AMATEUR TRANSLATION FOR CATALAN SIGN LANGUAGE: AN ALTERNATIVE TO ADAPT CHILDREN'S LITERATURE?

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Abstract

This article analyses the results of a reception study with questionnaires, aimed at comparing the acceptance of professional and non-professional translations in Catalan Sign Language by end-users. Four volunteers from different profiles (native speakers and translation students) were asked to record their translation of two children's stories. Afterwards, we designed a questionnaire showing two videos (one by a professional translator and the other by an amateur) and asked the respondents to rate eight categories on a Likert scale. Altogether, 29 people answered the questionnaire. According to our results, amateur translations can achieve the same level as the professional ones, as long as the translator has a good command of the target language.

Keywords: Amateur translation. Crowdsourcing. Catalan Sign Language. Reception study.

Resumen

Este artículo analiza los resultados de un estudio de recepción con cuestionarios cuyo objetivo era comparar la aceptación por parte de los usuarios finales de las traducciones profesionales y no profesionales en lengua de signos catalana. Para ello, se pidió a cuatro voluntarios de diferentes perfiles (hablantes nativos y estudiantes de traducción) que grabasen en vídeo la traducción de dos cuentos infantiles. Después se diseñó un cuestionario en el que se mostraban dos vídeos (uno de una traducción profesional y otro de una *amateur*) y se pedía a los encuestados que puntuasen en una escala de Likert ocho categorías que definimos como criterios de calidad de la traducción. En total, 29 personas respondieron el cuestionario, cuyos resultados demostraron que las traducciones *amateurs* pueden llegar al nivel de las profesionales, siempre y cuando el traductor tenga un buen dominio de la lengua de llegada.

Palabras clave: Traducción *amateur*. *Crowdsourcing*. Lengua de signos catalana. Estudio de recepción.

1. Introduction

The objective of the study described in this article was to compare users' acceptance of professional and non-professional translations of children literature into Catalan Sign Language. Although reception studies of amateur translations are nothing new (Díaz-Cintas & Muñoz Sánchez 2006; O'Hagan 2009; Orrego Carmona 2015), this is the first publication in Spanish on a

questionnaire-based reception study aimed at assessing users' acceptance of amateur translations in Catalan sign language (henceforth, CSL).

It begins with a brief contextualization of the deaf community in Catalonia and the CSL and is followed by the methodology used to then analyse the results and present conclusions.

1.1. The deaf community in Catalonia

CSL is the natural language of a visual and gestural modality that belongs to the signing deaf community of Catalonia, as defined by the law 17/2010 approved on June 3rd, 2010, by the Catalan government (Generalitat de Catalunya 2010: 16). It is important to note, however, that not every person with a hearing disability is a CSL user. Since the late 19th century, there has also been an oralist-based approach in the field of special education for children with hearing disabilities (Lou 1988: 82). This line of thought recommends teaching oral languages to deaf students and disapproves of any kind of gestural communication. Nowadays, the debate about which is the most adequate and inclusive method of education for the collective is still far from being solved.

For this reason, it is still difficult to determine the number of CSL speakers, as we cannot just assume that all deaf individuals master this language. There is no census or registry of CSL users and all the reports that can be found about the topic are based on estimations. According to *Ethnologue* (Eberhard, Simons & Fenning 2020), the number of CSL speakers could rise to 9,000, but there is no reference as to whether this figure refers only to deaf speakers or if it also includes hearing people that have learned the language under different circumstances. Other sources like Frigola (2010: 47), Serrat Manén (2011: 540) and Barberà (2012: 5), among others, claim that there are 25,000 CSL users, including both deaf and hearing. The number of users of Spanish Sign Language (SSL) or other sign languages spoken in Catalonia is even more difficult to identify exactly, although a questionnaire with deaf users conducted by Rovira-Esteva and Tor-Carroggio (2018: 112) revealed that 20% of participants were SSL users and 60% were CSL users.

Whatever the case, there is no doubt that CSL is a minority language, and its speakers a linguistic minority. As so, the language is afforded a certain

protection by the Catalan authorities and the aforementioned law 17/2010, nevertheless, the reality is that it is still difficult for sign language users in Catalonia to find literary contents in their own language. Within this collective, children in language developing stages are especially vulnerable, as their linguistic input is often limited to the interactions within their close environment, and they do not have access to a wide offer of literary contents in CSL. According to Boudreault and Mayberry (2006), not receiving an adequate linguistic input before the third year of age can have a negative impact on language acquisition in later stages. Consequently, it is important to find new, simple and economical ways to increase the offer of these kinds of works for young CSL users. This objective need led us to believe that we could achieve our goal by outsourcing the CSL translation tasks to online communities and sign language hobbyists. But before starting such initiative, we needed to check if this option would produce translations of acceptable quality.

