN for dialogue interpreting corpus analysis) which allows for a multi-tier annotation linked to the time codes of the video. As Figure 1 shows, the ELAN horizontal layout resembles a musical score, and each tier can be linked to a different speaker; in the same window the transcriber sees both his/her tiers and the video segment.
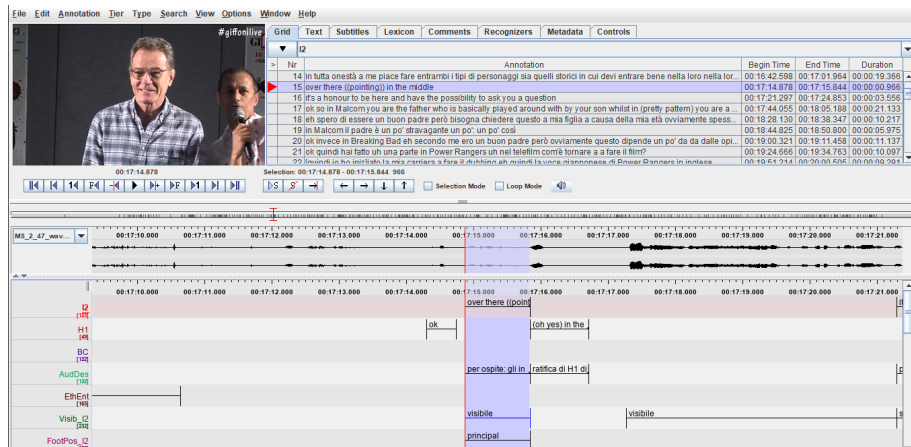

Figure 1. ELAN sample transcript

The tiers that were created include not only the conversation-analytical transcription of speakers' turns (so-called speaker tiers), but also some other tiers which allowed a preliminary analysis of the interactions while transcribing (analysis tiers). As for the latter, this paper focuses on the audience design tier (AudDes).

Drawing on Goffman's (1981) concept of participation status, Bell (1984, 1991) posits that a text producer's output is influenced in descending order by addressees (whose presence is known, who are ratified participants in the exchange, and who are directly addressed by the speaker); auditors (who are known, ratified, but not directly

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4 The GFF YouTube channel is available at <https://www.youtube.com/channel/ UCxE21XGkNhQ3msKOGq6_8Jg>.
5 Both the author's participation and her data collection were authorised by the GFF management.

addressed); overhearers (who are known but are neither ratified nor addressed); and eavesdroppers (whose presence is not even known, and who consequently have no influence at all on text production). Accommodation to one's audience group(s) varies according to the context of communication. In face-to-face encounters the speaker can monitor the audience's reactions and adjust his/her text progressively (Bell refers to a "responsive audience design"), whereas in media communication the speaker can rely exclusively on his/her own expectations about the audience ("initiative audience design"). Both these types of audience design can be applied to the GFF events because the interpreter addresses the flesh-and-blood jurors sitting in the movie theatre, but also the remote audience of web-users. Focusing on media-related interpreting, Straniero Sergio's studies (see for instance 1999, 2007) show that TV interpreters adjust their outputs primarily to the needs of the remote audience ("initiative audience design"). On the contrary, Merlini (2017) and Merlini/Picchio (2019) found that the "responsive audience design" prevails when it comes to FFI: those who are present in the cinema are the main receivers of the interpreter's output.

3. A threefold analysis of audience design

3.1 OS events

The following excerpts (see Appendix for transcription conventions) are taken from two types of live-streamed meetings known as Meet the Jury (MJ) and Meet the Star (MS), in which jurors (MJ) or cinemagoers (MS) meet famous international stars. Excerpts are identified by the same code as in the corpus, showing a progressive number and the edition of the GFF in question.

Excerpt 1 – MJ_1_47; J (Juror), I (Interpreter)

1 J   hi I'm {name} from {city} in Italy and I'm really glad to have you here and I love you so much and <u>I really loved your performance in Arrival and I adored a special quote which is if you could see your whole life from start to finish would you change things?</u> but (xxx) your answer in the movie to be no so I would like to ask you the same question in the real life if you could see your whole life from start to finish would you change things? thank you so much I love you

2 I   se potessi vedere la tua vita dall'inizio alla fine cambieresti qualcosa?
if you could see your life from start to finish would you change anything?

