# The Reception of Spain in Australia through Translation: a Linguistic, Cultural and Audiovisual Overview[*]

# La recepción de España en Australia a través de la traducción: reseña lingüística, cultural y audiovisual

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**Abstract**: The geographical distance between Spain and Australia is not an obstacle to a historical relationship that is developing at linguistic, cultural and audiovisual levels in Australia. This work presents a study of the position of the Spanish language and culture in the Australian social panorama and reflects on the audiovisual media as the main means of conveying this foreign culture and language. From the identification of the elements that participate in the process of translation of the Spanish audiovisual products in Australia, significant conclusions are derived related to the effect that the translation of these audiovisual products can have on the creation of a Spanish cultural image in Australia.
**Keywords**: Reception Studies, audiovisual translation, Spanish audiovisual products, Spanish culture, Australian culture.
**Resumen**: La distancia geográfica entre España y Australia no es óbice para una relación histórica que en los planos lingüístico, cultural y audiovisual está en pleno desarrollo a día de hoy en tierras australianas. En este trabajo se presenta un estudio de la posición que ocupan la lengua y la cultura españolas en el panorama social australiano y se reflexiona sobre el medio audiovisual como principal transmisor de esta cultura y de esta lengua foráneas. A partir de la identificación de los elementos que participan en el proceso de traducción de los productos audiovisuales españoles en Australia se derivan conclusiones significativas relacionadas con el efecto que puede tener la traducción de estos productos audiovisuales en la creación de una imagen cultural española en Australia.
**Palabras clave:** Estudios de recepción, traducción audiovisual, productos audiovisuales españoles, cultura española, cultura australiana.

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**Summary**: Introductory notes; 1. Audiovisual translation as a means of conveying foreign cultures; 2. Linguistic and cultural panorama of the Spanish language and culture in Australia; 3. Spanish audiovisual panorama in Australia, 3.1. Spanish cinema products in Australia, 3.2. Spanish television products in Australia; 4. Spanish cultural image through the reception of audiovisual translated products; Final remarks; References; Acronyms; Interviews; Lectures.
**Sumario**: Notas introductorias; 1. La traducción audiovisual como medio de transmisión de culturas foráneas; 2. Panorama lingüístico y cultural de la lengua y la cultura españolas en Australia; 3. Panorama audiovisual español en Australia, 3.1. Productos cinematográficos españoles en Australia, 3.2. Productors televisivos españoles en Australia; 4. La imagen cultural española a través de la recepción de productos audiovisuales traducidos; Conclusiones; Referencias bibliográficas; Acrónimos; Entrevistas; Conferencias.

## INTRODUCTORY NOTES

The World Values Survey (WVS) was firstly designed in the 1980s to test the hypothesis that economic and technological changes were transforming the basic values and motivations of the public of industrialized societies. In pursuing this motivation, the WVS cultural maps were developed. The last one dates from 2015 (see below), it covers the period 2010-2014 and it demonstrates that "people's beliefs play a key role in economic development, the emergence and flourishing of democratic institutions, the rise of gender equality, and the extent to which societies have effective government" (World Values Survey, 2015: online).

In this map, Catholic Europe, where Spain is located, and the English speaking countries, where Australia can be found, are close bubbles. Catholic Europe is the most centred community in the map with Spain right in the middle of it. Traditional and secular-rational values, on the one hand, and survival and self-expression values, on the other hand, are thus equally appreciated by Spanish society. Australian society tends towards self-expression values, but keeps the balance between traditional and secular-rational values.

Since they are two close societies in terms of values, there is no wonder why migration flows occurred in spite of the geographical distance. According to the information provided by Museums Victoria (2015: online), Spanish immigrants began to arrive to Australia during the Victorian gold rush of the 1850s. However, it was not until the late 1950s when the majority of Spanish immigrants made their way towards the island. This migratory flow was mainly due to the 1958 Spanish-Australian migration agreement, which offered Spanish people the

opportunity to escape from a dictatorial regime. What they found in Australia was an already displayed multicultural panorama.
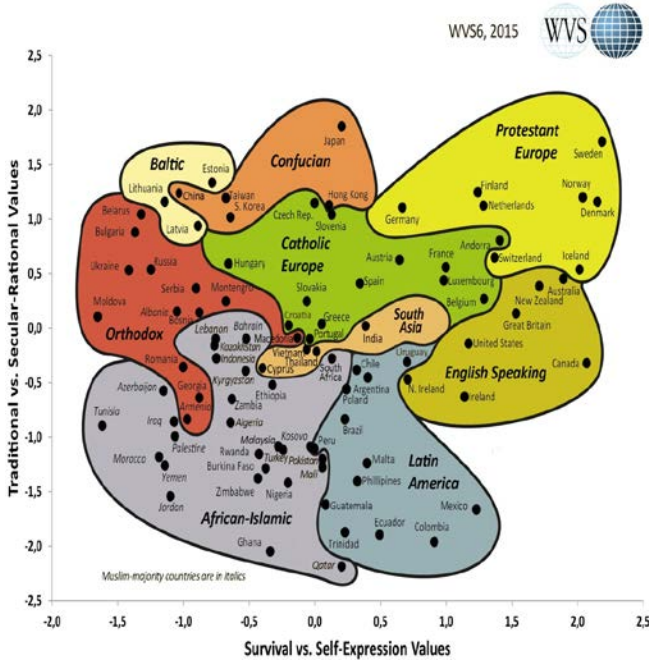


*Figure 1.* Cultural Map WVS6, 2015 (source: WVS)

As the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) shows in their map of Aboriginal Australia (AIATSIS, 2015: online) (see below), Aboriginal language, tribal and nation groups drew boundaries in Australia thousands of years ago that greatly differ from those we administratively recognize today.



*Figure 2.* Aboriginal Australia Map, 1996 (source: AIATSIS)

From these cultural and historical facts, it can be derived that Spain and Australia are closely bound with reference to their cultural values systems and that Australia displays an already settled receptive scenario for multiculturalism.