2. Methodology

The study, in which we wanted to compare the quality and reception of the crowdsourced non-professional translations and the professional ones, was a two-stage process. First, we needed material to compare and analyse and so we asked a group of volunteers (native CSL speakers and translation students) to translate two children's stories which had already been professionally translated. After that, we showed all translations, both professional and non-professional, in a reception study with CSL users, who responded to a questionnaire in which they had to evaluate different quality-related aspects of the translations. Our initial hypothesis was that amateur translations would be acceptable in quality, but not at the same level of the professional ones.

2.1. *Text selection and translation process*

For our research, we signed a collaboration agreement with El Cep i la Nansa, a Catalan publisher who had edited a collection of bilingual children's books in CSL and Catalan. This way we could use the stories they gave us as study material to be compared with the amateur translations of the same

stories. The Ginjoler collection, initiated in 2007, comprised 24 titles at the moment of signing the agreement. The publisher ceded the rights of two of these stories (*L'elefant Mainú i l'amistat*, published in 2014, and *La màgia dels colors*, published in 2011), as well as the DVDs containing the CSL translation and some additional contents, like a CSL vocabulary of terms appearing in both stories.

Next, we searched for volunteers to produce the amateur translations. We were interested in comparing translations by translators with different profiles. As we needed to translate two short stories, we recruited four translators, two for each story, with these backgrounds:

- 2 CSL experts, who worked as sign language teachers in a language school in Barcelona. They were deaf with a solid knowledge of the language, but they were not professional sign language translators or interpreters.
- 2 CSL students recruited in Pompeu Fabra University, Barcelona. They were 4th year students of Translation and Interpreting with a minor in CSL. They had an adequate knowledge of the language, considering the task they were asked to perform, but not as high as the volunteers in the previous group.

We distributed the translations to each group of volunteers to translate both stories. Furthermore, we gave them a few formal instructions on how to sign the videos. Those instructions were based on the findings from previous research on several sign language interpreting guidelines for cinema and TV (Office of Communications 2006, CNSLE 2017 and Hbb4All 2017). We also described in detail the process the volunteers had to follow to record and send their translations. We estimated that the whole task could be completed in less than two hours, including reading and preparing the text, looking for information in dictionaries and other sources, as well as recording and editing the videos.

2.2. Questionnaire design

The second step of our research was to assess the quality of the amateur translations in a reception study with CSL users and compare them to the professional ones. However, to tackle the problem of measuring subjective

characteristics such as the quality and reception of a translation, we deemed it necessary to design a questionnaire with items to analyse these aspects. The questionnaire was divided in three blocks.

The first part of the questionnaire consisted of a series of demographic questions such as the participants' age, type of disability and known languages. This part about the respondents' profile was as brief as possible, including only the essential information to conduct a basic analysis, to avoid making the questionnaire too long, as this would increase the chances of people not finishing it.

In the following section, the surveyed participants had to watch a video of one of the translations from the first story. After that, they were asked to answer two multiple choice questions about the story's content. This section had a double objective: first, it forced respondents to pay attention to the video they were watching; second, it allowed us to check if respondents understood the video they were watching. Many wrong answers could indicate that one specific translation was confusing or not accurate enough, to the point of being non-understandable.

Lastly, after the questions on content comprehension, the participants were asked to rate eight different categories from 1 to 5 on a Likert scale. These categories were the seven quality criteria that we had considered, plus an eighth item to measure the general level of satisfaction with the whole translation. The specific categories were the following:

1. Video visibility: image resolution, framing, lighting, etc.
2. Facial expression
3. Morphology: other sign parameters
4. Vocabulary
5. Sentence structure (syntax)
6. Role: body and head direction in dialogues
7. Character and object movement in the scene (classifier predicates)
8. Do you consider this to be an adequate and entertaining video for children who are learning CSL (3-7 years old)?

After rating these eight categories, the respondents had the option of writing any additional comment they deemed relevant. After that, they proceeded to watch one of the translations of the second video and repeated the two

previous blocks of questions (comprehension and quality assessment) for this second video.