In this first excerpt, the juror addresses the actress Amy Adams and quotes a line taken from her movie *Arrival* ("if you could see your life from start to finish would you change things?") asking the actress the same question. The interpreter, however, omits the first part of the juror's turn and translates only the final personal question. The omission deletes the vital link between this personal question and the film that is being discussed and therefore it may hamper full comprehension since only those who

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have watched this movie can grasp the (implicit) allusion to it.

Similarly, the following examples show that interpreters do not make clarifying additions and sometimes even omit relevant details.

Excerpt 2 – MS_1_47; KH (Kit Harington, actor), I (Interpreter)

1 KH uhm I think probably (3) probably this scene there is this scene ok so it- there is this scene with uhm uh when Ygritte dies

2 I è stata molto probabilmente la scena in cui Ygritte muore
     probably the scene where Ygritte dies

3 KH because it was like it was so it was so sad and it was it was we had three weeks of night shoots so we were all very emotional anyway and uhm uh and there is this scene were (.) I turn around and she's there with the arrow (.) and there is this moment of like ((chuckling)) like fun ((chuckling))

4 I eh: beh ci sono state tre settimane di riprese di notte eh: e queste riprese di notte hanno fatto sì che fossimo tutti un po' come dire eh emotivamente carichi e poi mi giro mi giro <u>in una di quelle scene che conoscete</u> e c'è Ygritte che mi sta puntando la freccia contro quindi ovviamente eh quella lì
     uh: well there were three weeks of night shoots uh: and these night shoots made us all a little bit well uh emotionally charged and then I turn I turn <u>in one of the scenes that you know</u> and there's Ygritte who's pointing the arrow to me so obviously that one

Excerpt 3 – MJ_6_49; J (Juror), I1, I2 (Interpreters)

1 J hi I'm my name is {name} I'm from {city} uhm I love the show very much and the third season was incredible and my favourite uhm my question is the scene <u>at the beginning of episode seven</u> I'm not gonna spoil that much but when <u>you both at the rest of the kids are in Hopper's cabin</u> and the monster comes uhm how was that filmed <u>I know Millie gets lifted in the air</u> like I can imagine that it took forever and it was very hard so how was that?

2 I1 ho una   [domanda piuttosto tecnica   ]
     I have a   [rather technical question   ]

3 I2   [allora ehm   ] (1,3) voglio ehm non voglio spoilerare nulla però <u>nel settimo nel settimo episodio</u> c'è una parte nella quale <u>siete</u> nella <u>cabina</u> di Hopper e arriva il questo mostro eh vorrei sapere come eh è stata girata quella scena cioè <u>che effetti speciali sono stati usati</u> come è stata girata la scena?
               [well uhm   ] (1,3) I want uhm I don't want to spoil anything but <u>in episode seven seven</u> there's a part in which <u>you're in</u> Hopper's <u>cabin</u> and this monster comes uh I'd like to know how uh that scene was shot I mean <u>what visual effects were used</u> how the scene was shot

In excerpt 2, the interpreter translates quite faithfully Kit Harington's words without adding any further information which could instead be useful to describe the *Game of Thrones*' scene more in depth. The interpreter merely refers to "one of the scenes

that you know" and therefore addresses exclusively the *Game of Thrones'* fans who are familiar with this reference: in that fight scene Ygritte (Rose Leslie) tries to kill Jon Snow (Kit Harington), but she is in turn killed by another man and dies in Snow's arms; despite being enemies, Snow and Ygritte had had a relationship earlier on. Moreover, this scene is emblematic because Rose Leslie and Kit Harington got married in 2018 (this MJ event dates back to 2017 when they were probably engaged).

Excerpt 3 is taken from a meeting with the actor Charlie Heaton and the actress Natalia Dyer who are known for starring in the TV series *Stranger Things*. The interpreter's rendition (I2) of the juror's turn is generic and vague and the familiarity with the cited scene is taken for granted, as the following elements show: "in episode seven" (vs. "at the beginning of episode seven"), "you are in Hopper's cabin" (vs. "you both and the rest of the kids are in Hopper's cabin"), "visual effects" (vs. "I know Millie gets lifted in the air"). Moreover, in Italian the word "cabina" is a case of linguistic interference because "cabin" translates as "baracca" in this specific case, whereas "cabina" refers to other types of cabins such as those in aircrafts or ships… or even an interpreting booth. Therefore, once again only the *Stranger Things'* fans who have just watched season three (which was released on 4th July 2019, namely fifteen days before the beginning of the Festival) are familiar with the details of that scene.

