

**“The Thing is Like, WIA Needs, Like, Subtitles”
“And I’m Not Being Funny or Anything, but It’s Actually Quite Complicated”**

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Abstract

This thesis looks at the difficulties of subtitling, using the British comedy series *WIA* as a case study. It looks at what knowledge the translator needs to have about the source text and culture and the target culture. It also discusses the spatial and temporal limitations by which subtitles are bound and the implications of this. In the light of the case study, the concept of humour in translation is discussed. The final chapter discusses the two main sources of humour in *WIA*, cultural references and the mocking of management culture, and how the humorous instances based on this can either be preserved or not.

Introduction

Subtitling the recent BBC comedy series *WIA* for a Dutch target audience is a complicated task. Set in the management layers of the BBC Headquarters, the programme relies heavily on its audience recognising certain elements of the source culture for its humorous nature. Unlike series that rely on types of humour like slapstick, which is far more universally recognisable, the translator subtitling *WIA* needs to consider the humorous instances and try to make sure the humorous nature of the series comes across without changing the nature of the series in the process. In *WIA* especially the cultural references and language use associated with management speak require special attention as they are very specific to the series and therefore need to have priority when it comes to decide which of the elements of the source text has to be preserved.

The chances of *WIA* ever being broadcast in the Netherlands are very slim due to its reliance on cultural references and setting. This is not to say, however, that a relatively highly-educated audience would not be able to enjoy the series. The English culture is accessible enough to them for this. In addition to this, the mocking of management culture is recognisable to a broad audience. The broadcast organisation chosen for the mock commission is the VPRO, who in their mission state they “have a long tradition of audacity and absurdity,”¹ using “humour and satire” to make people reflect (“Missie”). As a satirical series which was intended to hold up a mirror to management culture in general and specifically the BBC, *WIA* fits this profile. The target audience is that of the non-hearing-impaired viewers of the VPRO at eleven on Sunday evening. This means the target audience consists of adults, who have grown up watching imported television series with subtitles and are so used to subtitles that they find it grating to watch programmes that have not been subtitled but dubbed (Koolstra, Peeters and Spinhof 100). They also have access to the entire

¹ Unless otherwise indicated, all quotations from Dutch articles are my own translations.

audio track of the programme. What the implications of this are for the technical aspects of subtitling will be discussed in the first chapter.

The first chapter will discuss the difficulties of subtitling in general, going into the spatial and temporal limitations imposed on subtitlers and the need for the translator to have a good understanding of what they are subtitling and for whom they are subtitling. The second chapter will discuss the difficulties of translating humour, referring to several theories about what makes any instance humorous and to theories about how to deal with this in translations. The third and final chapter will look into the specific issues a translator encounters when subtitling *WIA*. This chapter will focus on how to deal with humour based on cultural references and on management speak.

WIA follows the main character Ian Fletcher as he starts his new job as Head of Values at the BBC. He is soon joined at the BBC by Siobhan Sharp, who works in PR. The two characters first appeared in *Twenty Twelve*, a series which satirised the people organising the Summer Olympics in London in 2012. At the BBC, they encounter, among others, Simon Harwood, who is the BBC's Director of Strategic Governance and very fond of delegating and mentioning things to his direct boss, the Director General of the BBC. They also meet the incompetent intern Will, who mainly speaks in monosyllabic words like yeah, cool and okay, occasionally stringing two or more words together, but mainly to say he does not understand what is going on or what he is supposed to be doing. The first episode's main plot revolves around Ian starting his new job and immediately having to deal with a piece of bad publicity for the BBC when a presenter accuses the BBC of having an anti-West Country bias.

Chapter 1 The Difficulties of Subtitling

Television programmes, like all other texts, are made up of a variety of verbal and non-verbal elements. This complexity is reflected in the title Jorge Díaz Cintas and Aline Remael use for television programmes in their book on subtitling, namely “audiovisual texts” (45). Díaz Cintas and Remael give an overview of the difficulties of subtitling and explain where these difficulties come from. As the source of the problems subtitlers encounter they point at the fact that subtitles “must interact with and rely on all the film’s different channels” (45). As Panayota Georgakopoulou puts it in her article “Subtitling for the DVD Industry”: “The final aim [of the subtitler] is to retain and reflect in the subtitles the equilibrium between the image, sound and text of the original.” (30). Díaz Cintas discusses how the DVD industry is often at the forefront of new developments in how to achieve this, especially those subtitling for the hearing-impaired, such as the use of colours or placing subtitles anywhere other than centred at the bottom of the screen (7-8). The exact degree to which the subtitler should rely on the nonverbal channels of the audiovisual text that needs to be subtitled is a topic for debate. Some say that “subtitlers are under an obligation to make the most of the images’ narrative function” and should therefore leave whatever they can to be filled in by the nonverbal channels (Díaz Cintas and Remael 54). Others, however, plead for reflecting much more in the subtitles, including the movement and tone used by actors, because they argue that it is necessary to “assist the audience who are simultaneously watching, listening and reading, and often have to rely predominantly on the written channel” (Perego 69). It can be argued that subtitling is translating, with all the problems that come with it, with the added factors of more complicated nonverbal channels, and therefore a more complicated source text, a limited space to provide a translation and a limited amount of time to show the translation on screen.

Where a translator of a written text can decide to use a few more words where needed, the subtitler is bound by the need for synchrony with what is happening and being said on

screen at every moment (Díaz Cintas and Remael 9). In addition to this, the subtitles need to be visible on screen enough for the audience to read them but not for so long the viewers are tempted to read them twice and consequently get confused (Díaz Cintas and Remael 89). Díaz Cintas and Remael give several different tables of how many characters can be used in subtitles according to how long they appear on screen, calculated from a reading speed varying from 145 words per minute to 180 words per minute (97-99). Due to the familiarity of the Dutch audience with subtitled material, as explained in the introduction to this thesis, the highest reading speed of these can be used for subtitling *WIA*. According to the table, which sets out the “second:frames”, where one second consists of 24 frames for cinema and 25 for television, out against the “spaces” available for characters, a subtitle can be on screen for one to six seconds and contain between seventeen and 78 characters (97-99). The house rules for subtitlers by Hoek & Sonépouse, a now defunct subtitling firm, however, state that a subtitle can be on screen for anywhere between 1.10 and seven seconds (“Huisstijl”). In addition to the fact that the time constraints mean that not all of what is said can be reproduced in the subtitles, the subtitler also needs to decide how to divide longer sentences over one or two lines, in this case each consisting of a maximum of 39 characters (Díaz Cintas and Remael 86). This can be difficult because although a certain distribution over two lines may look aesthetically pleasing but if the break between the lines is at an illogical point in the sentence, the audience may get confused (Díaz Cintas and Remael 172). According to the Hoek & Sonépouse house rules, audiences tend to first read the first line, then scan the image and then read the second line (“Huisstijl”). For instance, the subtitles to the line “Producer Lucy Freeman has been with the BBC for eight years and as such is both an experienced producer and still there” are “*Lucy werkt al acht jaar bij de BBC en is dus ervaren en er nog steeds*”. If the subtitles were to be cut off after *de*, the audience would start scanning the image before

having finished the entire word group of *bij de BBC*, possibly leaving them wondering where she works and leading to a less smooth viewing experience (“Episode 1” 9.45-9.51).

Subtitles may have to be short because they need to be synchronised but they also need to “sound natural” (Díaz Cintas and Remael 150). This can be achieved through the right semantic and stylistic choices by the translator and through accurately timing the subtitles to reflect the “*sequence of speech acts* [...] in such a way as to relay the dynamics of communication” (Mason qtd. in Georgakopoulou 23). Díaz Cintas and Remael agree and argue that although subtitles should “contain the information that is meant for the public”, “form and content cannot be completely separated” and therefore some aspects of form such as tone and intonation also need to be reflected in the subtitles (49). Elisa Perego argues for a similar approach in her chapter in *New Trends in Audiovisual Translation*, explaining the role of paralanguage as follows: “In subtitling, paralanguage helps guide the translator’s semantic choices and when it is the only vehicle conveying important messages, the information it carries is foregrounded and verbalised by means of additions, specifications and reformulations” (60). In other words, it is not only important what is said, but also how it is being said and the latter should therefore also be considered by the subtitler when making subtitles. Short pauses in speech or separate subjects being discussed in one sentence may not be a reason to create multiple subtitles but can be reflected in the way the one subtitle is distributed over two lines. When Sally Wingate is heard on the regional news for instance, she discusses two subjects within one sentence: “Back on Monday with Nick, and hopefully more about how those badgers are getting on” (“Episode 1” 22.55-22.59). This change in subject can be reflected in a subtitle consisting of “*Terug op maandag met Nick*” on the first line, and “*en hopelijk met nieuws over die dassen*” on the second.

The problem remains, however, that subtitles are inherently short and subtitlers therefore often need to leave things out. Díaz Cintas and Remael warn their readers against

doing this too much as the translator needs to be aware of the audience who have to understand the plot (48). Deciding which information to include in the subtitles is also mentioned by Georgakopoulou in the context of which features of spoken language to reflect in the subtitles (26). She argues that the subtitler should be careful when deciding what to include and that he or she should look carefully at what information the viewer has access to through the soundtrack. A stammer, for instance, even in someone who speaks a language completely unfamiliar to the viewer, is easily recognisable and therefore does not need to be included in the subtitles. What Perego argues does need to be reflected are features that “promote the plot”, such as crucial differences in class or education which can be shown in subtitles through choice of words or differing levels of complexity of syntax (26). In order to accurately judge what to include what to include, the translator needs to understand the source text completely and how all the different channels interact.