The questionnaire was designed to be as accessible as possible. At first, we considered formulating all the questions by following rules of easy reading so they could be accessible to the deaf participants who happened to be literacy challenged. However, we finally dismissed this idea and, instead, decided to translate the questions into CSL. But we still tried to make questions easy to read and understand, so that their meaning was as clear as possible. Figure 1 shows an example of one of the questionnaire's items.

Figure 1. Example of a questionnaire item[2]

2.3. Questionnaire distribution

Four different questionnaires were created. They were identical in design, only differentiated by the videos they showed. The goal of this division was to let all participants assess a professional translation (those provided by the publisher) and an amateur one (by the volunteers in this project). Additionally, we wanted each participant to watch one translation from each

2. Item translation: "Signer's facial expression".

of the two stories so that watching the same story twice would not affect the reception the second time. Table 1 summarises the way in which the videos were distributed in the questionnaires.

Table 1. Video distribution for each questionnaire

	Video 1	**Video 2**
A	*L'elefant Mainú i l'amistat* (Professional translation 1)	*La màgia dels colors* (Amateur translation 2)
B	*L'elefant Mainú i l'amistat* (Amateur translation 1)	*La màgia dels colors* (Professional translation 2)
C	*L'elefant Mainú i l'amistat* (Professional translation 1)	*La màgia dels colors* (Amateur translation 4)
D	*L'elefant Mainú i l'amistat* (Amateur translation 3)	*La màgia dels colors* (Professional translation 2)

Questionnaire A was delivered face-to-face in a session in the Cultural and Recreative Centre for Deaf People in Barcelona (CERECUSOR, in its Spanish acronym) in March 2020. The other questionnaires were distributed online, by email and on the social media, with the help of several Catalan associations for the deaf.

3. Results

A total of 29 participants were surveyed (11 of them face-to-face and 18 online). Of those, 13 identified themselves as deaf, seven claimed to be hard of hearing with some audition (partially deaf) and nine identified themselves as hearing. Figure 2 shows the participants' distribution according to this parameter. Although there were participants of all ages, there was a prevalence of participants of advanced age. More specifically, 14 were older than 60, nine were between 30 and 59 years old and six were 29 or younger, as shown in Figure 3.
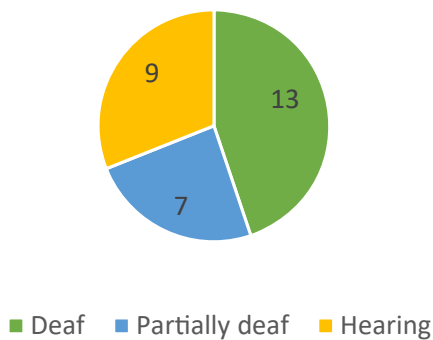
Figure 2. Participants' distribution according to their disability type
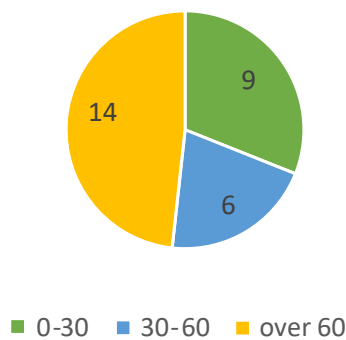
Figure 3. Participants' distribution according to their age group

The question about users' known languages allowed for more than one answer, so several respondents selected multiple languages. Seventeen people answered "CSL", eight answered "oral Catalan", nine answered "SSL" (Spanish Sign Language) and 11 answered "oral Spanish". Although the questionnaire offered the option "other", for any additional language that participants might know, no respondent selected it. Figure 4 shows the number of answers for each option.