In the current «talknology» environment (Zuckermann, 2015: lecture) that commands everyday relations, audiovisual media play a decisive role in transmitting cultural patterns in real time.

The exportation of Spanish audiovisual products to Australia is a fact nowadays, which implies the spreading of Spanish foreign cultural elements across the Australian reception system through audiovisual translation. These elements collaborate in forging a cultural image of the original system that settles in the reception system and that may become canonized over time.

So far, no studies have been done in this particular matter. Most of the research involving the translation of Spanish audiovisual products is either Eurocentric or focused on the American context. Considering then this study as a starting point to develop future research projects, three main objectives are pursued: (i) to provide an outline of the place that Spanish culture in general and Spanish language in particular occupy in today's Australia; (ii) to identify the elements in the audiovisual translation process of Spanish audiovisual products in Australia (both cinema and television products); and (iii) to outline a general overview of the effect that the translation of these audiovisual products has in forging an image of Spanish culture in Australia.

The methodology chosen for this study is mainly empirical. Research interviews with closed questions (Valles, 2002: 41) conducted on-site are the key element that leads to the interpretation of the cultural parameters governing the translation processes of Spanish audiovisual products in Australia. Three of these interviews were held with Blandeau, Han, and Turini (2015: interview), audiovisual translators who offered their views on the process from their professional experience as SBS translators in Sydney (Australia). Han is in fact the Manager Subtitling and Program Preparation at SBS. The fourth interview was held with Delamore (2015: interview), Programme Director of the Sydney Language Festival (SLF). He shed some light on the reception of foreign cultures by Australians. Lectures attended on-site (Cummins, Katan and Zuckermann, 2015) laid the foundations of the study from a current and

native—in the case of Cummins, SBS Content Manager, and Zuckermann, Israeli and Australian linguist—insight.

Needless to say, the research is exclusively oriented towards the study of Spanish audiovisual products from Spain. Latin American audiovisual products and their translation into the Australian system would be part of a different discussion.

## 1. AUDIOVISUAL TRANSLATION AS A MEANS OF CONVEYING FOREIGN CULTURES

Classifying societies in terms of values leads to a cultural interpretation of the communicative relations that these societies develop among them. Translation Studies have been particularly aware of this phenomenon since their very beginning as an academic discipline in the 1970s. The polysystem theory, inherited from Literary Studies and applied to translation contexts, defended a dynamic functionalism: the elements that are part of the cultural systems in which translations are created and consumed establish mutual and changing connections. They acquire their functions and values depending on the role they play in the network (Even-Zohar, 1990: 2). The canon becomes dynamic and the texts and translations can be canonized in a particular time, but they cannot be canonical forever (Even-Zohar, 1990: 15-16). Translations may be either at the centre of the system, participating in its configuration, or they may have a peripheral position, not having strength enough to be involved in the processes of the main system. This last situation is the most common from Even-Zohar's (1990: 46-51) point of view.

This first systemic approach to the translation act was later adopted by other translation theories, such as the descriptive analysis developed by the Manipulation School (Hermans, 1985a) or the concept of rewriting postulated by Lefevere. Considering that "all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans, 1985b: 11) or that translation is the most influential act of rewriting (Lefevere, 1992: 97), were premises that built bridges between the polysystem theory and the cultural turn that Translation Studies experienced from the 1990s onwards (Enríquez Aranda, 2007: 133). Translation is thus regarded as a key element in the acculturation processes that take place among cultures and within the very same culture (Lefevere and Bassnett, 1998: 9).

From this perspective, culture becomes the translation unit (Bassnett and Lefevere, 1990: 8) and the translator a mediator between languages and cultures (Katan, 1999: 241). Consequently, the contextual analysis of translations claims to be at the core of any study that respects translation as a communication act linked to two sociocultural contexts, that of the original text and that of the translated text, where many participants and factors need to be taken into account (Hurtado Albir, 2001: 572-575).

Identifying the elements that interact in the translation processes contributes to shape the sociocultural contexts that embrace the translation products, which results in a better understanding of translation as a cultural fact. Hurtado Albir (2001: 575) details these elements, also inherited from both Linguistic and Literary Studies, and she gives importance to, first, the contextual features (historical factors; value systems; economic, ideological and political determinants) and, secondly, the characteristics that define the participants in the production and reception of texts (producers, receivers, translators and intermediary agents). These elements draw the picture of both sociocultural contexts, where the function of the original texts and the translated texts also plays an important role. Peña (1997: 6) adds the patronage agent to this list, meaning an authority participant that patronizes translation processes.

On the whole, this approach to a culture-based translation phenomenon implies that translation is a living product that carries one original culture into a foreign one. The effects translations have in shaping an image of the foreign in the translation culture need to be evaluated accordingly. This position is academically embraced by the study of translation as a form of reception.

That orientation dates back to reception studies developed in the German Literary Studies from the late 1960s. Reception theory meant a change of paradigm in Literary Studies, where the relevance of the receiver was traditionally neglected. The receiver comes into scene as a decisive participant in the literary processes. Since then, these processes were understood as incomplete communicative facts if no receiver is present to interpret the information provided by the text in a specific sociocultural context.

Two reception approaches are especially relevant (Enríquez Aranda, 2007: 39-48). On the one hand, the historical orientation postulated by Jauss (1971: 68-70), who states that texts are differently understood depending on the historical period in which the receiver makes the interpreting processes. The receiver's horizon of expectation, in other

words, what the receiver expects from a text beforehand, becomes a methodological tool to analyse the relationship of the text to its social and communicative functions. Jauss (1992 [1977]: 93-184) also deepens the study of the aesthetical effect of the text being the *poiesis*, the *aesthesis* and the *catharsis* the three levels of aesthetical pleasing that a text can generate in the producer, the receiver and the whole context, respectively. On the other hand, Iser (1989a [1979]: 149) affirms that reception is a creative interpretation of textual meanings. Therefore, the text only exists when the receiver gets the effects generated by the text at a conscious level. Iser (1987 [1976]: 64) introduces the concept of the implicit reader, namely the fictional representation of the intended reader, as opposed to the explicit reader, that is the reader who actually decodes the textual meanings in a determined sociocultural context. The producer also participates in the process, though, as the one who shapes the texts in the first instance (Iser, 1989b [1979]: 133).