Therefore, all these three examples show how the interpreters' renditions address more (*ergo*, exclusively) the TV series'/film's fans rather than a heterogeneous and wider audience who may not know the scenes they are talking about.

3.2   DS events

The following excerpts are taken from a post-screening Q&A which was live streamed in December 2020. Each and every participant was remote, and the interpreter could take some notes (unlike his colleagues working in OS events). Both examples are taken from *Caught in the Net,* a Czech documentary which deals with online grooming. The web-users could not watch this film and had just access to the Q&A, whereas the jurors could also watch it before meeting the guests.

Excerpt 4 – DPP_12_50; PK (Pavla Klimešová, producer), I (Interpreter)

1 PK this actually happens quite a lot especially when the actresses for example Anezka or the other two girls go to the screenings for example Teresa the reddish one told me that she was at the screening in Brno that is the second largest city in Czech Republic and after one screening there was actually seven girls that came to her telling her that it actually happened to them and I think that when you have a discussion with the actresses who are in the film the kids it's much easier for them to approach them and tell them about these difficulties because if there would be someone who is older and maybe looks like the the the person (who doesn't) have a social media it's much harder to uh for the kids to actually talk to them maybe if Anezka has some uh also experiences with this (virtual sexual approach) by these kids maybe she can tell more about it I went to a couple of screenings where I talked to the kids and they wanted to

talk to me about it afterwards and we always tell them like if you would like to talk to us one-to-one we are here like half an hour after the screening you can definitely come to us to talk to us

2 I sì in effetti eh: è successo che ad alcune dopo alcune proiezioni in alcune scuole eh: alcuni- alcune ragazze soprattutto eh: si sono fatte avanti hanno detto che era successo anche a loro soprattutto mi ricordo ad una proiezione in una delle città più grandi della della Repubblica Ceca Brno eh: sette ragazze si sono approcciate a Teresa che è la ragazza con i capelli rossi del film e le hanno detto che era successa una cosa del genere anche a loro che avevano ricevuto degli abusi: online e devo dire che ehm il film con queste ragazze che ha come protagoniste queste ragazze che sembrano molto più giovani eh: della loro età facilita eh: la la come dire il fatto ehm che alcune ragazze si facciano avanti e dicano è successo anche a me perché molto spesso i ragazzi non lo fanno perché vedono che magari dall'altra parte c'è un adulto che magari non utilizza i social media e quindi è molto lontano dal loro mondo e: mentre il l'aver avuto tre ragazze che erano simili che sembravano di età simile alla loro ha facilitato questa- ha incoraggiato molte ragazze ad uscire fuori a dire è successo anche a me noi di solito ehm dopo la proiezione del film diciamo a tutti guardate noi siamo qui per un'altra mezz'ora se volete parlare da soli con noi noi ci siamo e: potete: potete fidarvi di noi

yes indeed uh: it happened after screening it in some schools uh: some- some girls in particular uh: came forward and said that it happened to them too I remember in particular that after one screening in one of the largest cities in in the Czech Republic Brno uh: seven girls approached Teresa who is the reddish girl in the film and told her that something like that happened to them too and they received some abuses: online and I have to say that uh the film with these girls starring these girls who look much uh: younger facilitates uh: the the you know the fact uh that some girls come forward and say it happened to me too because quite often young people don't do that because they see that maybe they are in front of an adult who maybe doesn't use social media and so is very far away from their world and: whereas meeting three young women who are like who look like their peers facilitated this- encouraged many girls to come forward and tell this happened to me to us too usually uhm after each screening we tell everyone we will be here for half an hour if you want to talk one-to-one with us we are here and: you can: you can trust us

Excerpt 4 shows that the interpreter clarifies some details through expanded renditions. For instance, he makes explicit the fact that the protagonists look younger ("the film with these girls starring these girls who look much uh: younger" – i.e. they play the role of some teenagers but they are in their twenties), which is the reason why they may encourage girls and boys to come forward and tell their own personal stories. Moreover, the interpreter clarifies why, on the contrary, young people may be inhibited from speaking with an adult who may seem farther away from their world ("quite often young people don't do that because they see that maybe they are in front of an adult who maybe doesn't use social media and so is very far away from their world").