Figure 4. Number of speakers for every language

After watching each translation, and before proceeding to rate the eight categories, each participant had to answer two multiple-choice questions about the plot of the story they just watched. Thus, we could check the degree of comprehension for each translation. Most respondents correctly answered all questions, therefore we can conclude that, for most of them, understanding the translations content was not difficult. However, there were a few exceptions.
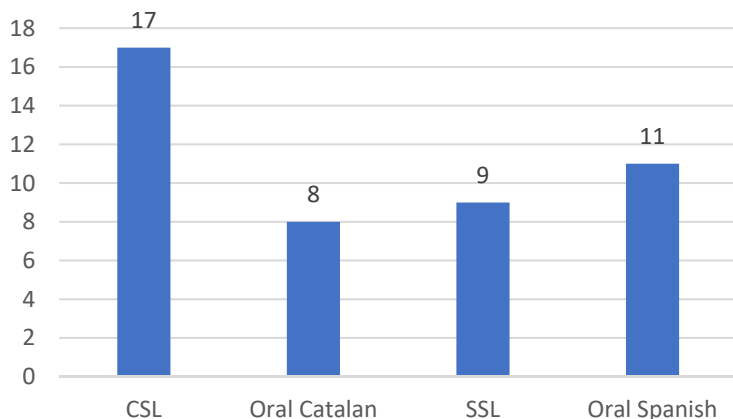
One of the respondents, for example, gave wrong answers to the first questions regarding the first video (*L'elefant Mainú i l'amistat* – professional translation), but, on the other hand, answered correctly the two questions regarding the second video (*La màgia dels colors* – amateur translation). Four people gave at least one wrong answer to the questions for the amateur translation *La màgia dels colors*, signed by one university student. At first, we thought there might be a mistake in the translation, in the sense that a part of it could have been signed in a way that might be difficult to understand or that might be confusing, but after reviewing the material, we confirmed that the translation was correct. We attribute these wrong answers to the low visibility of the video or to the participants' lack of attention when watching it or answering the questions. Two of the hearing CSL users gave a wrong answer to one of the comprehension questions regarding one of the

amateur translations of *L'elefant Mainú i l'amistat*. A possible explanation for this result could be that these two participants might have had insufficient knowledge of the language.

Table 2 summarises the number of wrong answers received for the comprehension questions for each translation. As we can observe, there are no notable differences between the different translators' profiles or between the two stories. From these data we can conclude that all the translations were good enough to guarantee comprehension among most participants, regardless of the text they originated from or the translator's profile.

Table 2. Wrong answers to the comprehension questions

Video	Question 1 (wrong answers)	Question 2 (wrong answers)
L'elefant Mainú i l'amistat (Professional translator)	1 (7.69%)	1 (7.69%)
La màgia dels colors (Professional translator)	1 (6.25%)	2 (12.5%)
L'elefant Mainú i l'amistat (University student)	0	0
La màgia dels colors (University student)	2 (33.3%)	2 (33.3%)
L'elefant Mainú i l'amistat (Native speaker)	2 (40%)	1 (20%)
La màgia dels colors (Native speaker)	0	0

In the following sections, we will present the results of the reception study proper. The analysis will be divided in eight sections, one for each category that the participants were asked to rate.

3.1. Visibility

The aim of the visibility category was to assess the degree of clarity of each translation in terms of understanding its meaning. More specifically, respondents were asked to consider the video resolution (note that the translations were home videos recorded using any equipment that the volunteers

had available at home, mostly webcams and cell phones) as well as framing, interpreter's size and position within the overall shot, or clothes and background contrast, among other aspects. Figure 5 shows the ratings that each of the translations got in this category.
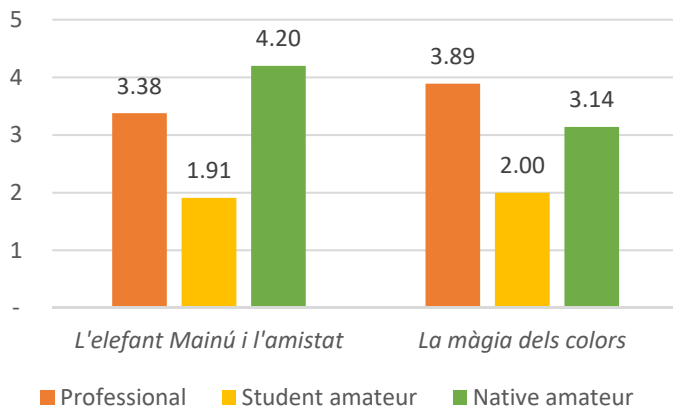

Figure 5. Visibility category scores

The students' translations were the least accepted in this category, one which was not determined by the translator's knowledge of CSL nor their signing ability. The most likely cause explaining this might be that the students did not follow the formal signing instructions they were given by the researcher. The native translator of *La màgia dels colors* did not follow some of the instructions either, which is why this version also received a lower score than that of the other native translator.

On the other hand, we were surprised to find out that both professional translations received scores lower than 4, and one of them was even lower than the one produced by the deaf amateur translator. The comments provided by the participants in the reception study can shed some light on these results since they complained about the size and clothing of the signer, as well as his position and movement throughout the screen during the video recording. It seems that these parameters did not meet the signing conventions in CSL they were used to.