These literary theories can be extrapolated to the translation academic context as long as translation is considered a form of intercultural communication (Hurtado Albir, 2001: 607). Furthermore, as translation incorporates translators as new participants in the production and reception of texts, the study of the translation phenomenon as a form of reception doubles its difficulty.

Trying to define the cultural elements that interact in the translation processes, Katan (1999: 45, and 2015, lecture) develops a model of logical levels in his iceberg theory. He declares that cultural information can be organized in a hierarchical order: context (environment and behaviour) and frame (capabilities and strategies, beliefs, values and identity). What is directly derived from a text is the context in which it has been produced and later received. On the contrary, what is less immediate to interpret from a text is the frame, ultimately commanded by the cultural identity of a certain community.

To consider audiovisual translation as a means of conveying foreign cultures implies that audiovisual translation needs to be analysed from a cultural perspective where the receiver finds a prominent place. Research in this field is relatively recent. Karamitroglou (2000) and Mayoral Asensio (2001) are the first scholars to highlight the importance of the receiver (or the audience, as it may be called in an audiovisual context) in determining some aspects of translation processes such as the translation method, whereas González Ruiz and Cruz García (2007), for example, adopt a cultural approach for the study of the visibility of foreign

elements in audiovisual translation. Humour, as a cultural element in audiovisual translation, has been a point of interest too for scholars like Fuentes Luque (2003), Chiaro (2010) and Valero-Garcés (2010). De Marco (2012) also deals with controversial gender questions and Pedersen (2011) and Díaz-Cintas (2012) have recently researched more general aspects relating to cultural references and cultural manipulation.

In this study both Hurtado Albir's contextual analysis and Katan's context and framework have to be identified and interpreted if an overall picture of the cultural reception of Spain in Australia through the translation of audiovisual products is to be drawn. A linguistic, cultural and audiovisual overview of the situation is deemed at the same time as an introductory and core part of the research.

## 2. LINGUISTIC AND CULTURAL PANORAMA OF THE SPANISH LANGUAGE AND CULTURE IN AUSTRALIA

According to the data offered by the Instituto Cervantes (2013: online), Spanish is both the second most spoken language in the world and the second language of international communication. More than 500 million people speak Spanish nowadays (either as their native tongue or their foreign language) and the number is continuously growing, facing the decreasing of Chinese and English speakers, for example, due to demographical reasons. It is even expected that by 2050 the United States of America will be the first Spanish-speaking country in the world, and in three or four generations, 10% of the world population will speak Spanish. Thanks to this current Spanish language boom twenty million students are studying Spanish as a foreign language worldwide.

The situation of Spanish language in Australia, though, is still in its infancy. The last Australian Census of Population and Housing (Australian Bureau of Statistics, 2013: online) reveals that there are 111.400 people who speak Spanish at home, which represents only a 0.6% of the total population. Out of these Spanish speakers, 21.9% were born in Australia and 62.1% speak English fluently. The most common languages spoken at home other than English are Mandarin (1.7%), Italian (1.5%), Arabic (1.4%), Cantonese (1.3%), and Greek (1.3%).

So far we have the bilateral official figures; however, we should keep in mind the intrinsic relationship between language and culture, as it is indeed defended by the Instituto Cervantes (2013: online) and the Australian Bureau of Statistics (ABS) (2013, online) themselves. From

this shared perspective, other valuable parameters must be considered for the analysis of the linguistic and cultural panorama of Spanish language and culture in Australia, since most of them are not objective figures but subjective –and enriching– data.

From Spanish official institutions, there have already been made many moves in favour of the diffusion of Spanish language and culture in Australia. The three Spanish diplomatic representatives in Australia, that is, the Embassy of Spain in Canberra and the Consulate Generals of Spain in Sydney and in Melbourne host events related to Spanish language and culture on a regular basis and they provide relevant information about the cooperative actions between Spain and Australia in social media such as Twitter or Facebook.[1] It is not bizarre as long as the promotion of culture is a mainstream objective for Spanish foreign politics, as the Spanish Ministry of Foreign Affairs and Cooperation (Ministerio de Asuntos Exteriores y de Cooperación, 2015: online) confirms: "In the development of Spain's foreign policy, cultural policy plays a strategic role, favoured by the cultural and artistic wealth of our country and for a language that is the second most spoken language in the world, whose demand for learning keeps growing". In this direction, we also find the objectives of the Spain-Australia Council Foundation, supported by the Spanish Ministry of Foreign Affairs and Cooperation and devoted to boost the cooperation between both countries in terms of investments and business, culture and education, and exchange programmes in fields like science and technology, energy, art, gastronomy and legal affairs (Fundación Consejo España Australia, 2015c: online). The action Programa Líderes Australianos (Australian Leaders' Programme) has been specifically created to offer some recognised Australian professionals the opportunity to know the Spanish reality in their respective fields of activity by inviting them to visit Spain with an official agenda of institutional presentations, round tables or cultural activities.