   By the same token, in excerpt 5 the actress admits having some therapy to overcome the "disgusting things" she suffered during the film shooting, and the interpreter

makes these "things" more explicit because he refers specifically to the online grooming committed by some predators who believed she was a young girl: "I had been in therapy for a year (…) because the hard thing was (…) the fact of being harassed by adults who believed that I was a young girl basically so they were interested in me because of that idea they had (…)". In this social docufilm the actresses pretended indeed to be teenagers and were really contacted by sexual predators.

Excerpt 5 – DPP_12_50; AP (Anezka Pithartovà, actress), I (Interpreter)

3 AP   yeah I was I was uhm having therapy for a year I just finished now and it helped me a lot like to take stock about it all the time the- there uh wasn't just dealing with the guys with <u>disgusting things</u> but also like media pressure and uh my life kind of changed you know so there was all things together were kind of hard for me (…)

4 I   sì in effetti ho fatto un anno di terapia dopo il film e mi ha aiutato molto parlare parlare tanto di quello che mi era successo ehm all'interno del film durante la produzione perché la cosa che: è stata difficile da affrontare non è stato soltanto <u>l'idea di essere stata perseguitata da adulti che credevano che io fossi una ragazzina fondamentalmente quindi il loro interesse era dovuto a a questa idea</u> ma anche dalle pressioni derivanti da dal dai media quindi la mia vita dopo aver girato il film è cambiata moltissimo eh e come dicevo parlarne molto mi ha dato una mano enorme (…)

yes indeed I had been in therapy for a year after the film and talking talking at length about what happened to me during the film production helped me a lot because the hard thing was not only <u>the fact of being harassed by adults who believed that I was a young girl basically so they were interested in me because of that idea they had</u> but also the pressure of of of mass media so my life after the film shooting has changed a lot uh and like I said before talking a lot about it helped me a lot (...)

All the details the interpreter clarifies in excerpts 4 and 5 are redundant for the jurors who have just watched the documentary; rather, they are useful to the web-users who could not watch the film and may need further information.

3.3   ON events

In the following excerpts – which, it is worth recalling, are taken from non-live streamed events – the interpreters explicitly mention specific scenes of the films in competition, even if these details are left implicit in the original turns. This shows that they watched the movies before the Q&As, they know them in depth, and they recount some scenes. In these examples the interpreters make the following details explicit: "the family photo sequence" vs. "photographs" (excerpt 6); "the scene where his mom kicks him out of house" vs. "facing his lonely journey" (excerpt 7); "in the last scenes" vs. "from now on" (excerpt 8). Moreover, the interpreter introduces explicitly the references to April (the protagonist of the film) and to the harassment which are both omitted in the original turn (excerpt 9).

Excerpt 6 – DPP_5_47; JK (Jesse Klein, director), I (Interpreter)

1 JK   and by the second one there's a real bond there and they're confessing things to each other and then we switch to the <u>photographs</u> so you get a sense of their past and yeah there's a sort of- they feel like out of time and they are like in this world together (…)

2 I   mentre nella seconda scena della macchina c'è un vero legame tant'è vero che dopo <u>c'è la sequenza di foto di famiglia</u> e quindi creano un legame con il passato dei protagonisti i due protagonisti nelle due scene della macchina sono fuori dal tempo (…)

whereas in the second car scene there's a real bond and indeed later <u>there's the family photo sequence</u> and so they create a link with the protagonists' past the two protagonists in the two car scenes are out of time (…)

Excerpt 7 – DPP_5_47; JK (Jesse Klein, director), I (Interpreter)

3 JK   great thank you uhm yeah I mean I (couldn't guess) about the ending quite a bit and so the first riddle the first riddle appears in it I don't know what happens after the last frame of this movie like the story starts <u>in the first frame where it's just Chris facing his (lonely) journey</u> (…)

4 I   io non so cosa succede dopo l'ultima scena io sicuramente sapevo cosa succedeva dopo <u>la prima scena la scena della mamma che lo caccia fuori di casa</u> (…)