The subtitler does not only need a solid understanding of the source text, however, but also needs to know who they are subtitling for. As mentioned above, whether the audience is familiar with subtitled programmes influences the reading speed that can be assumed. In addition to this, the translator needs to judge how much of the source text the audience is able to understand, based on their age and background, and let this inform the choices made in the translation. As Georgakopoulou points out, when the source and target language are alike, for instances when the language use many similar roots for words like Dutch and German do or have other similar structures, the likelihood of the audience recognising expressions from the source languages and potentially disagreeing with the subtitles increases (28). A translator working with an English source text subtitling for a Dutch audience may make use of this and leave out short expressions like “hello”, “good morning” and “that’s OK” as these are easily recognisable to a Dutch audience. Fred Van Besien and Katja Pelsmaekers give a list of things that are most often left out in subtitles:

- I. current expressions with an international character
- II. interjections and formulae of greeting, politeness, affirmation, negation, amazement, exclamation; question tags
- III. forms of address with a proper noun
- IV. forms of address with a common noun with a familiar sound
- V. incomplete sentences
- VI. explanations already known by the viewer, or explanations that are clear from [sic] the image
- VII phatic dialogue
- VIII repetitions that are clear from the context (Van Besien and Pelsmaekers 252)

The danger, however, is to assume that the audience understands too much but judging this and solving this issue can be very difficult. Díaz Cintas and Remael point out: “From a translational viewpoint, the most difficult situation therefore arises when a linguistic sign, a phrase, refers metaphorically to an iconographic sign or image that the source and target culture do not share” (46). Here too, some of the traditional strategies, as described by Grit, employed by translators dealing with these culture-specific elements cannot be used as easily as the source text is constantly present. Grit’s strategy of “adaptation” for instance, may work when the reader is unfamiliar with the source culture and does not have access to the source text (193). When the source text is present, however, as it is in the case of subtitling, it will “quickly cause irritation” as Grit predicts might happen if this strategy is applied carelessly (193).

Part of having a solid understanding of both the source text and what the target text needs to look like is understanding the genre of the text. In the case of humorous audiovisual texts, such as *WIA*, this means understanding where the humour originates and having strategies to ensure the humour of a text is preserved.

Chapter 2 The Difficulties of Subtitling Humour

The complexity of audiovisual texts not only makes them difficult to subtitle but also difficult to translate the instances of humour in them (De Rosa 108). As Gian Luigi De Rosa explains, they “use two channels for transmitting the message”, the audio and visual channels, and the fact that the signals sent out via both these channels can be “verbal” and “non-verbal” (108). The fact that the maker(s) of an audiovisual text have all these four types of signals at their disposal means that any joke or other instance of humour can have up to four sets of information that the audience needs to understand it. For instance, in the scene where Ian is looking for a desk to work at, there are several visual instances of humour, some of which are verbal and some of which are not. They are the notes of the computer screens saying “This is not a hot desk”; “Dunroamin”; “Fuck off” and the satsuma peels and shoes lying on and under the desk (“Episode 1” 8.25-9.00). In her introduction to the book *Translating Humour Audiovisual Texts*, Elisa Perego explains the implications of this: “The fact that the means to achieve comic effects are countless and not always shared, and the fact that they depend on the languages and the modes of AVT in question, certainly challenges the translator in several ways” (11). Not only are the ways to create humorous instances infinite, the nature of humour seems to be endlessly complex too. As Delia Chiaro puts it: “The sheer complexity of the phenomenon has left us with as many definitions as there have been thinkers” (17). She also warns against considering humour as a result of solely “linguistic dexterity and culture-specificity”, and argues for discussing it as a “form of mental play comprising cognitive, emotional, social, and expressive components” (17).

There are many theories about humour which attempt to categorise instances of so-called “Verbally Expressed Humour” or VEH in audiovisual texts. Some theories, like Chiaro’s, focus on the level of the words or the sentence itself, whereas others, like Thorsten

Schröter's, also discuss how humour can arise from the sentence or a conversation as a whole.

Blake's theory on the other hand, includes both levels:

Blake identifies several sources of verbally expressed humour: it may be originated by homophony, polysemy, mispronunciation, misidentification, misuse of words and malapropisms; by mixing prestigious accent to a dialectal grammar, or similar words that belong to different varieties; by ambiguity because of lack of context; when expectations of quantity, style, etc. are raised but the result is incongruous; when there is a connection between two seemingly disparate phenomena or entities; when overall failing logic is present. (qtd. in Manca and Aprile 157)

Blake's view complements Chiaro's comprehensive view of humour because he not only lists the expressive sources of humour, such as "homophony" or "polysemy", but also sources that are more social and/or cognitive, such as "mixing prestigious accent to a dialectal grammar" or "overall failing logic" (157). In his article on conversational humour, Schröter argues that "much humour can be explained, at least in part, in terms of the Cooperative Principle and the manipulation of the maxims" (429). This principle, defined by Grice, states that in any conversation, every participant should abide by the following rules: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (qtd in Schröter 426). By having someone in an audiovisual work of fiction break one or more of these rules, such as suddenly introducing a completely unrelated topic, a writer can create a humorous instance. The humour then does not occur on the level of words or sentence but on the level of the conversation because the sentence in itself may make sense but is unexpected in the conversation. A clear example of a character breaking this principle and creating a humorous instance is when Siobhan suddenly starts chanting "BBC, BBC" which may be related to the

rest of the conversation in terms of topic but is not something that is particularly relevant or helpful (“Episode 1” 22.17)

In her analysis of humour and its translation in *Shrek*, Judit Mudriczki adapts Chiaro’s term “Verbally Expressed Humour” (VEH) which according to her “plays on linguistic and cultural elements and is therefore especially difficult to translate” (68). The difficulty in translating these instances of humour lies in their connection to the source culture and language and therefore Chiaro’s proposed strategies for translating these instances tend towards replacing the problematic terms or structures with others that will have a similar effect on the target audience as the original did on the audience of the source text (qtd. in De Rosa 110). These strategies include “[t]he substitution of VEH in the Source Language (SL) with an example of VEH in the Target Language (TL)”, “[t]he replacement of the SL VEH with an idiomatic expression in the TL” and “[t]he replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text” (110). These three strategies can be found in the explanation of every type of joke in Díaz Cintas and Remael’s classification of types of jokes, which they base on an earlier classification by Zabalbeascoa (217-28). The only two types of jokes that they do not consider to be particularly problematic and therefore do not need to be translated according to one of these strategies are “[i]nternational or bi-national jokes”, “visual jokes” and “aural jokes” that “do not rely on sounds that are linguistically meaningful” (217-28). For the other categories: “[j]okes referring to a national culture or institution”; “[j]okes reflecting a community’s sense of humour”; “[l]anguage-dependent jokes” and “[c]omplex jokes”, Díaz Cintas and Remael argue that a translator may need to adapt the joke or compensate with a new joke elsewhere in the target text to maintain the humour (217-28).

Humour that takes place not at the level of the sentence but rather at the point between sentences and between people may not be as easily defined as the aforementioned verbal

humour but is still an important facet of certain audiovisual texts that translators need to be aware of. As Schröter puts it: “What *seems* to be conveyed in an utterance, according to superficial interpretation of the meaning of words, phrases and sentences, need not be that which is *intended* by the producer of that utterance, not what is actually *understood* by the receiver of it” (425). This (intended) misunderstanding can be between people or characters but also between the writer of the audiovisual text and the audience. An example of utterances that are not supposed to be taken literally are ironic statements. These, according to Katja Pelsmaekers and Fred van Besien, occur “when there is some kind of contrast or incongruity between what is said (the propositional content) and what can be inferred from the situation” (243). As the function of irony, they identify both humour and criticism of a “target” and/or “audience”, which they mention “is not necessarily different from the target” (264). What they argue in their survey of Dutch subtitles to the series *Blackadder* is that preserving ironic quality in subtitles is very difficult specifically because of the limited space allowed for subtitles and the fact that translators then “tend to go for clear propositional content” which means “the criticism tends to get more explicit” (264).

Both humour at the level of words or sentences and humour that originates in the context are related to their source culture. In the case of jokes based on language or cultural references this is quite obvious but the same can be said for types of humour like irony. Irony in particular has been pointed out as a key part of the “English sense of humour” (Easthope qtd in Pelsmaekers and Van Besien 248). This is a point of discussion however, as Díaz Cintas and Remael point out (222). Whether or not there is such a thing as a community-specific opinion of what is funny or not, it is possible to say that there are certain sets of references that will only make sense to specific groups. These sets are characterised by Chiaro as “[a]n invisible, inexplicable shroud created by habit, repetition and social comity” (22). She names famous lines from movies as examples, as they “may be linguistically

straightforward and thus easily translatable, but remain awkward to analyse in terms of humour in the source language, let alone in translation” (21). As an example of a difficult line to translate, Chiaro mentions “Robert De Niro’s ‘You talkin’ to me? You talkin’ to me? You talkin’ to me?’” which in itself is not a particularly funny line but becomes funny because when it is used elsewhere it is recognisable to the audience as a reference (21). It may seem like a hopeless task then to try and translate these culture-specific references but as Maher explains, quoting Antonini’s research into audiovisual texts translated for Italian audiences, sometimes lines can take on a new comic dimension to the target audience, which may not be the same as the instance had in the source text but humorous all the same (184).