Other actions are patronized by the most representative educational institution in Australia, the Instituto Cervantes in Sydney, which opened in 2009. The Cátedra Cervantes (Cervantes Chair) defined as a "project

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[1] For further information visit the following websites: 1) http://www.exteriores.gob.es /Embajadas/Canberra/es/Paginas/inicio.aspx/; 2) http://www.exteriores.gob.es/Consu lados/Sydney/es/Paginas/inicio.aspx; / 3) http://www.exteriores.gob.es/Consulados/ Melbourne/es/Paginas/inicio.aspx; y 4) https://www.facebook.com/SpainArtsCulture/.

for the promotion and dissemination of international academic and scientific Spanish culture through collaboration with the most prestigious local universities" is being developed by means of seminars and conferences (Instituto Cervantes in Sydney, 2015: online). The University of Sydney, with a vibrant Department of Spanish and Latin American Studies, is the first local university committed to this shared goal.[2]

In fact, diplomacy and education come to terms in the common pursuit of spreading Spanish language and culture. As a matter of fact, an agreement between the Spain-Australia Council Foundation and the Instituto Cervantes was recently signed regarding the aforementioned Cátedra Cervantes in Australia. Earlier in time, the leaders participating in the Programa Líderes Australianos initiative visited the head office of the Instituto Cervantes in Madrid, where they were informed about the educational activities to be implemented by the Instituto Cervantes in Sydney.

From Australian official institutions, the moves are still shy but solidly grounded. In the case of governmental institutions, the Department of Foreign Affairs and Trade of the Australian Government (2015: online) gives visibility to Spain and to the bilateral relations between Spain and Australia, which are described as "steadily expanding". It mainly focuses on their bilateral economic and trade relationship, the defence cooperation and the bilateral agreements and diplomacy. However, it also deals with population links, where the Instituto Cervantes in Sydney is mentioned as a key institution "contributing to the expanding knowledge in Australia of modern Spain, its language and culture" (Department of Foreign Affairs and Trade of the Australian Government, 2015: online). Moreover, it offers a political and economic overview of Spain and its foreign policy, with the latter described as traditionally focused on the European Union and the Mediterranean and Latin America, although currently broadening its diplomatic and commercial presence in Asia-Pacific. In the words of the Australian Labor MP Matt Thistlethwaite (Fundación Consejo España Australia, 2015b: online), a participant in the Programa Líderes

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[2] For more information on the staff and the activities of the Department of Spanish and American Studies of the University of Sydney, visit the following website: https://sydney.edu.au/arts/schools/school-of-languages-and-cultures/department-of-spanish-and-latin-american-studies.html.

Australianos initiative, Spain is regarded as a gateway to Latin America, which could be one of the main reasons for Australia's interest in Spain.

It seems reasonable then to state that Australia shows interest in learning Spanish language and culture as a way of introducing itself to a wide range of collaboration possibilities, not only with Spain but also with Latin America. In this effort, the place of the Spanish language in Australian education is paramount. The Australian Curriculum, Assessment and Reporting Authority (ACARA, 2013: online) declares that universities are the driving force in Australian educational institutions, as it refers to the teaching of Spanish. In fact, most large Australian universities already have Spanish language departments. In the school education sector, there are Spanish programmes available in all states and at all levels. In both cases the students of Spanish are mainly learning it as a second language, although in a minority of cases there are a number of heritage learners of Spanish. As for the Spanish-speaking culture, *i.e.* artists, musicians, writers and scientists, it is developed as part of other areas of the curriculum in Australian schools.

At an initial stage of development, the linguistic and cultural panorama of the Spanish language and culture in Australia can be defined at least as intricate, as it historically started from the human need generated by foreign immigration. However a wide range of official actions seeking both integration and collaboration followed, and it is ultimately doomed to be shaped by the society in which it settles.

Following this consideration, it may be worth remembering the influential role played by the Internet in rapidly spreading the minority Spanish language and culture in the vast Australia nowadays. Originated from both the Spanish-speaking communities and the English-speaking ones, we can find information about Spain and the Spanish language and culture galore, some of it already integrated in Australian cultural institutions such as the already mentioned Museums Victoria.

Thus, Spanish language and culture are increasingly being introduced in Australia and gaining visibility these days. From official institutions to ordinary people who benefit from their official initiatives, Spain is more likely to be regarded in the very near future not only as a touristic bastion in Europe –a view still present in Australian minds, as the Australian national MP Ken O'Dowd (Fundación Consejo España Australia, 2015a: online) reminds us of, but also as a country which offers an enriching language and culture.

### 3. SPANISH AUDIOVISUAL PANORAMA IN AUSTRALIA

As the Spanish language and culture are steadily making their way into Australian society, Spanish audiovisual products do the same, or vice versa. In any case, the current Australian audiovisual reality reflects a panorama that has started to include Spanish audiovisual products distributed by two main channels: cinema and television.

### 3. 1. Spanish cinema products in Australia

Regarding cinema, it is firstly necessary to point out the great affection that Australian society shows towards film festivals, in any language and about different topics. To prove it, it will suffice to concentrate only in the Australian city believed to be the hub of cultural events, Sydney. Arab, French, German, Italian, Korean and Spanish films festivals, amongst others, are regularly celebrated under the auspices of the local government authorities and the financial support of cinemas and filmmakers, who become the intermediary agents between producers and receivers of the audiovisual products shown. Sydney Underground Film Festival, Queer Screen Film Festival, 24/7 Youth Film Festival, Cause Film Festival, Indie Gems Film Festival are only some examples of the great variety of thematic festivals that are also held in the city. From the Metro Screen (2015: online) ad it can be deduced that the common foundations generating this heterodox film wave are mostly the awareness of the cultural diversity existing in Australia and the intention to build bridges in such a diverse society. Along with the screenings, film festivals also organise parallel events that gather the audience together in an attempt to bridge possible cultural and idiosyncratic gaps in a casual environment.

As for the Spanish Film Festival (SFF) itself (2015: online), in 2015 it presented its 18th edition, held at the Palace Cinemas in the most populated Australian cities such as Sydney, Melbourne, Brisbane, Canberra, Adelaide, Perth, Byron Bay and Hobart. It was launched in Sydney but then it ran at the same time in every city for two weeks, with affordable prices for an intended general audience interested in Spanish and Latin American cultures.