I don't know what happens after the last scene I definitely knew what happened after <u>the first scene the scene where his mom kicks him out of house</u> (…)

Excerpt 8 – DPP_7_47; AlS (Alex Smith, director), I (Interpreter)

1 AlS   uh sì it's whatever you get from it is the main metaphor uh but for for us there's an idea of it's a film about survival (.) and in this case what survives is love ((trying to speak Italian)) amor uh and that's a that's a he he would carry his father <u>from now on</u> all on his back and in his heart uh and that that's how we get to know our family our that's how our family survives through compassion and through connection

2 I   sì assolutamente la- per me è stata una metafora l'idea di questo film era di far parlare i sopravvissuti anche se la cosa che sopravvive maggiormente è appunto l'amore in lui <u>vediamo durante le ultime scene</u> che porta suo padre sulla sua schiena e poi nel nel suo cuore quindi è anche una questione empatica di connessione tra padre e figlio quindi assolutamente una metafora

yeah absolutely the- for me it's a metaphor the idea of this film was to let survivors speak even if what survives more in him is love <u>we see in the last scenes</u> that he carries his father on his back and then in in his heart so it's also an empathic connection between father and son so yes absolutely it's a metaphor

Excerpt 9 – DPP_9_47; IM (Isaac Money, actor), I (Interpreter)

1 IM °it's fine° thank you very much uhm firstly I think the common sense says and I wanna I think he is in a very dark place and I think he is not aware of what he is doing in terms of like him being a bad (guy) he is confused he is hurt and he is his ideal of a relationship is really wrong uhm and I think he is in his mind thinking of the one thing that is missing in their love you know don't having sex he does not get the ideal of what he should have had so he miss- uh yeah he is confused really and then at the end for me he has a sort of realisation of what happened so I think that was the moment he thinks he saved he is saving their relationship and then he at the end he sees the pain that he has caused and I think that breaks his heart and he is ashamed and he is embarrassed as he should be

2 I beh in effetti sì è vero lui se lo merita ma lui è in un posto molto scuro non sa cosa sta facendo vaga nelle tenebre lui pensa che l'unica cosa che manchi alla sua relazione è il fatto che lui non abbia ancora fatto sesso <u>con April</u> e qua- ed è molto molto confuso <u>quando in effetti lui la forza a fare sesso</u> per lui è la realizzazione della propria relazione ma poi si rende conto si pente si rende conto del dolore cha ha causato e quindi piange perché si è reso conto come è ed è e ha vergogna come dovrebbe avere appunto grazie

°well yeah° it's true that he deserves it but he is in a very dark place he doesn't know what he's doing he wanders in darkness he thinks that the only thing his relationship is missing is the fact that he hasn't had sex with <u>April</u> yet and wh- and he is very very confused <u>when he forces her to have sex</u> that for him is like the fulfilment of his relationship but then he realises he regrets it and he realises the pain he caused and so he cries because he realises he is like that and he feels ashamed as it should be thank you

Therefore, excerpts from 6 to 9 show that interpreters make some elements explicit, recounting some scenes, supposedly to make the interaction between jurors and members of the film crew easier.

4.   Discussion

The analysis of the three contexts reveals that:

1. in OS events, interpreters tend to generalise and let their audience fill the gaps by recalling autonomously the scenes in question. Here, zero renditions (Wadensjö 1998) are also found regarding the details of the film that is being discussed;
2. in DS events, interpreters adjust their outputs more than in OS meetings and thus cater for the communicative needs of a larger audience. In particular, they add some details during the post-screening Q&A;
3. in ON events, quite unexpectedly interpreters resort to expanded renditions related to some scenes of the films the audience has just watched.

Even if the corpus-based analysis discussed in this paper has been designed to be exclusively qualitative, some numbers help complete the picture. Drawing on the wider and more detailed analysis presented in Picchio (2023), data show that:

1. in OS events, interpreters do not add autonomous material, but rather generalise or even omit some parts in 66% of cases (n=19; total occurrences: 29);
2. in DS events, they actively cater for the communicative needs of their heterogeneous audience in 71% of cases (n=12; total occurrences: 17);
3. in ON events, they build their outputs by means of such strategies as expanded renditions in 75% of cases (n=12; total occurrences: 16).