Translating any humorous audiovisual text may seem impossible due to the complicated nature of humour and its intricate relationship with its source culture. It must be possible, however, because, as Díaz Cintas and Remael also point out, “comedies have proved to travel well” (212). Translators must have succeeded in bringing across whatever made these comedies funny in the first place or succeeded in making them funny in new ways. This may be due to the tendency translators have to either resort to “compensation” when faced with humour, choosing an approach of “dynamic equivalence” over “formal equivalence” in terms as coined by Nida (Perego 11). Díaz Cintas and Remael, Luyken et al. and Zabalbeascoa all agree on the importance of the translator identifying the humour in the source text and which of the humorous instances need to appear in the subtitles and what can be left out or replaced (214, qtd in Mudriczki 54, qtd in Maher 187). Rollo adds to this, however, that this is a dangerous process as it may change the character of the text by for instance making a piece of dialogue with many instances of humour that cannot be reflected in the subtitles come across as quite boring even though it is meant as comic relief in an otherwise emotional and dramatic text (qtd. in Mudriczki 54). One possible approach to translating humour is the one proposed by Zabalbeascoa, who “bases his approach to humour

in audiovisual texts on the appraisal of priorities and restrictions that apply to each instance” (qtd. in Díaz Cintas and Remael 215). He argues that every humorous instance needs to be judged on its “importance”, i.e. whether it needs to appear in the translation; on whether it is important for the entire text or only has a function in their specific context, i.e. whether it is plot-carrying or not; and finally whether it needs to be “equivalent” to the source text or not, for example whether or not a cultural reference can be left in as a calque or whether a similar reference from the target culture needs to be found (qtd. in Díaz Cintas and Remael 215).

In *WIA*, almost every type of humour discussed above occurs. There is visual verbal and non-verbal humour, as well as orally expressed verbal humour. The verbal humour takes place at both the level of sentence and a that of the wider context of the conversation. The non-verbal visual humour is universal enough not to cause any problems for the target audience but the verbal humour often does. In the case of *WIA*, preserving the humorous character of the audiovisual text has to be a priority and because the humour is mostly based on cultural references and the mocking of management culture, these components of the text need to be considered in more detail.

Chapter 3 The Difficulties of Subtitling *WIA*

In addition to the problems that translators are likely to encounter when subtitling any comedy programme, *WIA* poses some unique challenges. These challenges are mainly due to the setting of the programme, the management layers of the British Broadcasting Corporation. The two recurring issues in subtitling *WIA* are the large number of references to British culture and people and the use of so-called management speak. In Christiane Nord's classification of translation problems, the cultural references fall in the category of "culture-specific problems" (147). Names of famous people, TV channels, TV programmes and products are better known in the source culture than in the target culture and if they are known in the target culture, they may have very different connotations. BBC Three for instance, may to a Dutch audience mean nothing more than just the third British channel. To a British audience on the other hand, it is the channel primarily aimed at younger viewers that has been badly affected by budget cuts and now operates completely digitally. Translating management speak can be classified as a "source-text specific" issue because it concerns the style of the source text (147). This particular type of language use or sociolect is, in combination with the lack of any actual decision-making, an important source of humour for the series as it is very recognisable to many people working in similar organisations. As a reviewer with experience of BBC meetings puts it: "They seem to me to capture perfectly the essence of meetings I've attended at the BBC" (Mair). The reviewer for *Ariel*, the BBC's in-house magazine, agrees, noting the "familiar themes" of "people with long and confusing job titles, the pitfalls of hot desking, lots of apologising and interminable meetings" (Parks). She also notes, however, that it is not necessary to have experience with the BBC to be able to find it funny (Parks). According to the producer, they tried to avoid the series becoming an "in-joke" to ensure "people could relate to it who have no knowledge of what the BBC is really like" (Schlesinger qtd in Rampton). The series was written with a British audience in

mind, however, who on average will know more about the BBC than the Dutch target audience does. This means the translator must carefully consider each cultural reference to choose an appropriate strategy for translation.

The translator needs to balance between a “naturalising” and an “exoticising” approach, i.e. between adapting references to elements that the target audience will easily understand and keeping the reference intact and thereby preserving the “exotic” nature of the text (Grit 190). He divides audiences into three types based on their levels of knowledge: “those without any prior knowledge”; “those who are interested and have some prior knowledge”; and “experts” (191). He then argues that translators should consider two questions: “Does the denotation or connotation have priority for the target audience?” and “How can the denotation/connotation be transferred as adequately as possible?”, and then decide on a strategy according to the answers to these questions (191).

An example of an instance where the connotation of a reference is more important than the denotation is the discussion Ian and Lucy have about the actor George Clooney and the presenter Alan Titchmarsh, who is being considered as the presenter for *Britain’s Tastiest Village*. Ian overhears Lucy talking about a poll:

No, know exactly what you mean. Well, no, I mean, you say that, but the fact is, a few years ago Alan Titchmarsh was voted the world’s sexiest man after George Clooney.

No, I’m not, really, you can look it up. Okay, look forward to hearing from you Annabelle. Okay, bye. Bye. (“Episode 1” 8.36-8.56).

Ian later asks her if she was serious about the poll, clearly not believing Alan Titchmarsh could have come second after George Clooney (9.30-9.33). It helps in this instance to know what Titchmarsh looks like in comparison to George Clooney, but at the same time, Ian’s disbelief is enough for the audience to understand that Alan Titchmarsh is probably generally considered not to be as attractive as George Clooney. The target audience is probably

unfamiliar with Alan Titchmarsh but probably less so with George Clooney and his reputation as an attractive man. In other words, the translator does not need to adapt the reference for the Dutch audience because the association the target will most likely have with George Clooney and Ian's behaviour provide enough information.

References that are more problematic concern elements that are less universally known, or those with connotations that are very specific to the source culture such as references to television channels, newspapers, brands of food and television programmes. Due to one of the sub-plots of the episode there are also many references to Cornwall and its local party Mebyon Kernow. For instance, the first reference to Cornwall is when Tracey says: "So we've had *The Independent* and *The Telegraph* has dug up this guy from Mebyon Kernow from somewhere" ("Episode 1" 6.55-6.59). Mebyon Kernow, which translates as "the sons of Cornwall", is more than likely unknown to most of the target audience. Ian's response to Tracey, however, relies on the audience connecting Mebyon Kernow with Cornwall for its humorous effect when he says: "Yes, I saw that, from Cornwall, presumably" (6.59-7.01). If this humorous instance is to be preserved, "presumably" needs to be kept in because it is the word that makes the paradox of first showing where someone comes from and then denying it in the same sentence clear and the word needs to refer back to something. The translation of Mebyon Kernow therefore needs to contain a reference to Cornwall. Using Grit's translation strategy of "description or definition in the target language" here would mean to translate Mebyon Kernow as *Partij voor Cornwall*, which solves the problem because it contains a reference to Cornwall (192). The subtitles then look as follows: "*De kranten hebben ergens iemand van de Partij Voor Cornwall vandaan gehaald*" and "*Ik zag het. Uit Cornwall neem ik aan*".

Cultural references that rely on connotation rather than denotation are generally more difficult to translate. In the case of the television programmes that are mentioned during the

meeting about the Sally Wingate scandal, this is not really a problem. Although the programmes mentioned have specific connotations, they are not crucial to the plot or very important to the humour of the scene. All the audience needs to know is that “*Flog It*”, “*Snog, Marry, Avoid*”, “*Bake Off*”, “*Spring Watch*” and “*Loose Women*” are television programmes and this becomes clear from the context of the scene (“Episode 1” 25.43-25.55). What does not immediately become clear from the context, however, is why Siobhan would compare BBC Four to Marmite when she first appears (20.39-51). The comparison is made on the assumed knowledge that for both these things, people need to have a specific taste (“Marmite”). Siobhan, however, presents this as fact and viewers unfamiliar with the character of Siobhan and her frequently absurd statements, may take her statement about Marmite (“no one eats that shit”) seriously and assume a similar sentiment is true about BBC Four (“Episode 1” 20.44-20.45). The reputation of Marmite is more or less explained in the context but the reputation of BBC Four is not. The translator therefore needs to make clear through the style of the subtitles that Siobhan is not someone who should be taken literally by for instance trying to make the subtitles to what she says as absurd as her spoken language comes across to the audience of the source text.

Other references that are far removed from the frames of reference of the target audience are those to terms, places and people associated with the BBC such as “New Broadcasting House”, the new headquarters of the BBC, and “Tony”, who is Director General Lord Tony Hall (“Episode 1” 1.03-1.04, 14.03). Another BBC-related reference is when the narrator refers to “recent learning opportunities at the corporation” that have led to the creation of Ian’s position (“Episode 1” 1.14). When the episode was first broadcast in March 2014, the BBC was in the middle of dealing with the consequences of the Yewtree investigation into Jimmy Savile and several other scandals. This timing prompted one reviewer to say that *WIA* was a way for “BBC’s head of comedy Shane Allen [...] to show

that the broadcaster can laugh at itself” (Burrell). If this episode were to be broadcast in the Netherlands without any explanation of what these “learning opportunities” were, the reference would probably be lost on all but the handful of people who remember the Savile scandal being reported on in the Dutch press (“Episode 1” 1.04). In addition to this, what makes this a humorous instance is the dry tone of the voice-over, which may be lost on an audience focused mainly on the subtitles. This of course means that this is as much a “pragmatic” translation problem as a “culture-specific” one (Nord 147). In his article “Culture-specific Elements in Translations”, Javier Franco Aixelá notes the influence of time on the strategies used for translations, showing that the passing of time changes the approach translators take when dealing with culture-specific elements (211). In the case of the reference to Savile for instance, the closer in time to the scandal the text is translated, the less explicit the translation can be because although it was a rightly widely-reported on scandal, after a while it does disappear from the forefronts of people’s minds.