Under the Spanglish slogan «Reel Inspiración» («Reel Inspiration»), the patronage of the Spanish Artistic Director of the Sydney Dance Company, Rafael Bonachela, and sponsored by private and public

Australian and Spanish institutions and companies –including the Embassy of Spain in Australia, it showed 39 contemporary films in Spanish. These films were divided into four categories, *i.e*. Reel Español (Films from Spain), Reel Colaboración (International co-productions), Reel Latino (Films from Latin America) and a Special Presentation. The distribution in figures of the films sorted by categories are as follows:

| | |
|---|---|
| Spanish films | 35.9% |
| International co-productions | 33.3% |
| Latin American films | 28.2% |
| Other films | 2.6% |

*Table 1*. Film categories in the 18th Spanish Film Festival, Australia, 2015

Spanish films, either wholly produced in Spain (14 films) or co-produced with international collaboration (8 films), represented the majority of screenings with a total percentage of 56.4% over Latin American films and Latin American co-productions.

On the one hand, the Spanish films screened in the SFF were mostly releases from the previous year, 2014, with a great range of genres but drama being the predominant, oriented to a mature audience of 18 year of age and over[3] and showed in the original Spanish version with English subtitles. The following table expands in detail this general tendency:

| | | |
|---|---|---|
| **Year** | 2013 | 7.1% |
| | 2014 | 92.4% |
| **Genre** | Action-Thriller | 7.1% |
| | Animation | 7.1% |

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[3] The Australian Classification Board for films makes this recommendation for the audience. See this website for more information: https://www.classification.gov.au.

| | | |
|---|---|---|
| | Drama | 29% |
| | Drama-Comedy | 7.1% |
| | Comedy | 7.1% |
| | Crime-Drama | 7.1% |
| | Documentary | 7.1% |
| | Horror | 7.1% |
| | Political Thriller | 7.1% |
| | Romance | 7.1% |
| | Romantic Comedy | 7.1% |
| **Audience** | General (G) | 7.1% |
| | Mature (M) | 14.3% |
| | Mature Accompanied (MA 15+) | 14.3% |
| | Restricted (R 18+) | 64.3% |
| **Version** | Spanish with subtitles | 100% |

*Table 2*. Main features of Spanish films screened
in the 18th Spanish Film Festival, Australia, 2015

On the other hand, the Spanish co-productions showed in the SFF, all of them releases from 2014, revealed that Spanish filmic collaboration is prone to both Latin American countries and European countries, but also with surprising connections to the United States of America and India. However, only half of the co-produced films portrayed the Spanish culture in their plots. As for the versions shown, mostly romantic comedy, no matter if the original version was in Spanish or was multilingual, all of the films used subtitles in English and were classified as restricted for 18 years of age and over.

| | | |
|---|---|---|
| **Year** | 2014 | 100% |
| **Genre** | Black Comedy/ Drama | 12.5% |
| | Drama | 37.5% |
| | Romantic Comedy | 50% |
| **Non-Spanish co-producers** | Argentina | 3 |
| | Brazil | 1 |
| | Colombia | 1 |
| | France | 1 |
| | India | 1 |

|  |  |  |
|---|---|---|
|  | Italy | 1 |
|  | Mexico | 1 |
|  | USA | 3 |
| **Audience** | Restricted (R 18+) | 100% |
| **Spanish culture** | Portrayed | 50% |
|  | Not portrayed | 50% |
| **Version** | Spanish with subtitles | 100% |

*Table 3*. Main features of Spanish co-productions screened
in the 18th Spanish Film Festival, Australia, 2015

All in all, it seems that the SFF brought together films in Spanish, originated in both Spain and Latin America, with a slight tendency towards the former. In what we interpret as an attempt to get the right balance, a Spanish film and a Spanish-Argentinian co-production were screened the opening night and the closing night respectively.

Apart from this traditional icon of Spanish film screening in Australia, largely advertised in the media and highly recognised, another outstanding event exists where Spanish cinema finds a place. The Melbourne Filmoteca was created in 1999 as a way of diffusion of Latin American cinema in Melbourne. Nowadays, still run by independent volunteers, it gets support from many collaborators, among them the Consulate General of Spain in Melbourne. Filmoteca focuses on both Latin American and Spanish cinema intended for those people eager "to learn about, and appreciate, not only film and video from the regions, but also the language, music and cultures of Spain and Latin America" (Melbourne Filmoteca, 2015: online). With this aim, it holds monthly screenings of these films at ACMI Cinemas in Melbourne in their original version with English subtitles.

Other minor contributions to the spreading of Spanish cinema are publicised and supported by the diplomatic Spanish representatives in Australia, with the screenings of Spanish and Latin American films at the RMIT Spanish Resource Centre in Melbourne being one fine example. Nearly concurrently with the evolution of Latin American screenings in Australia, whose film festival celebrated in 2015 its 11th edition, Spanish cinema has been experiencing a positive boost over the years.

## 3.2. Spanish television products in Australia

With reference to television products, the ABS (2011: online) has irregularly conducted a national survey where information about how people use their time was featured. This Time Use Survey was conducted three times, in 1992, 1997 and 2006. It was planned a fourth time in 2013, but it was cancelled. So, the data we currently handle is from 2006. From it we can affirm that television viewing was at that time the favourite and the most common leisure activity for people of 15 years old or over. Viewers spent almost 3 hours a day (179 minutes) watching television. Males were keener on this activity than females, the former watching TV about seven minutes more than the latter (ABS, 2009: online). Also, children would watch TV or videos in their free time, resulting in a percentage of 97% Australian children aged 5-14 years old watching TV an average of 20 hours a fortnight.