3.2. *Facial expression*

We decided to consider *facial expression* as a separate category from morphology and syntax for two reasons. First, because facial expression is a particular parameter in sign language, and it gives lexical, syntactic and extralinguistic information. Therefore, it is not adequate to analyse this as a part of another category like *morphology* or *syntax*. Second, because it is an aspect of sign language which is especially difficult for hearing students to master, and we were interested in checking the results obtained by the translations of university students compared to the others. Figure 6 shows each video score for this category.

We expected this to be the worst rated category in the translations by university students, as both received very low scores. However, the university student's version of *L'elefant Mainú i l'amistat*, received lower ratings in other categories. Therefore, this was not the aspect of the translation that the CSL student found most difficult to convey, even though it was deficient compared to the other translations.
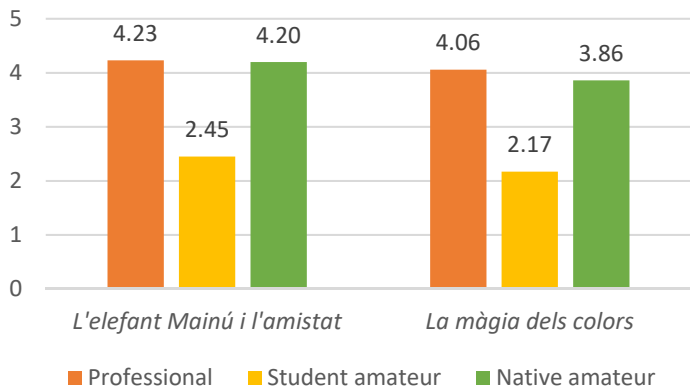

Figure 6. Facial expression category scores

The professional translations received better scores (both higher than 4), as did one of the translations by the deaf volunteer translators. However, the translation by the native CSL speaker was rated slightly worse and received

a score below 4 in this category, although it was still higher than the one signed by the student.

3.3. *Morphology*

In this category, we wanted to study the amateur translators' mastery of correct CSL morphology, that is, the way in which different sign parameters (configuration, position, movement, etc.) are combined or altered to convey grammatical information. However, during the distribution of the questionnaire we realised there was a small problem that we had not anticipated when designing it, namely, the way this item was formulated, and the confusing explanation given in CSL. Therefore, it is possible that the concept of *morphology* was not sufficiently clear to the participants. Some of them could have answered thinking they were asked about phonological or lexical aspects. The results to this question can be seen in Figure 7, but we cannot verify that the scores really reflect the respondent's actual opinions on the use of morphology in the translations.
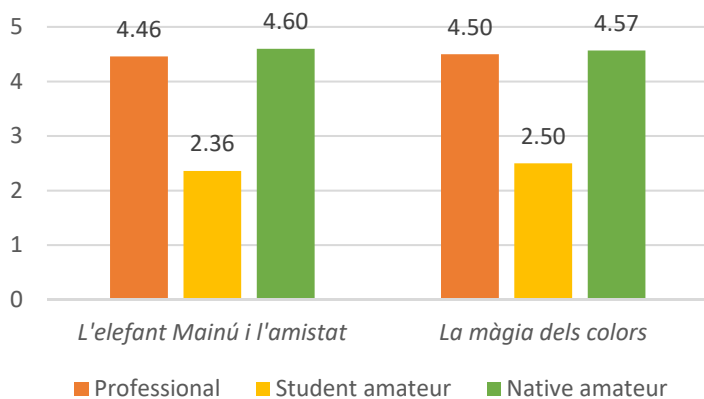

Figure 7. Morphology category scores

As we can see in the graph, the native translators' versions are more accepted than the published professional translations. As we have already mentioned, these data could very well not be conclusive, and the fact that the

professional translations are received as worse in this category could be due to other factors.

However, the CSL students' amateur translations, similarly to other categories, were those rated worst in this aspect. This means that, regardless of what was being assessed, whether it was morphology or just the correct execution of the signs, the respondents really considered the mastery of the language when rating this category.