In an interview with *Daily Mail*, Hugh Bonneville, who plays Ian, says that that the intention behind *WIA* was the same as for the previous show the characters Ian and Siobhan appeared in, the satire about the run-up to the London Summer Olympics of 2012 *Twenty Twelve*: “[S]atirising management structure and management speak” and looking at “all the pitfalls of a team trying to do something en masse when all people are doing is passing the buck” (qtd in Stevens). This is done through having the characters and narrator use needlessly complex or non-committing expressions so as not to give a clear opinion on anything. For instance, in *WIA*, when Ian is asked about a possible solution for the Sally Wingate scandal, he puts off actually saying something by first saying “I mean, with strategy, I suppose I’m mindful that’s actually your area, Simon”; “Don’t wanna tread on anyone’s”; “I mean, Anna, obviously programmes isn’t my area” and “So forgive me, I just want to put this out there for discussion” (“Episode 1” 25.11-25.25). These hedging phrases, which make what he is saying

much less direct, are a problem for the translator because they do not contain much information, and almost never any information that is important for the plot, but they do characterise the meeting scenes and are therefore important to the style of the programme. There is however, little room in the subtitles to reflect their use. Van Besien and Pelsmaekers noted a similar problem in their article “Subtitling Irony”, showing that the disappearance of the hedging phrases in subtitles to ironic utterances led to the subtitles becoming closer to sarcastic than ironic (263).

Another characteristic of management speak often employed in the series is the use of clichéd expressions and vague language. Ian, Simon and Siobhan are the characters that most often use these phrases. BBC News repeatedly reported on management speak, even publishing a list of expressions submitted by readers at one point, and reported that local councils were no longer allowed to use too much jargon as it made it unclear to the taxpayers what was being said (“Office-speak”, “Councils”). At the time, the annoyance of people with this type of management or corporate jargon increased the popularity of the Plain English campaign, the organisation of which now gives advice on writing clear texts (“Editing Services”). In the series, Ian’s use of metaphors such as the journey metaphor in “If there’s one word that I want us to take with us on the journey” does not add much to the productivity of the meeting but is humorous because the audience recognises it as a cliché (“Episode 1” 22.00-22.02). The metaphor is almost as important as the propositional content of what Ian is saying, and the subtitles should ideally reflect this. The challenge for the subtitler is then to find a similarly clichéd expression that consists of few enough words to fit in the subtitles because the subtitler is of course bound by the time and space restrictions as described in the first chapter.

Of the two sources of humour, the cultural references cause the least problems when subtitling *WIA* for the Dutch target audience because the audience can be assumed to be

familiar enough with the source culture to keep most of the references in without adapting them. The only exceptions are the references that are more obscure but contain crucial plot information. The intentionally unnecessarily lengthy pieces of management speak, however, often have to be sacrificed in the subtitles due to spatial and temporal limitations. Sadly, this means that this part of the character of the series is partially lost on the part of the audience that is relying on the subtitles for their understanding of the programme.

Conclusion

The intention behind this thesis was to look at the difficulties of subtitling *WIA* and try to see if it was possible to subtitle part of the first episode in such a way that the character of the series would not be lost on the target audience. Considering the nature of the series and its reliance on language, this was a daunting prospect. Not everything that is said is particularly constructive or informative. Far from it, in fact. Nor are the characters always concise when they use language. This is, however, part of what makes the programme a funny, and therefore successful, satire on management culture in general and management speak in the BBC in particular. Preserving the wordiness of this language use was almost impossible due to the constraints on subtitles. What thankfully proved less difficult to handle were the many cultural references, which could often be left in as they were. All in all, the experience of subtitling part of the first episode of *WIA* proved to be challenging but enjoyable as it required quite a lot of puzzling with words and expressions to find the right translations. This is also due to the fact that even while analysing it, the series never stopped being entertaining. As Ian would say: “So that’s all good”.

Subtitles for a Selection of Scenes from “Episode 1” of *WIA*²

Scene 1 (0.37-1.19)

0.44-0.50 (7 s.) V.O.

*Het is maandag en Ian Fletcher arriveert,
ex-Manager Olympische Spelen*³.

0.51-0.53 (3 s.) V.O.

Hij begint zo aan een nieuwe levensfase.

0.54-0.58 (5 s.) IAN

Zo'n nieuwe baan is een uitdaging,
een beetje als de eerste schooldag.

0.59-1.01 (3 s.) IAN

Maar ik heb een nieuwe fiets
dus niks te klagen.

1.02-1.08 (7 s.) V.O.

*Hij is naar het BBC-hoofdkantoor gekomen
om te beginnen als Hoofd Waarden ...*

1.09-1.15 (7 s.) V.O.

*een belangrijke en hoge positie,
ingesteld na leermomentjes voor de BBC.*

Scene 2 (1.20-2.38)

1.20-1.26 (7 s.) IAN

Hoi Izzie, met Ian. Ian Fletcher.
Ik ben bij de receptie.

1.27-1.31 (5 s.) IAN

Nog niet, maar ik ben er nog maar net.

1.32-1.33 (2 s.) IAN

Nee, dat hoeft niet.

² The scenes were chosen based on the characters that appear in them and how representative of the series they are in terms of translation issues. A transcript of these scenes can be found among the appendices. The scene numbers refer to the selection rather than to the number of the scenes in the entire episode.

³ “One time Head of London Olympic Deliverance” was translated as *ex-Manager Olympische Spelen* with spatial restrictions in mind and assuming the target audience is not familiar with *Twenty Twelve*. Deliverance is an example of a vague job title but because the Dutch audience has not seen the previous series Ian appeared in, they do not know what this means. Therefore, a more explicit translation was chosen, which also explicitly refers to management culture and mocks it by being vague.

1.34-1.38 (6 s.) IAN

Zou je dat willen doen? Dat zou fijn zijn.
Maak je geen zorgen, dat is prima.

1.38-1.40 (3 s.) IAN (V.O.)

*Je merkt het direct
wanneer je hier binnenkomt.*

1.41-1.44 (4 s.) IAN (V.O.)

*Het voelt hier echt als het centrum
van iets belangrijks.*

1.45-1.51 (7 s.) IAN (V.O.)

*Het is nu aan mij om te bepalen
wat dit centrum is en waarvan precies.*

1.55-2.01 (7 s.) WILL

Izzie, hoe is het? Dat heb ik gedaan.
Ik bedoel, nog niet echt.

2.02-2.04 (3 s.) WILL

Goed idee. Zeg nog eens?

2.05-2.07 (3 s.) WILL

Nee, klopt, je hebt het gestuurd.

2.17 (1 s.) WILL

Met Ian Fletcher?

2.18 (1 s.) IAN

Ja, klopt.

2.19-2.20 (3 s.) WILL

Met Will, ik moet u zeg maar ophalen.

2.22-2.24 (3 s.) WILL

Dus waar bent u?
Want ik ben er zeg maar al.

2.25-2.29 (5 s.) WILL

Dus ik ben aan het bellen,
aan het kijken, en praten, en kijken.

2.32-2.33 (2 s.) WILL, IAN

Ga weg.
-Ian Fletcher, aangenaam.

2.34-2.37 (4 s.) WILL, IAN

Will, maar ik was hier dus al.
-Ik ook.

2.38 (1 s.) WILL

Dat is te bizar⁴.

Scene 3 (2.53-4.17)

2.53-2.54 (2s.) WILL

Ik moet je dus naar Izzie brengen.

2.55 (1 s.) IAN

En wie is dat?

2.56-2.57 (2 s.) WILL

Wat? Ze is zeg maar, het is niet...

3.00-3.03 (4 s.) SIMON

Geprezen zij Fletcher.

Welkom in het gesticht.

3.04-3.06 (3 s.) V.O.

Simon Harwood is de

Directeur Strategisch Beleid...

3.07-3.11 (5 s.) V.O.

*en waarschijnlijk een van de meest
strategische directeuren van de BBC.*

3.12-3.13 (2 s.) SIMON

Goede fiets, trouwens.

3.14-3.15 (2 s.) WILL, SIMON

Wij gaan naar Izzie.

-Dat hoeft niet.

3.16-3.17 (2 s.) WILL

Ik moest hem naar Izzie brengen.

3.18-3.19 (2 s.) SIMON

En zij zou hem weer naar mij brengen.

3.20-3.22 (3 s.) SIMON, WILL

Fijn Will, ik neem het nu over.

-Oké, prima.

3.26-3.27 (2 s.) SIMON

⁴ Initially, the translation was *gestoord*, a literal translation of mental and used in a similar way in Dutch as an expression of amazement. It has, however, a rather crude tone and because swearing comes across as harsher when read according to the “Huisstijl”, a more neutral expression of amazement was chosen.

Hoe bevalt het?

3.28-3.29 (2 s.) IAN

Het is nog vroeg, maar tot nu toe goed.

3.30-3.31 (2 s.) SIMON

Lukt het met die fiets?

-Ja hoor.

3.32-3.34 (3 s.) SIMON, IAN

Ik heb er ook een, fijne fiets hé?

-Ja, ze zijn fijn...

3.35-3.36 (3 s.) IAN

maar ik heb vooral zin om te beginnen...

3.37-3.41 (4 s.) SIMON, IAN

Sorry, ik kan hier niet staan terwijl...

-Dat maakt niet uit.

3.42-3.45 (4 s.) SIMON

Beter om het even opnieuw te doen.

Het is gewoon een handigheidje.

3.47-3.52 (6 s.) SIMON

Pak eens aan? Eigenlijk is het gewoon het achterwiel naar voren en onder...

3.53-3.58 (6 s.) SIMON

En dan het voorwiel naar buiten en weer naar binnen, en het zadel omlaag.

3.59 (1 s.) IAN

Inderdaad.

4.00-4.01 (2 s.) SIMON

En voilà.

4.02-4.03 (2 s.) SIMON, IAN

Fantastisch toch?

-Ja, dankje.

4.04-4.06 (3 s.) SIMON

We moeten eens koffie drinken zodra je gewend bent.

4.07-4.08 (2 s.) SIMON

Als het je wat lijkt.