The Australian Television Audience Measurement (OzTAM), on the other hand, extends this kind of official audience research regularly and it strictly focuses it on TV habits. Its television audience measurement covers Australia's five mainland metropolitan markets (Sydney, Melbourne, Brisbane, Adelaide and Perth) and nationally for subscription television. Current data regarding the time Australians spend watching TV on average coincide with those provided by the ABS but OzTAM (2015b: online) adds further details to this information. For example, most Australians watch broadcast television on in-home TV sets, either free-to-air television channels (FTA) or subscription television channels (STV), with an average of 2.9 million Australians (12.6%) using the TV set at any minute across the day to view broadcast television, mainly live-to-air television. However, the number of people watching time-shifted TV and watching TV in other mobile devices different from TV sets is progressively increasing.

Given these television habits, the great offer of TV channels in Australia is not surprising, amounting to more than a 100, both FTA (77.8%) and STV (22.2%).[4] The five most viewed channels are Seven (15.4%), Nine (14.9%), Ten (9.4%), ABC (8.6%) and ABC2 (4.9%) (OzTAM, 2015a: online) whereas the five most popular TV programmes are one entertainment show followed by four news programmes: The Voice (Nine), Nine News Sunday (Nine), Seven News Sunday (Seven), Sunday Night (Seven) and Nine News (Nine) (OzTAM, 2015c, online).

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[4] For a full list of Australian TV channels, visit the website https://oztam.com.au /Channels.aspx.

But where foreign television programmes in Australia are concerned, little official data is available. From the professional experience of SBS translators (Blandeau, Han and Turini, 2015: interview), languages experts (Delamore, 2015: interview) and also confirmed to a certain extent by their sponsoring role in the 18th SFF, two main channels are regarded as the ones which offer more television programmes in languages other than English: the FTA broadcaster SBS (and its digital channel SBS2) and the STV broadcaster World Movies. ABC occasionally offers some programming in other languages, but not as much as SBS and World Movies do. In the words of Turini (2015: interview), following a popular say: "Commercial channels Americanise, ABC Britishise, SBS civilise".

Their audiences' percentages though are not as higher as the ones shown above, but an audience of 2.8% is not a bad figure for SBS. SBS2 has got a 0.7% while World Movies Channel gets a 0.1% (OzTAM, 2015a: online). Obviously, neither of them has got a television programme included in the consolidate rank of the twenty most viewed television programmes, with privilege reserved for Nine, Seven, Ten and ABC, in this order (OzTAM, 2015c: online).

As regards SBS, the very same meaning of the acronym, Special Broadcast Service, gives us a preliminary idea about this broadcaster's peculiar nature. Transmitting full-time since 1980, they are proud of their traditional positioning in favour of a new idea of multiculturalism, as they publicly manifest in their website (SBSa, 2015: online):

> In the 21st century, multiculturalism means more than bringing the cultures of other worlds into your home. It is reflecting back to us the increasingly multicultural spirit of our own community. SBS celebrates diversity and contributes to the social inclusion and cross-cultural understanding of all Australians – linguistically, sociologically and culturally.

The way they have chosen to reach this goal is by including in their programming audiovisual products in languages other than English. As the SBS Content Manager Mark Cummins (2015: lecture) declares, "Our content goal is to leave the audience with a better understanding of the issues; feeling empowered to discuss; and share content –and maybe even– to get directly involved within communities". The products they broadcast are addressed to all Australians but essentially to the Australians who speak a language other than English in their homes,

"regardless of geography, age, cultural background or language skills" (SBSa, 2015: online), who are estimated to be up to three million.[5] For this reason, in SBS Television they use more than 60 languages, although they also rely on SBS Radio (74 languages ) and on SBS Online (50 languages) to celebrate Australia's diversity.

The main SBS products are news, films, documentaries and sports, the crown jewel of the channel. Around half of these programmes are broadcast in languages other than English in their original versions without translations. Their audience then is restricted to those Australians who speak the original languages. Nevertheless, many of these programmes are broadcast in their original versions with subtitles in English, which means that there are accessible to the whole community of English-speaking Australians. Their subtitling unit, formed by both in-house subtitlers and independent ones, makes translations.

Since the launching of their digital multichannel SBS2 in 2009, more English-subtitled content is offered in the two channels in Spanish, such as films, sports events, *telenovelas*, and news.

In this SBS programming in Spanish external references to movies in Spanish showed by World Movies are featured. It is not surprising as SBS owns and operates World Movies since 2009.

World Movies was firstly launched in 1995. Apart from its main objective, being «Australia's home of international film» (World Movies, 2015: online), this channel supports the major film festivals in the country, including the SFF, and holds its own events promoting international filming. The main audiovisual products showcased in this channel are foreign films, but it also broadcast documentaries, indie and cult features and exclusives at film festivals. They are all new releases and award winning. The intended audience of World Movies could be described as cinephiles interested in foreign films with a medium to high purchasing power, considering this channel requires a paid subscription. Nothing about the version in which these products are shown is declared in the website of World Movies. On rare occasions it is mentioned in the description of the movie. However, if we take into account its link with SBS, we may easily assume that the original versions of films come along with subtitles in English.

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[5] They use the Australian census to draw the target audience's profiles (Cummins, 2015: lecture).

If the programming of both broadcasters, SBS and World Movies, is analysed in a feasible period of a month, it could be affirmed that, in general terms, news and films are the most screened audiovisual products. SBS screens daily Spanish news from the channel La 1, the first television service to operate in Spain, in its original version without subtitles. It also offers Latin American news, but only twice a week. As for films, the following tables develop all main features of films in Spanish showed in SBS and World Movies in September 2015:

| Origin | Argentina | 12.5% |
|---|---|---|
| | Paraguay | 12.5% |
| | Spain | 62.5% |
| | Uruguay | 12.5% |
| **Year** | 2002 | 12.5% |
| | 2007 | 12.5% |
| | 2008 | 12.5% |
| | 2009 | 25% |
| | 2010 | 12.5% |
| | 2011 | 12.5% |
| | 2012 | 12.5% |
| **Genre** | Drama | 75% |
| | Thriller | 25% |
| **Audience** | General (G) | 12.5% |
| | Mature Accompanied (MA 15+) | 87.5% |
| **Version** | Spanish with subtitles | 100% |