3.4. Vocabulary

With the assessment of the vocabulary category, our intention was not only to check whether the vocabulary of the translators was correct according to the respondents' opinion, but also to know if it was adequate as regards the tone and style of a children's story. Given that the target audience of this stories were children between the ages of three and seven, the chosen signs in the translations were supposed to be common and part of the vocabulary typically known by children within this age range. Figure 8 shows this category's scores.
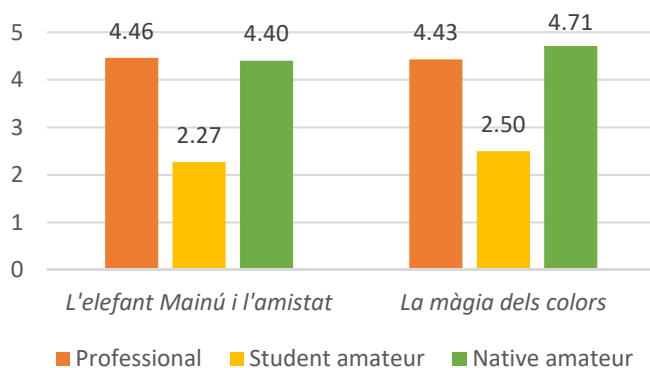

Figure 8. Vocabulary category scores

As we can see, once again the CSL students were the ones who showed the lowest level of mastery of the language. As they were still studying the language, it is only normal that they did not have a vocabulary as extensive as CSL native speakers. The amateur translations were positioned at similar

levels to the professional ones and even better than the professional translation of *La màgia dels colors*, although by a small margin.

When analysing the comments written by some participants, we realised some of them criticised the use of difficult vocabulary, considering the young age of the public these videos were aimed at. When referring to *L'elefant Mainú i l'amistat*, some mentioned that the signs for specific animals were relatively uncommon. However, it would not be reasonable to consider this to be a translation mistake, but a problem already present in the original text. Lastly, we want to note that the publisher's original DVD released together with the book includes a small glossary as an additional content. This glossary contains the terms appearing in the respective story that are considered more difficult. Given that both the story and the glossary have a clear educational function, it is very likely that the publisher's translator was more focused on introducing new signs than on using simpler vocabulary already known by the children.

3.5. Syntax

In this category, we intended to analyse the way in which grammatical information was conveyed by the sign order within a sentence or the way they are combined with each other. The way this item was formulated specifically asked participants to rate the sentence structure and sign order, trying to figure out if the signer was speaking in the bimodal system or followed CSL's proper grammar. In Figure 9 we can see how this category was rated for each story.
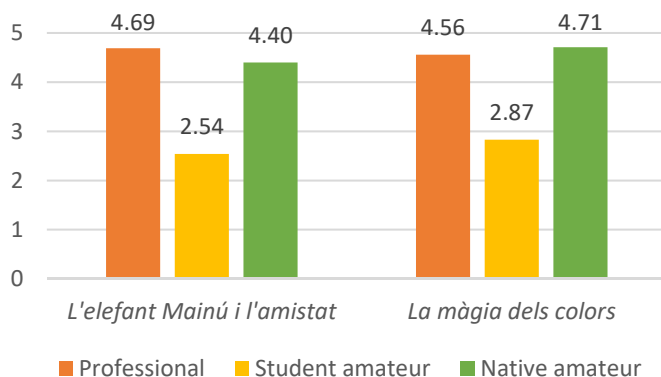
Figure 9. Syntax category scores

This category was the one in which students received the best score. Furthermore, it was also the one in which both managed to score more than 2.5 on average, although only slightly higher. According to our video analysis, one of the students followed a SVO structure on some occasions, which is a mistake influenced by Catalan grammar, instead of the most common SOV structure used in CSL. These occasional mistakes, however, apparently were not bad enough for the respondents to make them fail in this category.

Regarding the rest of the translations, the participants put them at similar levels, with one of the amateur versions just slightly above the professional ones.

3.6. Role

In this category, by *role* we mean the signer's head movements and chest orientation, when used to reproduce a dialogue in the direct style (Institut d'Estudis Catalans 2005). Facial expression can have a lot of influence when expressing role in sign language, as some participants suggested in their additional comments. Figure 10 shows the scores each video obtained in this category. A detail that must be taken into account when analysing these data, and which we did not anticipate when designing the questionnaire, is that the story *La màgia dels colors* barely has any dialogue. Consequently, this category is not used as often as in the other story. This may have resulted

in some respondents rating this aspect lower than it deserves, that is to say, confusing absence of role with its poor execution. The problem in this case, nonetheless, was not due to a bad translation, but more to the inherent characteristics of the original text.
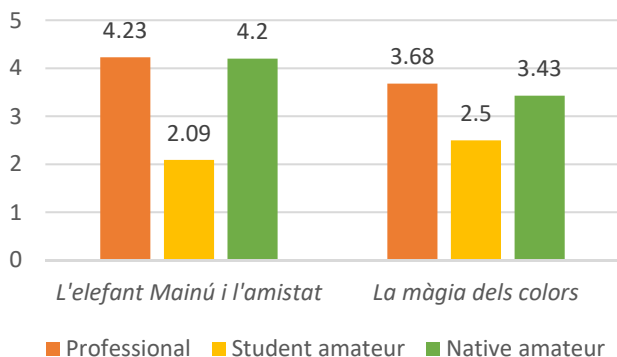