4.09-4.11 (3 s.) IAN, SIMON

Ja, zeker.

- Kom langs, ik zit na Norman Wisdom rechts.

4.12-4.14 (2 s.) IAN

Ik zal me eerst even installeren...

4.15-4.17 (3 s.) IAN

en ik moet eerst mijn kantoor
maar eens vinden.

Scene 4 (5.43-8.12)

5.42-5.45 (4 s.) TRACEY

Ze vragen: Als Paxman in kan dutten⁵,
hoe is het dan voor de kijkers?

5.46 (1 s.) NEIL

Natuurlijk.

5.47-5.50 (4 s.) SIMON, NEIL

Zeggen wij dat hij niet sliep?

-We zeggen dat hij zich concentreerde.

5.51-5.52 (2 s.) SIMON, TRACEY

En wie sprak hij?

-Alex Salmond.

5.54-5.56 (3 s.) SIMON, NEIL

Oei.⁶

-Klopt, maar dat is wat we zeggen.

6.00-6.03 (4 s.) V.O.

*Ondertussen is de dagelijkse
schade-beperkingsvergadering bezig...*

6.04-6.07 (4 s.) V.O.

*onder leiding van
de Directeur Strategisch Beleid.*

6.10 (1 s.) SIMON

Godzijdank.

⁵ A more literal translation of the source text would be: *Als Paxman live op televisie in slaap kan vallen*. Due to the limited available space however, this translation was impossible. Therefore the shorter expression *in kan dutten* was chosen, which has a subtly different meaning but can just as also be used in Dutch in this context.

⁶ Although the actor does not actually use a word here, the meaning of the sound he makes is very important because it indicates how awkward the situation is. The Dutch audience does not necessarily know who Alex Salmond is or why it might be painful that someone interviewing him fell asleep but this way, it becomes clear to them too.

6.11-6.15 (6 s.) IAN

Mijn excuses, de vergadering
stond niet in mijn Syncopatico.

6.16-6.19 (4 s.) IAN

En toen belandden Will en ik
op de verkeerde verdieping.

6.21 (1 s.) IAN

Nogmaals excuses.

6.22-6.24 (3 s.) SIMON, IAN

Kom binnen

- Kun je deze even aannemen?

6.25-6.26 (2 s.) WILL

Tuurlijk, prima.

6.30-6.31 (2 s.) IAN

Neem maar gewoon mee.

6.32-6.33 (2 s.) SIMON

Ik weet niet of je iedereen kent?

6.34-6.36 (3 s.) V.O.

Ian sluit aan

bij het schade-beperkingsteam met...

6.37-6.42 (6 s.) V.O.

hoofd Output Anna Rampton,

ex-hoofd Non-fictie Overdag van ITV...

6.44-6.46 (3 s.) V.O.

afdelingshoofd Nieuws en Actualiteiten

Neil Read...

6.47-6.49 (3 s.) V.O.

Senior Communicatiefunctionaris

Tracey Pritchard...

6.50-6.53 (4 s.) V.O.

die niet alleen al bijna 20 jaar

bij de BBC werkt maar ook Wels is...

6.54 (1 s.) V.O.

en twee anderen.

6.55-6.59 (5 s.) TRACEY

De kranten hebben ergens iemand

van de Partij voor Cornwall vandaan gehaald.

7.00-7.01 (2 s.) IAN

Ik zag het. Uit Cornwall neem ik aan.

7.02-7.06 (5 s.) TRACEY

Even zonder dollen,
deze kerel is waarschijnlijk getikt.

7.07-7.12 (6 s.) TRACEY

Maar hij vindt dat Cornwall
te weinig op de BBC te zien is.

7.13 (1 s.) NEIL, SIMON

Larie.

-Geniaal.

7.14-7.17 (4 s.) TRACEY

Ik weet niet hoe zijn leven eruitziet
maar dit is wat hij zoal denkt.

7.18 (1 s.) SIMON

Iemand een idee?

7.19-7.20 (2 s.) ANNA

Twee woorden: Rick Stein.

7.21-7.25 (5 s.) TRACEY

Hij zegt over Rick Stein dat we
hem naar China ofzo hebben gestuurd...

7.26 (1 s.) SIMON

Was het China?

7.27-7.29 (3 s.) TRACEY, ANNA

Waar dan ook.

- India.

7.30-7.35 (6 s.) TRACEY

Hij zegt dat we hem in Cornwall bij z'n
hond en Landrover hadden moeten laten.

7.36-7.38 (3 s.) ANNA

Caroline Quentin is voor ITV
naar China geweest.

7.39 (1 s.) SIMON

Klopt inderdaad.

7.40-7.43 (4 s.) NEIL

Sorry, maar wat gebeurt er nou
in godsnaam in Cornwall?

7.44-7.47 (4 s.) TRACEY
Even zonder dollen,
maar dit als een puist op je dinges.

7.48-7.51 (4 s.) TRACEY
Beter om er nu iets aan te doen
in plaats van negeren en afwachten.

7.52-7.56 (5 s.) SIMON
Is dit niet iets waar jij je
mee wil bemoeien, als Hoofd Waarden?

7.57-7.58 (2 s.) SIMON
Gewoon een ideetje.

7.59-8.02 (3 s.) SIMON
Ik bedoel, het is vooral
een waardenprobleem.

8.03 (1 s.) IAN
Absoluut.

8.04-8.08 (5 s.) SIMON
Dit kan ik maar beter vanmiddag
even tegen Tony zeggen.

8.09-8.11 (3 s.) SIMON
Fantastisch, dit loopt allemaal op rolletjes.

Scene 5 (8.13-10.00)

8.14-8.16 (3 s.) V.O.
*Ian heeft wat vrije tijd
tussen vergaderingen.*

8.17-8.23 (7 s.) V.O.
*Hij kan nu de mogelijkheden van de
flex-plekomgeving ontdekken.*

8.25-8.26 (2s.) TEXT ON SCREEN
Geen flex-plek.

8.31-8.32 (2 s.) TEXT ON SCREEN
Uitgeflex.

8.37 (1 s.) TEXT ON SCREEN

*Rot op*⁷.

8.38-8.39 (2 s.) LUCY

Ja, precies.

8.41-8.47 (7 s.) LUCY

Alan Titchmarsh was laatst nog tweede in een sexy-mannen verkiezing.

8.48-8.50 (3 s.) LUCY

Ik meen het, zoek maar op.

8.52-8.55 (4 s.) LUCY

Ik hoor graag weer van je.

Dankjewel, Annabel.

8.57-8.58 (2 s.) IAN

Sorry, is deze plek...

8.59-9.00 (2 s.) LUCY

Ik zou het niet doen.

9.01 (1 s.) IAN

Hoezo?

9.04-9.06 (3 s.) LUCY

Ze staan er al vier dagen.

Volgens mij zit hij bij drama.

9.08-9.09 (2 s.) CHARLOTTE

Bij drama inderdaad.

9.12-9.13 (2 s.) IAN

Toch bedankt.

9.15-9.17 (3 s.) LUCY

Je kan hier wel even zitten

als je omhoog zit.

9.18 (1 s.) LUCY

Ik zou niet...

⁷ Unlike the other instance in this selection of scenes where visual verbal humour is used in the form of mock news headlines, here the visual verbal can be translated without clashing with spoken verbal humour. Ian sees three notes on monitors, each one increasingly rude. The first is a straightforward warning, the second a pun on the words done and roaming and the final is a straightforward insult. For the second note, an original pun on the Dutch word *flex-plek* was created to keep the humorous instance but also make it sound natural. For the final note, a similar insult but slightly less rude was chosen as insults sound harsher when read (“Huisstijl”).

9.19-9.22 (4 s.) LUCY
Ik wist wel dat ik het niet
vol kon houden. Typisch.

9.27-9.29 (3 s.) IAN, LUCY
Sorry, ik zal je verder niet storen.
-Maakt niet uit.

9.30-9.34 (5 s.) IAN
Maar ik vroeg me af; dat verhaal over
Alan Titchmarsh is toch niet waar?

9.35-9.36 (2 s.) LUCY, IAN
Jawel.
-Nee toch.

9.37-9.38 (2 s.) LUCY, IAN
Toch wel.
-Maar ik bedoel...

9.39-9.41 (3 s.) LUCY
Meer Clooney-fan? Het was een enquête.

9.42-9.44 (3 s.) IAN, LUCY
Wie hebben er dan gestemd?
-Misschien was dit de keus.

9.45-9.51 (7 s.) V.O.
*Lucy werkt al acht jaar bij de BBC
en is dus ervaren en er nog steeds.*

9.52-9.55 (4 s.) V.O.
*Na een onvoorziene reorganisatie
van haar afdeling...*

9.56-10.00 (5 s.) V.O.
*mag ze nu aan het type programma werken
waar ze eerst alleen van kon dromen.*

Scene 6 (20.12-20.59)

20.12-20.14 (3 s.) SIMON, IAN
Je weet hoe Tony is.
-Nou, nee, nog niet eigenlijk.

20.15-20.17 (3 s.) SIMON
Hij heeft duidelijke ideeën
en doet er wat mee.

20.18-20.20 (3 s.) SIMON
En nu heeft hij een idee over
de BBC als merk.

20.21-20.25 (4 s.) SIMON
Hij denkt:
We hebben de kerel van de Spelen al.

20.26-20.29 (4 s.) SIMON
En Londen 2012 was zo ongeveer
het meest succesvolle merk ooit.

20.30 (1 s.) IAN
Wat bedoel je?

20.31-20.33 (3 s.) SIMON
Waarom halen we de rest van het team
niet ook binnen?

20.34-20.35 (2 s.) IAN
Wat zeg je precies?

20.36-20.38 (3 s.) SIMON
We hebben Fred Astaire al,
nu Ginger Rodgers nog.