*Table 4*. Main features of films in Spanish
showed in SBS, September 2015

| Origin | Mexico | 80% |
|---|---|---|
| | Spain | 25% |
| **Year** | 2006 | 20% |
| | 2010 | 20% |
| | 2012 | 40% |
| | 2014 | 20% |
| **Genre** | Comedy | 20% |
| | Drama | 40% |
| | Thriller | 40% |

| **Audience** | Mature (M) | 20% |
| | Mature Accompanied (MA 15+) | 60% |
| | Restricted (R 18+) | 20% |
| **Version** | Spanish with English subtitles | 100% |

*Table 5*. Main features of films in Spanish showed
in World Movies, September 2015

Sports events like European football or the cycling event Vuelta a España
are programmed when the events take place, directly narrated in English,
and *telenovelas* from Latin America are a weekly Sunday staple, subtitled
in English.

## 4. SPANISH CULTURAL IMAGE THROUGH THE RECEPTION OF AUDIOVISUAL TRANSLATED PRODUCTS

Spanish cinema and television products, even though still slightly
present in the Australian broad audiovisual panorama, are considered to
be a significant way of spreading the Spanish linguistic and cultural
image in Australia in the current audiovisual era. The creation of this
image is biased not only towards the very same choice of the products to
be broadcast and the broadcasting media used for this purpose, but also
towards the privileged reception of the translators who undertake the task
of mediators between languages and cultures.

Audiovisual translators in Australia, as with any other general or
specialised translator or interpreter, need to obtain an accreditation from
the National Accreditation Authority for Translators and Interpreters
(NAATI)[6] in order to legally practice their tasks. University training of
translators in the field of audiovisual translation, on the other hand, is a
relatively recent incorporation to the Australian university curriculum,
often restricted to courses of specialisation within postgraduate
programmes.[7] This means that all audiovisual translators working in
Australia are NAATI accredited but few have been university trained in
this field so far. Consequently, their skills have been developed over their
translation practice with cinema and television products. In both media

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[6] Visit the website https://www.naati.com.au/home_page.html.

[7] Macquarie University, RMIT University, University of New South Wales and Western
Sydney University are good examples of this recent rise in university audiovisual
translation courses in Australia.

the professional translation process of foreign audiovisual products, no matter the language, can be summarised as follows according to the information derived from the interviews held with Odile Blandeau, Jing Han, and Jorge Turini (2015: interview), three SBS audiovisual translators working with French, Chinese and Spanish respectively in Sydney:

| Audiovisual products | 1st films<br>2nd documentaries<br>3rd TV series<br>4th TV shows |
|---|---|
| Audience | 1st receivers interested in multicultural audiovisual products<br>2nd receivers interested in foreign languages<br>3rd receivers interested in foreign cultures |
| Directionality | Translator's mother tongue into English |
| Translation techniques | 1st subtitling<br>2nd captioning<br>3rd voice over (mostly for narration in documentaries) |
| Timing | Translators pace their work themselves always subject to programming dates |
| Translator's team | Translators work with a native English-speaker specialist editor, who supervises their translations' first draft, but they agree on the final version together |
| Software | Translators use a subtitling and closed captioning software previously checked[8] |
| Resources | Bibliographical resources are mainly online and other colleagues' advices |
| Guidelines | Translators are subject to their companies' translation guidelines |
| Rates | Rates vary depending on the translation technique used and on the condition of whether the translator is an in-house or a freelancer |

*Table 6.* Professional translation process of foreign
audiovisual products in Australia

Films are the most shown and therefore translated foreign audiovisual products, with the Spanish film director Pedro Almódovar being responsible for the boom of Spanish filming in Australia some years ago. The demand of certain foreign audiovisual products is then the first audience's motivation. Documentaries come in the second place, which reveals an interest from the audience in getting to know foreign languages and cultures. However, it is worth considering that if the audiovisual products are not translated into English, *i.e.* news, the first audience to whom these products are addressed are those people residing

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[8] In the case of SBS translators, this software is Softel Swift Create.

in Australia but with an interest in being connected to their cultural and linguistic roots overseas.

The directionality in translation, with the exception of some Australian film festivals, is mainly restricted from the translator's mother tongue into English. The three translators interviewed coincide in highlighting the importance of understanding the original culture of the audiovisual product. In this sense, audiovisual products in Spanish offer an extra difficulty: that related to the different modalities of Spanish spoken in Spain and in Latin America, apart from the fact that indigenous languages may be included in some Latin American products.

Subtitling is the most usual interlinguistic translation technique although voice over is usually found in narration within documentaries. Captioning is an intralinguistic translation technique highly implemented in Australian audiovisual products, either live or pre-recorded. In fact, the choice of the translation software equally depends on its reliability both as a subtitling and as captioning software. SBS increasingly relies on translation tools, being defined as "the dream of the machine" which can contribute to "freeing up journalists to focus on distinct content that is uniquely relevant for the audience" (Cummins, 2015: lecture).

Depending on the original materials translators are provided with (scripts, subtitles in English, none of them) or the general linguistic and/or cultural features of the product (puns, idioms, coarse language, slang, register, topics…), translators use different bibliographical resources to solve problems and set their deadline themselves accordingly. They usually depend on other colleagues' help and online documentation and, unless the products are new releases, translators can guarantee a good-quality product without time pressures. In the case of Spanish products, most of them are provided with their own scripts, but other products from emerging Latin American film industries are easily given without. When other languages or modalities of languages are involved in the process, other colleagues' advice is necessary.

Thus, it can be inferred that both translators and their company understand translation as a cultural transference, as long as initially more prominence to the understanding of the original cultures and languages is given than to the expression in the target language. In the words of SBS (2015b: online) "To guarantee your message is communicated credibly, it is important to work with specialists that provide accurate subtitles faithful to the essence of the original dialogue and carefully matched to the visuals". However, to solve probable expression issues, SBS relies on

their extensive subtitling guidelines, especially as regards the length and colour of subtitles, and on their specialist editors, above all for stylistic accuracy and for ambiguities derived from cultural assumptions made by the translator.