Figure 10. Role category scores

As we can see in Figure 10, the students' translations received the worse scores yet again. When talking about *L'elefant Mainú i l'amistat*, two participants noted that the role was inconsistent throughout the video. In other words, the same character was often being represented using a different body orientation each time. After a video review we could confirm that this was true. The translation of the same story by the deaf native CSL speaker, on the other hand, received a score comparable to the one by the professional translator.

As regards the second story, all versions received low scores. As we previously explained, this could be due to the original text lacking proper dialogues. However, both the professional and the native speaker's amateur translations were criticized in the comment section for their insufficient body movement. They were not, as the respondents described them, expressive and flashy enough for a children's story.

3.7. Classifier predicates

This was the last category related to the linguistic aspects of the videos in our reception study. Classifier predicates are sentences in which the subject and object (or objects) are represented by using a series of hand configurations known as *classifiers*, and the verb action is represented by moving these classifiers in the signing space. It is what the Institut d'Estudis Catalans (2005) calls *location*, a term we have not used in our study because of its ambiguity. The scores received in this category reflect the respondents' opinion on the correct construction of these sentences and the correct use of classifiers. They have been summarized in Figure 11.
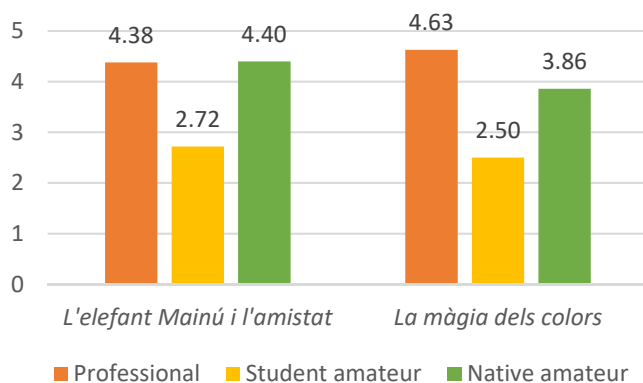
Figure 11. Classifier predicates category scores

Once again, the CSL students obtained the lowest scores by far. Although it was higher than the student's version, the CSL native speaker's translation of La *màgia dels colors* did not reach the level of the professional one. Although it is true that in this story classifier predicates were not as prominent as in *L'elefant Mainú i l'amistat*, this does not seem to have affected the participants' perception on this aspect in the professional translation. In contrast, the deaf translator's version of *L'elefant Mainú i l'amistat* obtained a better score than the publisher's version.

Concerning the student's translation of *L'elefant Mainú i l'amistat*, some participants noted an incoherent use of classifiers in the signing space. In

other words, they criticised the signer for often forgetting where the elements mentioned in the story were previously located. This lack of coherence confuses the audience and makes it difficult to follow the discourse. When reviewing the videos, we were able to confirm that these inconsistencies existed in the classifier location.

3.8. Appropriateness to the target audience

This item was not a part of the initial questionnaire design and was added only after the pilot study. It was not a category related to any aspect of sign language linguistics, but it was intended to allow participants to express their opinion on whether the translations were suitable for children. More specifically, it asked the participants to rate the degree in which they would recommend the translation they had just seen to children between the ages of three and seven. We expected that they considered both the content of the original story as well as the quality of the translation in general. Figure 12 shows the scores each translation received.
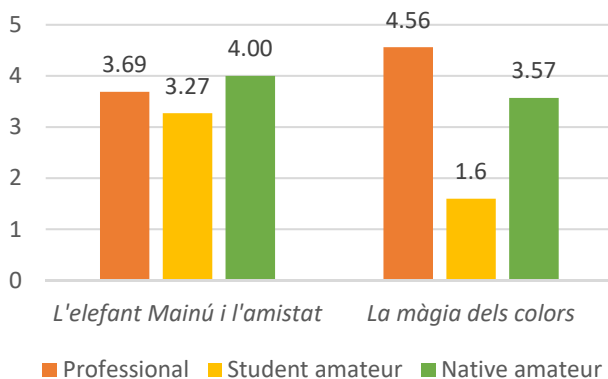

Figure 12. Degree of suitability to the target audience for each video

This is the only category in which one of the CSL students (the one responsible for the translation of *L'elefant Mainú i l'amistat*) achieved a score comparable to the professional translation. Curiously enough, this version received mostly extreme scores of either 5 or 1, with no middle rating. The deaf

CSL native speaker of the same story did a better job than the professional translator, according to the respondents. The other CSL student, however, obtained their worst score in this category. Overall, the translations of *La màgia dels colors* received very different average scores. The amateur deaf translator received a worse rating than the professional one, although in other categories it scored better.