20.39-20.43 (4 s.) SIOBHAN
Kijk, het ding met BBC4 is
dat het een Marmite-kanaal is.

20.44-20.46 (3 s.) SIOBHAN
En het ding met Marmite is
dat niemand die shit eet.

20.47-20.52 (5 s.) SIOBHAN
Nee, Fran, kan me niets schelen.
Moet gaan. Doeidoei.

20.53-20.54 (2 s.) SIMON
Je kent Siobhan natuurlijk al.

20.55-20.56 (2 s.) SIOBHAN
Dit wordt zo leuk.

20.57 (1 s.) SIMON
Geniaal.

Scene 7 (21.40-23.54)

21.40-21.44 (5 s.) IAN

Allereerst welkom bij
het eerste Weg-Vooruit Taskforce Team.

21.45-21.47 (3 s.) IAN
Of wat ik zou kunnen zeggen:
Welkom in de toekomst.

21.49-21.50 (3 s.) SIOBHAN
Jongens, we gaan dit zo nailen.

21.52-21.54 (3 s.) V.O.
*Ian heeft in zijn eerste weken
veel vergaderd.*

21.55-22.00 (6 s.) V.O.
*En hij kan nu voor het eerst de waarde
van Waarden⁸ op de agenda te zetten.*

22.01-22.05 (5 s.) IAN
Op onze komende reis wil ik het
woord vertrouwen als leidraad meenemen.

22.06 (1 s.) NEIL
Vertrouwen?

22.08-22.09 (2 s.) IAN
Het zal een uitdaging zijn.

22.10-22.13 (4 s.) IAN
Maar we horen gelukkig
bij de beste omroep en...

22.14-22.17 (4 s.) IAN
mogelijk zelfs het beste idee
ter wereld.

22.18-22.24 (6 s.) IAN
Exact. En nu we op deze reis gaan
denk ik dat we dat moeten onthouden.

22.26-22.32 (7 s.) IAN
In de geest van goede ideeën wil ik
graag globaal schetsen wat ik denk...

22.34-22.35 (2 s.) IAN
dat de belangrijke...

⁸ Values was not a difficult term to translate, even though here a pun is made based on it, because in Dutch too, the same word can be used both for the literal value of something and the morals people find important.

22.38 (1 s.) IAN
Een paar van de...

22.39-22.40 (2 s.) NEIL
Sorry Ian, dit moet even.

22.42 (1 s.) NEIL
Daar gaan we.

22.44-22.48 (5 s.) NEWSREADER
*Het regionale nieuws sinds
de jaren negentig.*

22.49-22.54 (6 s.) NEWSREADER
*Ondanks verscheidene pogingen heeft ze
het nationale nieuws nooit gehaald.*

22.55-22.59 (5 s.) SALLY
Terug op maandag met Nick
en hopelijk met nieuws over die dassen.

23.00-23.06 (7 s.) NEWSREADER
*Ze zegt nu dat dat kan komen door de
anti-Cornwall discriminatie bij de BBC.*

23.07 (1 s.) NEIL
Kul.⁹

23.08-23.11 (4 s.) SALLY
Het wordt nooit gezegd maar het
lijkt alsof het accent al genoeg is.

23.12-23.17 (6 s.) SALLY
Wat dubbel oneerlijk is omdat ik geen
accent heb en ik niet uit Cornwall kom.

23.18-23.20 (3 s.) NEWSREADER
Voel je je gediscrimineerd?

23.21-23.22 (2 s.) SALLY
Zo voelt het wel, ja.

23.23-23.28 (6 s.) NEWSREADER

⁹ The Dutch translation here does not only have the some connotation as the English word bollocks but shares a similar root meaning too, deriving from the Latin *culleus*, meaning scrotum, although the word is no longer used in this original meaning in Dutch.

Trescott¹⁰ van de Partij voor Cornwall
zegt dat het hem niet verbaasd.

23.29-23.32 (3 s.) TRESOTT, TRACEY
Er is niks mis met uit Cornwall komen.
-Daar gaan we.

23.33 (1 s.) NEIL
Wat in godsnaam?

23.34-23.35 (2 s.) TRESOTT
Of mis met vrouw zijn tegenwoordig.

23.36-23.38 (3 s.) TRESOTT
Maar als je als vrouw uit Cornwall
voor de BBC werkt...

23.39-23.40 (2 s.) NEIL
Genoeg, kop dicht.

23.41-23.42 (2 s.) NEIL
Onzin, ik kom eraan.

23.43-23.48 (6 s.) NEIL
Dit is verdomme ons eigen kanaal.
Kamikaze fucking centraal.

23.49-23.53 (5 s.) SIOBHAN, SIMON
Jammer.
-Dus dat gebeurde. Geniaal.

Scene 8 (24.38-26.19)

24.39-24.41 (3 s.) SIOBHAN
Dit is dus een merk-message crash.

24.42 (1 s.) IAN
Dankje, Siobhan.

24.43-24.46 (4 s.) SIOBHAN
Ik bedoel, beter dat je dit gelijk fixt
anders vreten ze je op.

24.47 (1 s.) IAN
Ja, dankje.

¹⁰ To save space, only the last name is subtitled because although this is not the first time the character is mentioned, many people are discussed and so naming him is necessary to help the audience keep track of what is happening.

24.48-24.54 (7 s.) V.O.

*Ondertussen in Frankie Howerd
is Anna Rampton aangeschoven.*

24.55-24.57 (3 s.) V.O.

Dit betekent dat het ernstig is.

24.57-25.01 (5 s.) V.O.

*Zo ernstig zelfs dat lord Tony Hall,
de directeur-generaal, heeft gemaild.*

25.02-25.05 (4 s.) V.O.

*Hij vraagt naar het BBC-standpunt
wat betreft Sally Wingate.*

25.06-25.07 (2 s.) TRACEY

We moeten een strategie hebben.

25.08-25.09 (2 s.) SIMON

Geniaal. Ian, wat vind jij?

25.10-25.11 (2 s.) SIMON

Wat zegt je gevoel?

25.12-25.14 (3 s.) IAN

Ik ben me er bewust van
dat strategie jouw gebied is.

25.15-25.16 (2 s.) SIMON, IAN

Onzin.

-Ik wil niet op tenen...

25.17-25.18 (2 s.) SIMON

Nonsens, zeg wat we moeten doen.

25.19-25.22 (4 s.) IAN

Programma's zijn natuurlijk niet
mijn ding.

25.23-25.25 (3 s.) IAN

Sorry, maar ik wil dit gewoon
even voorstellen.

25.26-25.29 (4 s.) IAN

Will, kom binnen.

Dankjewel, fantastisch.

25.31-25.32 (2 s.) WILL

Het is een cappuccino.

25.34-24.35 (2 s.) WILL

Nee, dat is cool. Shit.

25.37-25.41 (5 s.) IAN

Ik zat te denken, is er niet iets voor Sally Wingate te vinden?

25.42-25.43 (2 s.) SIOBHAN

Flog It.

25.44-25.45 (2 s.) SIOBHAN, IAN

Snog, Marry, Avoid?

-Bijvoorbeeld.

25.46-25.48 (3 s.) SIOBHAN, IAN

Ik houd van dat programma.

-Of een soort *Bake Off?*

25.49-25.50 (2 s.) SIMON, TRACEY

Goed dit, erg sterk.

-*Springwatch.*

25.51-25.53 (3 s.) TRACEY

Dassen in Cornwall.

Alles in een keer opgelost.

25.54-25.56 (3 s.) SIOBHAN, ANNA

Loose Women.

- Dat is dus een programma van ITV.

25.57-26.00 (4 s.) IAN

Is *Britain's Tastiest Village* misschien een optie?

26.01-26.02 (2 s.) TRACEY, ANNA

Nu komen we ergens.

-Het spijt me.

26.03-26.04 (2 s.) IAN

Het wordt nu toch gemaakt.

26.05-26.07 (3 s.) ANNA

Het feit is dat je thuis blijft voor Village.

26.08-26.09 (2 s.) IAN, ANNA

Maar kunnen we het overwegen?

-Nee.

26.11-26.16 (6 s.) IAN

Dus daar hoeven we ons geen zorgen

meer over te maken. Niks te klagen dus.

26.17-26.18 (2 s.) IAN, SIMON

En zo gaan we verder.

-Geniaal.

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Appendix 1: Transcript of Selected Scenes

Scene 1 (0.37-1.19)

- 0.44 V.O. *It's a Monday morning, and one time Head of London Olympic Deliverance Ian Fletcher is arriving in central London. He's about to start a new chapter in his life.*
- 0.54 IAN It's a big change for me, obviously, it's a big job, a huge challenge, a bit like the first day of big school. I splashed out on a new bike, though, just in case, so that's all good.
- 1.02 V.O. *He's come to New Broadcasting House, in Upper Regent Street to take up his position as Head of Values at the BBC, a key and very senior new post, specifically created in the light of recent learning opportunities at the corporation.*

Scene 2 (1.20-2.38)

- 1.20 IAN Hi Izzie, it's Ian, hi. So I'm... Ian Fletcher, yes hi. So I'm actually in reception and... Oh right, okay. Well, not so far. I mean, I've been here five minutes. No no, that's fine. Could you? That'd be great. Okay. No don't worry, that's fine. Ok, thanks, bye.
- 1.38 IAN There's something about the place as soon as you come in. You're aware that you are at the centre of something genuinely important. And the really exciting thing is to think that part of my job is going to be trying to establish where that centre is and also what exactly it is in the middle of.
- 1.55 WILL Y'hello. Yeah hi Izzie, hi how are you. Yeah, I am. No, I mean not. No, I haven't actually. Oh right, cool. Okay, cool yeah. Good idea, yeah, say again. Yeah, no worries, I've got it, you sent it to me. Yeah yeah, okay. Cool, okay, byebye. Bye. Bye.
- 2.16 IAN Hello.
- 2.17 WILL Yeah hi, is that Ian Fletcher?
- 2.18 IAN Yes it is, yes.
- 2.19 WILL Cool, yeah so I'm Will, I'm like, I'm meeting you.
- 2.22 IAN Yes
- 2.22 WILL So like, where actually are you, 'cause I'm like, I'm basically here.
- 2.25 IAN Yes.
- 2.25 WILL So I'm talking on the phone, I'm looking around, still talking. I'm looking, looking.
- 2.30 IAN Hi.
- 2.32 WILL No way.
- 2.32 IAN Hello, Ian Fletcher.
- 2.34 WILL Yeah, hi, I'm Will. Except that I've actually been here all the time.
- 2.37 IAN So have I.
- 2.38 WILL That's just like mental.