As for the cultural influence that these translated products may exert over audiences in forging a cultural image of the foreign, it is hard to quantify. Two different perspectives may help to enlighten us about this issue.

From a translation professional perspective (Blandeau, Han and Turini, 2015: interview), the very existence of agents ready to broadcast foreign audiovisual products suggests that there is a rising interest in exposing foreign cultures and languages to Australians. The veiled purpose of this decision may lie in a certain sense of pedagogical responsibility from broadcasters. In line with this goal, translators prefer subtitling to other translation techniques such as dubbing. Suffice it to say, in Blandeau's words (2005: interview), that "subtitling is a lot more true to the original product than anything else (…). It is the best way to respect a foreign programme (…)" or in Turini's words (2015: interview), that "When dubbing is made, everything comes lost".

Nonetheless, much remains to be done to incorporate Spanish culture and language in Australia through audiovisual products. Spain is still, to Australian consciousness, much of a touristic place to visit and home to the some of the world's best soccer. The same is true for Latin American countries although other negative perspectives biased by American influence are also added in this case (Turini, 2015: interview).

From the perspective of Australian receivers, this last assumption is unfortunately confirmed. There are some worthy examples of domestic efforts to show Australians other cultures and languages, including Spanish ones. From Australian university institutions, which offer regulated languages courses to Australian nonprofit organisations, which boost multicultural activities, Australian receivers have an opportunity to satisfy their cultural and linguistic curiosity. The Language Festival Association (2015, online) is proof of that. Funded by volunteers in 2013, it intends to promote "awareness about great diversity of the world languages through regular events and media". As part of these events, the SLF is held on an annual basis. In spite of a fairly low attendance, those people who gather together for a weekend of language diversity presentations are the first signs that something may change in Australian perception of the foreign in the future. Richard Delamore (2015:

interview), Programme Director of the SLF, is not so optimistic though. Having in mind that Australia is primarily a monolingual country he thinks that "The majority of Australians have no interest [in other languages] whatsoever even though we are very multicultural" (Delamore, 2015: interview). This paradox derives from the fact that Australians believe that English is going to be the sole international language in the future. In Delamore's opinion (2015: interview), although audiovisual media have a prominent role in spreading other cultures, most Australians do not like to watch subtitled products, so the influence that these products may exert on them is minor. With reference to Spanish, the scenario does not improve. It has never been included in the SLF despite the attempts of the organising team, probably because there are still few Spanish speakers in Australia.

These are two perspectives, two ways of declaring that still many initiatives have to be undertaken in order to fully introduce Spanish language and culture in Australia, being the translation of audiovisual products a key element in this task.

## FINAL REMARKS

The cultural reception of Spain in Australia by means of the translation of audiovisual products can be thus sketched in terms of both a contextual analysis (Hurtado Albir, 2001: 572-575; and Peña, 1997: 6) and an interpretation of the effects that translations have in forging a cultural image of the foreign (Katan, 1999: 45; and 2015: lecture).

Firstly, as a result of the objective data analysed in detail in this study, the elements participating in the audiovisual translation processes that contribute to define the sociocultural context where translations take place can be identified as: the producers (Spanish cinema and television products' producers), the intermediary agents (Australian film festivals, film libraries and cinemas together with Australian television broadcasters), the patronage agents (Australian and Spanish official institutions, including diplomatic, governmental and educational institutions), the products (Spanish cinema and television products, mainly films), the translators (the intermediary agents hire Spanish-speaking translators to team work with a native English-speaker specialist editor from Spanish into English) and the receivers (English-speaking and Spanish-speaking receivers living in Australia, Australians

or foreigners, with an interest in multicultural audiovisual products or in learning foreign languages).

Secondly, in a more subjective sphere, the data resulting from the empirical research can be interpreted in light of reception studies applied to translation processes. In this sense it can be stated that, although Spanish culture has been present in Australia in a regular way since the late 1950s, it has not been until approximately the 1980s that Spanish culture began to steadily make its way into Australian culture by means of the translation of audiovisual products, distributed both in cinema (from the late 1990s as regards the SFF) and television (from the 1980s SBS's pioneering broadcast until present time with the launching of World Movies in 1995 and the consolidation of the digital multichannel SBS2 in 2009). The Internet is now beginning to gain a leading position in these acculturation processes, with translation techniques (fansubbing, fandubbing) different from the traditional ones (subtitling and captioning and, less frequently, voice-over, with no reference to dubbing).

Even though (i) Spanish is considered to be the second most spoken language in the world and the second language of international communication, (ii) Spanish and Australian cultural values are close in spite of the geographical distance, and (iii) some moves have already been made in bringing together both cultures by Spanish and Australian official institutions, there is still a cultural gap to be filled in.

In the current audiovisual era, the translation of audiovisual products is without doubt a key element to facilitate the bilateral acculturation processes. How this translation is developed and how it exerts its influence over both cultures needs to be further researched in time. Empirical research in this field, although always depending on many factors external to the researcher that may not lead to immediate results, is understood as one of the most objective ways of collecting real and up-to-date data to be meaningfully interpreted.

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## ACRONYMS

ABS / Australian Bureau of Statistics

ACARA / Australian Curriculum, Assessment and Reporting Authority

ACMI / Australian Centre for the Moving Image

AIATSIS / Australian Institute of Aboriginal and Torres Strait Islander Studies

FTA / Free-to-air television channel

NAATI / National Accreditation Authority for Translators and Interpreters

OzTAM / Australian Television Audience Measurement

SFF / Spanish Film Festival

SLF / Sydney Language Festival

STV / Subscription television channel

WVS / World Values Surveys

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