When analysing these data, we must remember that these evaluations are simply answers to the question 'To what degree would you recommend this story to a child between 3 and 7 years old?'. This makes it difficult to determine the reasons for each answer, which were very subjective. Many respondents very likely based their opinions on the translation quality itself, while others probably focused on the story's plot or content, its entertainment value or any other criteria. As the translations with the lowest scores in this category also scored low in many of the others, we tend to think that these results respond to a combination of all the previously mentioned factors.

4. Conclusions

The starting hypothesis of this study was that amateur CSL translations would be received by the native speakers of this language as acceptable in quality, although they would not reach the same levels of acceptability as professional translations. The results presented in this paper have partially confirmed this hypothesis, however with two important considerations.

Firstly, the amateur translations are well received by end users, only as long as the signers have perfectly mastered CSL and are motivated enough to perform this kind of task. We have observed a difference in how amateur translations by deaf native CSL speakers are perceived in contrast with the ones by CSL students. The former receives scores similar to those of the professional translations and stands out particularly in the categories of *visibility*, *morphology*, *vocabulary* and *syntax*, whereas the latter did not meet the participants' expectations, despite their good intentions and efforts. Their videos received especially low scores in the categories of *visibility*, *facial expression*, *morphology*, *vocabulary* and *role*. Both *role* and *facial expression*

are features of sign languages that are not present in oral languages and this aspect revealed their insufficient command of the language.

Secondly, it is not true that professional translations are better received by CSL users, because, as it has been demonstrated, in some categories they were rated worse than the non-professional translations. The less accepted aspect in this case was *visibility*. It must be noted that this category does not depend on the translator's signing skills and its low scores prove that a higher production budget does not guarantee a good enough visibility. In the specific case of these professional translations, a simple video analysis confirmed that they did not follow the formal signing conventions that are detailed in most signing guidelines for SL interpreting services in cinema and TV. This was the reason why we initially sent our volunteer translators a series of basic instructions on how to sign the texts that were going to be used in our study.

This research has faced many limitations, essentially the limited corpus of texts used in the reception study, the low number of volunteer translators and their profile. It seems that the potential candidates for this project were not motivated enough to take part in it and, because of that, it was not possible to recruit more than four volunteer translators. This is an aspect that must be researched further in future studies on crowdsourced translation. This limitation has resulted in a reception study on three different translations of two different texts (in other words, six videos in total). We could have achieved more conclusive results with a more complete corpus of translations made by translators of more varied profiles. On the other hand, it could be interesting to replicate this reception study with materials belonging to other genres. For example, several participants showed interest in taking part in similar studies using translations of news articles or adult entertainment content.

Another limiting factor in our research is the small number of informants in the reception study as well as their profile, especially if we consider that their answers are divided into four different questionnaires. Consequently, we were not able to perform a quantitative analysis with statistically significative results, and we focused instead on a descriptive analysis. We think it would be useful to replicate this reception study with a higher number of

users so the results can be supported with quantitative data. In this study, the possibility of recruiting children among the informants was ruled out given the difficulties involved and, above all, because of the limited information they could provide us with on the aspects under analysis in our study. In this vein, new experiments could be designed to gather the opinions of deaf children, who would be the target audience for this type of videos.

On the positive side, this study has suggested potential new lines of research that could be explored in the future. For example, we found recurrent criticism in the open comments section about the high signing speed of some translations. As far as we know, there are no published empirical studies on the adequate signing speed in audio-visual media, and it is also an aspect that SL interpreting guidelines never mention. It could be interesting to conduct reception studies like the studies on character-per-second in subtitling, to try to ascertain the ideal rhythm and speed of SL interpreting.

On the one hand, this study represents a small first step in the context of CSL amateur translation and interpreting research, and a contribution to a field and a language that have not been widely studied in our country. On the other hand, it could have a major impact on the local signing community for its remarkable potential for knowledge transfer to society.

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