Scene 3 (2.53-4.17)

- 2.53 WILL What I'm doing is, I have to take you to Izzie.
- 2.55 IAN Right, and who is Izzie?
- 2.56 WILL What? She's yeah, I mean, it's not like, I'm...
- 2.58 SIMON Ahaa.
- 2.59 IAN Oh hi, yes, Simon.

3.00 SIMON All hail the mighty Fletcher. Welcome to the madhouse.
3.04 IAN Yes.
3.04 V.O. *Simon Harwood is the BBC's Director of Strategic Governance, and underneath it all, is probably one of the corporation's most strategic directors.*

3.12 SIMON Well arrived, is a good bike by the way.
3.13 IAN Yes, thanks.
3.14 WILL Yeah, cool. So yeah, we're going to see Izzie.
3.15 SIMON Ah no, that's okay.
3.16 WILL No, but I have to take him to Izzie.
3.18 SIMON I know, that's fine. I think Izzie was bringing him to me anyway.
3.20 WILL Oh, okay.
3.21 SIMON That's great Will, I'll take it from here.
3.22 WILL Yeah, cool. No worries.
3.24 SIMON So.
3.24 IAN Yes.
3.26 SIMON What do you think of it so far?
3.27 IAN Good, yes.
3.27 SIMON Good.
3.28 IAN You know, early days, but so far so good.
3.30 SIMON You okay with that bike?
3.31 IAN Yes, no, that's fine.
3.32 SIMON I've got one, they're brilliant aren't they?
3.33 IAN? Yeah, they're great, yes. So I'm looking forward to getting started, you know, and just generally...

3.37 SIMON No, I'm sorry, I can't. That's just not, I can't just stand...
3.39 IAN Oh no no no, I mean it's...
3.41 SIMON No it, it's probably better to start again.
3.42 IAN Well, no, you.
3.44 SIMON Really, it's very easy, it's just a knack.
3.46 IAN Yes.
3.47 SIMON Can you just take that? Thank you. So basically, it's just the back wheel, forward and under...

3.53 IAN Yes.
3.53 SIMON ... and you've got your front wheel, it's out and round...
3.56 IAN Yes, round, yes.
3.57 SIMON ... just drop the saddle down.
3.59 IAN Yes, exactly.

4.00 SIMON And there.
4.02 IAN Yes.
4.02 SIMON Brilliant, aren't they?
4.03 IAN Yes, they are, yes, thanks.
4.04 SIMON Listen. Once you've got your bearings and everything, be good to have a coffee.

4.07 IAN Right, yes.
4.08 SIMON I mean, if you can be arsed.
4.09 IAN No, absolutely.
4.10 SIMON Come and find me, I'm just past Norman Wisdom on the right.
4.12 IAN Right, I'll just get myself sorted out first.
4.14 SIMON Yeah, sure.

4.15 IAN Probably should find my office and everything.
 4.16 SIMON Yeah.

Scene 4 (5.34-8.12)

5.43 TRACEY And of course, the angle they're going with is; if Paxman can fall asleep on air, what's it like for the viewers?
 5.47 NEIL Of course they are.
 5.48 SIMON Are we saying he wasn't asleep?
 5.49 NEIL No, we're saying he was concentrating on the answer he was being given.
 5.52 SIMON Alright, and who was he interviewing here?
 5.53 TRACEY Alex Salmon.
 5.54 SIMON Ah.
 5.55 NEIL I know, but that's we're saying, okay.
 5.56 SIMON Right. Okay. Good. Alrighty.
 6.00 V.O. *Meanwhile in Tommy Cooper, the daily senior team damage limitation meeting chaired by Director of Strategic Governance Simon Harwood is already underway.*
 6.08 IAN Ah, right, good.
 6.10 SIMON Aaah, thank god.
 6.12 IAN Apologies everybody.
 6.13 SIMON The great man.
 6.13 IAN First of all the meeting wasn't in my Syncopatico for some reason.
 6.15 SIMON No, of course.
 6.17 IAN And then when Will came to find me we ended up on the wrong floor, didn't we, Will?
 6.19 WILL Yeah, totally, yeah.
 6.20 IAN Yes. Anyway, many apologies.
 6.22 SIMON No no no, come on in.
 6.23 IAN Actually Will, could you just take that for me?
 6.24 WILL Yeah. Sure. No worries. Cool. But sorry, I mean, what?
 6.30 IAN No, just take it.
 6.31 WILL Okay, cool.
 6.32 SIMON Right, I don't know whether you know everyone?
 6.34 V.O. *On the damage limitation team, Ian will be joining Head of Output, Anna Rampton, recruited last year from her role as Head of Daytime Factuality at ITV, current Controller of News and Current Affairs Neil Reid, senior BBC communications officer Tracey Pritchard, who as well as having been with the corporation for nearly twenty years, is also Welsh, and two other people.*
 6.56 TRACEY So we've had The Independent and The Telegraph has dug up this guy from Mebyon Kernow from somewhere.
 7.00 IAN Yes, I saw that. From Cornwall, presumably.
 7.02 TRACEY Now, I'm not being funny or anything, but this guy is in all probability a total nutcase okay, but his things is there aren't enough Cornish voices and faces on the BBC and that Cornish issues in general are under-represented.
 7.14 NEIL Yeah bollocks.
 7.14 SIMON Brilliant.

7.15 TRACEY Now I don't know what's going on the rest of his life but that's what he goes around thinking.

7.18 SIMON Anyone any thoughts?

7.18 ANNA Two words; Rick Stein.

7.21 TRACEY Okay, so what you are saying about Rick Stein is, he's saying, we sent him off around China, or, I don't know, wherever we've actually sent him now...

7.27 SIMON Is it China?

7.28 TRACEY Okay, well, wherever.

7.29 ANNA India.

7.30 SIMON Ah, yes, India, yeah.

7.30 TRACEY ... anyway, his point is, we should have kept him in Cornwall, where he belongs, with his little dog and his Landrover and whatever.

7.35 ANNA We gave China to Caroline Quentin last year at ITV if you remember.

7.39 SIMON Oh that's right, yes, you so did.

7.40 NEIL Forgive me, but honestly, what the fuck are Cornish issues?

7.44 TRACEY I'm sorry guys, I'm not being funny or anything but this is like finding a spot on your whatsit.

7.47 SIMON Brilliant.

7.48 TRACEY Better to deal with now than ignore it and see what happens.

7.51 SIMON I mean, I don't know, is this something you'd wanna be across in terms of values, Ian?

7.56 IAN Yes.

7.57 SIMON I'm just thinking.

7.58 IAN No, absolutely.

7.58 SIMON 'Cause if anything, it's probably more a values issue...

8.01 IAN Yes.

8.01 SIMON ...than, you know...

8.02 IAN No, yes.

8.02 SIMON ... rather than ...

8.02 IAN Yes.

8.02 SIMON ... rather than anything else ...

8.02 IAN Yes, no, I mean, yes, absolutely.

8.04 SIMON Good. So I should probably just mention that to Tony this afternoon.

8.09 BEN Aha.

8.09 SIMON Okay, great, goodo, this is all going terribly well.

Scene 5 (8.13-10.00)

8.15 V.O. *With a gap before his next meeting, there's time at last for Ian to explore some of the possibilities offered by the open plan work environment in New Broadcasting House.*

8.25 TOS This is not a hot desk

8.31 TOS Dunroamin

8.37 TOS Fuck off

8.38 LUCY No, know exactly what you mean. Well, no, I mean, you say that, but the fact is, a few years ago Alan Titchmarsh was voted the world's second sexiest man after George Clooney. No, I'm not, really, you can look it up. Okay, look forward to hearing from you Annabelle. Okay, bye. Bye.