Therefore, in terms of audience design, in the first case (OS events) interpreters do not adjust their outputs to the needs of a general audience, but rather address those who are familiar with the guest being interviewed. If this familiarity can be taken for granted in the case of the jurors – as the author of this paper saw first-hand in 2017 when she attended the GFF in person –, this cannot be said for web-users, whose competence is not assessable. Interestingly, this type of audience design is in line with the results previously discussed in Merlini (2017) and in Merlini/Picchio (2019)[6]. On the other hand, in the second case (DS events) interpreters adjust their texts to the needs of a larger audience made up not only of jurors but also of web-users: this may be due to the fact that all the participants are remote and therefore the absence of flesh-and-blood listeners evidently helps interpreters understand (*ergo*, remember) that further details are useful especially to the web-users who were not granted access to the film in advance. Finally, in the third case (ON events) interpreters cater exclusively to the needs of some of the jurors and add further information to their renditions. It is true that all the jurors have just watched the movie in competition, but interpreters recount unexpectedly some details of this or that specific scene. A likely motive for this behaviour may be that these interpreters aim to facilitate the interaction with the members of the film crew, especially when they refer to some technical aspects of their movies. Even if all the jurors have watched it earlier on, it is possible that some of them do not remember in detail some scenes and therefore interpreters make the references explicit. Given that the analysis presented in this paper is based exclusively on corpus evidence, future data triangulation with such methods as interviews with interpreters could back this up, confirming or rejecting the hypotheses that have been suggested here to describe their behaviour.

5. Conclusion

This paper deals with the "video turn" and more specifically with examples of "video-mediated interpreting", which encompasses here not only distance interpreter-mediated encounters but also live-streamed interpreting performances. Drawing upon the concept of audience design, the analysis focuses on the renditions of some film scenes, and the data sets include three different contexts of the Giffoni Film Festival. The excerpts show that the audience design changes across the three interactional contexts since the references to specific scenes are translated differently: the jurors are the

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6 Merlini/Picchio's contribution (2019) focused exclusively on excerpts taken from the 47th edition of the GFF (2017); therefore, it dealt specifically with some of the OS events included in the wider corpus which is analysed in this paper.

main addressees of OS events; in DS meetings, interpreters cater for the communicative needs of a larger audience; while in ON events, interpreters address some jurors and unexpectedly make some scenes explicit. It is worthy of note that one interpreter in particular changes his approach depending on the setting. Also referring to the findings presented in Picchio (2023), data reveal that this interpreter works in all the three contexts. On the one hand, his renditions highlight that he autonomously adds textual materials during DS events, as well as showing a great agency and involvement in ON events. On the other hand, in occasion of OS events, he generalises and omits relevant elements of the original turns. Here again, an interview could support this corpus evidence.

The analysis also shows that the live-streaming feature makes some of the GFF events (i.e. OS ones) different from a TV show, whose broadcast addresses a mass audience (Straniero Sergio 2007). TV hosts and interpreters quite often explain this or that reference for the benefit of their remote audience, whereas in the GFF context interpreters take it for granted that everybody knows that specific film or scene. Therefore, the live-streaming audience is not perceived by interpreters as a heterogeneous mass of people, but rather as a group of fans who are familiar with the guest in question and his/her career. This perception changes in DS events, where the remoteness encourages interpreters to adjust their outputs to the needs of a larger audience of web-users who follow the live-streaming and not just to the jurors who are taking part in the videocall.

It appears, therefore, that both the live-streaming feature and the distance scenario have an impact on interpreting performances. These relatively new technologies introduce changes to the very context of the communicative event, and interpreters react accordingly. This can yield new insights not only into a film festival context as the one analysed here, but also into other settings which are likewise hit by the ever-changing world we are living in.

Appendix. Transcription conventions (adapted from Jefferson 2004)

{word}	anonymised word
(word)	unclear word(s)
(xxx)	unintelligible word(s)
(…)	omitted words
?	rising tone
(.)	short pause
(3)	pause with indication of seconds
((word))	non-verbal element
uh *etc.*	vocalized pause
word:	prolonged sound
word-	interrupted sound
°word°	softer sound
[word] [word]	overlap
<u>word</u>	feature of interest

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