8.57 IAN Sorry, I don't want to disturb you, I was just...

9.00 LUCY I wouldn't if I were you.
 9.01 IAN Right? Oh right.
 9.04 LUCY They've been there for four days.
 9.05 IAN Right.
 9.06 LUCY I think he's in drama.
 9.06 IAN Oh, okay. Well...
 9.08 CHARLOTTE Yes, he is. Drama. Yes.
 9.10 LUCY Yes.
 9.11 IAN Right, well. Okay, well, thanks anyway. Right.
 9.16 LUCY You can use this one for a while if you're desperate.
 9.17 IAN Oh, well.
 9.18 LUCY I shouldn't really.
 9.19 IAN Are you sure?
 9.20 LUCY I knew I wouldn't be able to keep it up. Typical.
 9.21 IAN Oh right. Well thanks, thank you.
 9.27 IAN Sorry, I won't disturb you anymore.
 9.29 LUCY That's okay.
 9.30 IAN But I have to ask.
 9.31 LUCY Sure.
 9.31 IAN That thing about Alan Titchmarsh.
 9.32 LUCY Right, yes.
 9.33 IAN That's not actually true, is it?
 9.34 LUCY Yes.
 9.36 IAN No, it's not.
 9.37 LUCY It is, yes.
 9.38 IAN But I mean...
 9.38 LUCY What, you more of a Clooney man?
 9.39 IAN What? No, well, but...
 9.40 LUCY It was a survey.
 9.42 IAN Who the hell was voting?
 9.43 LUCY I don't know, maybe it was out of two.
 9.45 V.O. *Producer Lucy Freeman has been with the BBC for eight years and as such is both an experienced producer and still there. Following an unforeseen rationalisation within her department, she's recently been invited to work on the sorts of programmes she never dreamed she'd be invited to work on when she originally joined.*

Scene 6 (20.12-20.59)

20.12 SIMON So basically, you know what Tony's like?
 20.14 IAN Well, still no actually.
 20.15 SIMON He has these very clear ideas and he acts on them.
 20.17 IAN Right, yes.
 20.18 SIMON And his current thinking is brand BBC.
 20.21 IAN Yes. Is it?
 20.22 SIMON Yep, so his thinking is, we've already got the guy who did the London Olympics, tick, and London 2012 was about the most successful brand in the history of brands...
 20.30 IAN Where is this going?
 20.30 SIMON ... so why don't we find out who did that and let's get them too, tick.
 20.34 IAN Sorry, sorry, Simon, so what are you actually telling me?

- 20.36 SIMON We've already got Fred Astaire, what do you do with it, you get Ginger Rodgers.
- 20.39 SIOBHAN No, but okay, here's the thing with BBC Four.. okay, no... shut up. The thing with BBC Four is that it's like a Marmite channel okay, and the thing with Marmite is, it's like, no one eats that shit. Okay, no, Fran, okay, don't care, shut up, gotta go, okay, okay, bye, bye, hi, bye. Ian, hey.
- 20.53 SIMON You know Siobhan of course.
- 20.54 SIOBHAN This is gonna be so fun.
- 20.57 SIMON Brilliant.

Scene 7 (21.40-23.54)

- 21.40 IAN Well, first of all, welcome everybody, and welcome to the first ever Way Ahead Taskforce group.
- 21.45 SIOBHAN Yay.
- 21.45 IAN I suppose I could say really; welcome to the future.
- 21.49 SIMON Amen.
- 21.49 BEN Amen.
- 21.49 JERRY Amen.
- 21.49 SIOBHAN Guys, we are so gonna kill here.
- 21.51 V.O. *Of the many meetings he's been to in his first few weeks at the BBC, this is the one where Ian finally has the chance to put the value of Values literally on the agenda.*
- 22.01 IAN There's one word that I want us to take with us on the journey and to set the tone for everything we do. That word is confidence.
- 22.06 NEIL Confidence?
- 22.06 SIMON Brilliant.
- 22.06 SIOBHAN Sure.
- 22.07 NEIL Christ.
- 22.07 IAN There are going to be challenges ahead, of course there are, but we are fortunate enough to be sitting at the centre of the greatest broadcasting corporation, arguably one of the greatest ideas, in the world.
- 22.17 SIOBHAN BBC, BBC.
- 22.18 IAN Yes, exactly. And as we embark on this journey, I feel it is a good time to remind ourselves of that.
- 22.25 NEIL Fuck.
- 22.25 IAN Okay, good. And in the spirit of, and in the spirit of thinking big thoughts, I just wanted to outline, in broad strokes, what I think are some of the...
- 22.34 TRACEY Ah, okay.
- 22.35 IAN Yes, just some of the key...
- 22.36 SIMON Ah, righty-ho.
- 22.37 IAN Right, some of the...
- 22.39 NEIL Sorry Ian, we've gotta do this.
- 22.40 IAN Right.
- 22.41 SIMON Brilliant.
- 22.42 NEIL Okay, here we go.
- 22.44 NEWSR. *... BBC's nightly regional news programme Spotlight Southwest since the mid-nineties. But despite repeated attempts Sally Wingate has never made the step up to national bulletins.*

- 22.44 TOS Report predicts that most things will get worse before they get even worse still.
- 22.55 SALLY ... Back on Monday with Nick, and hopefully more on how those badgers are getting on.
- 22.55 TOS A three year old dog has been attacked by a family baby in Leeds.
- 23.00 NEWSR. Now she says she believes that could be down to the corporation's institutional anti-West Country bias.
- 23.00 TOS New figures suggest that many obese people...
- 23.07 IAN What?
- 23.07 NEIL Bollocks.
- 23.08 SALLY *I mean, nothing's ever said, but it's almost as if the accent alone is enough, which when you think about it, is doubly unfair because I've never had a West Country accent and I'm not actually from Cornwall.*
- 23.15 TOS ... twice as fat as originally thought. A 30 year old primary school teacher...
- 23.18 NEWSR. So do you feel you've been discriminated against?
- 23.20 SALLY Yes, I suppose I do feel that, yes.
- 23.20 TOS ... for fun in Leeds.
- 23.24 NEWSR. Mebyon Kernow's Nigel Trescott says there's nothing about Sally Wingate's story that surprises him.
- 23.28 NIGEL There's nothing wrong with being Cornish. It's not something to be ashamed of.
- 23.28 TOS Clegg accused of scaremongering over claim...
- 23.30 IAN Right.
- 23.31 TRACEY Alright, here we go.
- 23.32 NEIL Alistair, what the fuck?
- 23.33 NIGEL ... nothing wrong with being a woman either. Fact is, if you're a woman and you're from Cornwall, and you work for BBC...
- 23.33 TOS ...s that 100% of Britain's elderly population are still dying.
- 23.39 NEIL Yeah, okay, thank you, shut up.
- 23.40 NIGEL ... you might as well pack up and go...
- 23.40 NEIL No, bollocks Alistair, I'm coming down.
- 23.43 IAN Right.
- 23.44 NEIL This is our own, this is the BBC news channel for fuck's sake. Kamikaza fucking corner.
- 23.48 IAN Right, okay.
- 23.49 SIOBHAN Bummer.
- 23.51 SIMON So, that's happened. Brilliant.

Scene 8 (24.38-26.19)

- 24.38 SIOBHAN So guys, so here's the thing with this. So what you're looking at here is a major brand message drop-out.
- 24.41 TRACEY What?
- 24.42 IAN Yes, okay, thanks Siobhan.
- 24.43 SIOBHAN No, all I'm saying is, you don't triage this thing now, you are so gonna be up to your ass in alligators.
- 24.47 IAN Yes, thank you.
- 24.48 V.O. *Meanwhile, back in Frankie Howerd, such is the gravity of the situation that they've now been joined by Head of Output Anna Rampton which means that things have got very serious indeed. There's already been*

- an e-mail from BBC Director General Lord Tony Hall asking for clarification on the corporation's handling of the Sally Wingate issue.*
- 24.51 TOS Digital, Twitter, Transparency, Awareness, Values. Non Digital.
- 25.05 TRACEY What we need here is a strategy.
- 25.06 IAN Yes, exactly, yes.
- 25.07 SIMON Brilliant, so Ian, what's your thinking?
- 25.10 IAN Well..
- 25.10 SIMON Where's your gut on this?
- 25.11 IAN I mean, with strategy, I suppose I'm mindful that's actually your area Simon.
- 25.14 SIMON Oh, no pish.
- 25.15 IAN Don't wanna tread on anyone's toes.
- 25.17 SIMON Nonsense, tell us what to do.
- 25.18 IAN I mean, Anna, obviously programmes isn't my area.
- 25.21 ANNA No.
- 25.22 IAN Will, yes. So forgive me, I just want to put this out there for discussion.
- 25.25 ANNA Yes?
- 25.25 IAN Yes, Will, it's fine. Come in. Thanks, Will, that's great.
- 25.32 WILL It's cappuccino.
- 25.33 IAN Yes, great.
- 25.33 WILL Yeah, okay.
- 25.33 IAN Thanks.
- 25.34 WILL Yeah. No, it's cool. Crap.
- 25.38 IAN Great, so yes though, Anna, I was just thinking is there something you might be able to find for Sally Wingate that might actually...
- 25.42 SIMON Right, yes good.
- 25.43 SIOBHAN *Flog It.*
- 25.43 ANNA No.
- 25.43 SIOBHAN *Snog, Marry, Avoid.*
- 25.45 IAN Well, yes, or...
- 25.45 SIOBHAN So love that show.
- 25.46 IAN Yes, or I don't know, some sort of *Bake Off*.
- 25.48 SIMON Yes, good, very strong.
- 25.48 TRACEY *Spring Watch.*
- 25.49 IAN Well, now...
- 25.50 SIMON Good.
- 25.51 TRACEY Badgers in Cornwall, there's all your problems solved in one go.
- 25.54 SIOBHAN Okay, okay, *Loose Women*.
- 25.56 ANNA Yeah, so that's an ITV show.
- 25.57 SIOBHAN Perfect.
- 25.57 IAN I mean, Anna, might it be worth thinking about *Britain's Tastiest Village?*
- 26.00 ANNA No.
- 26.01 TRACEY Now you're talking.
- 26.02 ANNA I'm sorry.
- 26.02 IAN I just mean if it's a new show we've got coming though anyway...
- 26.05 ANNA The fact is, *Village* is appointment to view television.
- 26.07 IAN But I mean, might it be worth considering for a moment?
- 26.10 ANNA No.
- 26.10 IAN No, okay, right.

- 26.10 ANNA No, it's not.
26.11 IAN Okay, so we can be confident about that and take that straight off the list of possible solutions to worry about.
26.16 ANNA Yes.
26.16 IAN So that's all good.
26.17 SIOBHAN Cool.
26.17 IAN And so we move on.
26.18 SIMON Brilliant.