



# Multimedia Localisation: Cultural Implications for XLIFF

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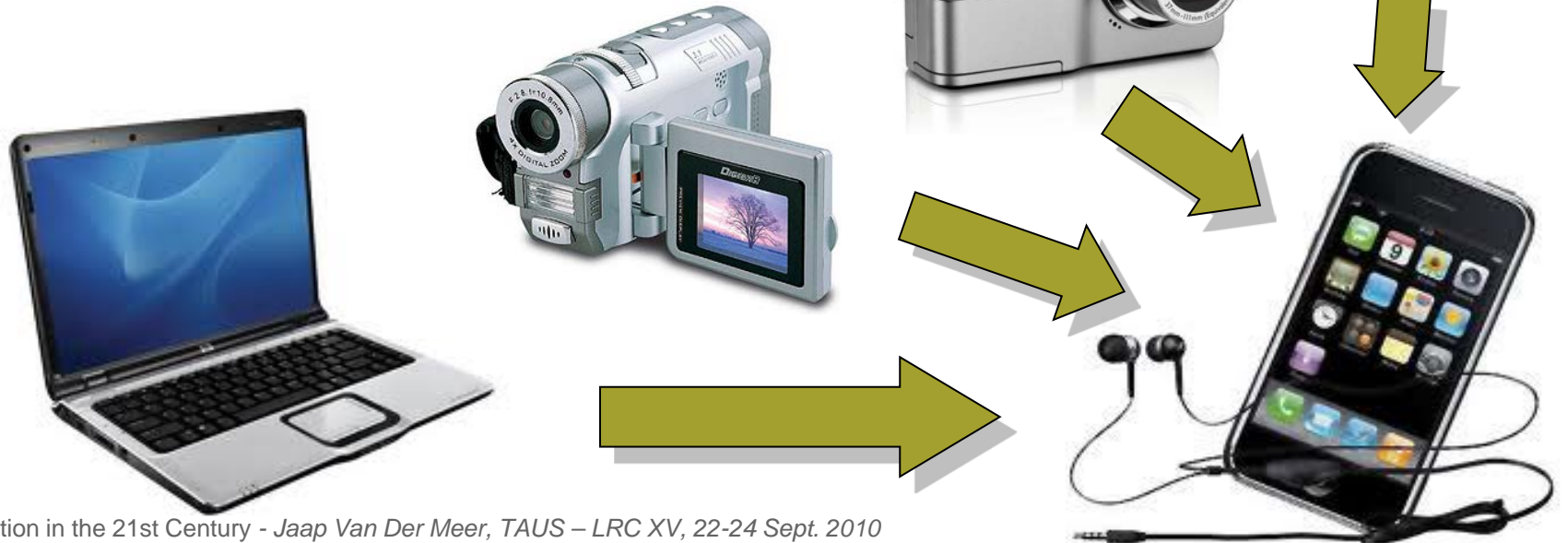
# Agenda

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- Technological developments
- Growth in media-rich content
- Localisation, Human Computer Interaction & the Senses
- A focus on Audio
  - Social issues
  - Technical issues
  - Audio categories
- Music
  - Cultural aspects – emotive reaction/cultural expectations
  - Localisation methods – replace/modify music
  - Requirements – tagging/metadata
  - Experiments
- XLIFF & Multimedia – Cultural Implications
  - Can XLIFF already support this metadata?
  - If not, what needs to be added to XLIFF to support this new content?
  - Is XLIFF in the best place to support these requirements?

# “More Smartphones Than Desktop PCs by 2011”

- We are witnessing a big shift in the way people access information, for both business and pleasure
- Huge growth in % internet usage globally via smartphones and movement away from the desktop computer<sup>1, 2</sup>
- Confluence of portable entertainment, media capture, and web access technologies



Translation in the 21st Century - Jaap Van Der Meer, TAUS – LRC XV, 22-24 Sept. 2010

“More Smartphones Than Desktop PCs by 2011”, RBC analyst Mike Abramsky, Lexton Snol, PC-Advisor-(UK) Sep 3, 2009

# Growth in media-rich content online

- These technological advances open opportunities for the development of increasing amounts of media-rich content
- We are now dealing with much more than text:
  - Websites – Text, Images, Video clips, Sound bites, Interactive applications (Flash, Java etc...), Advertising & Soundtracks
  - Webinars
  - YouTube content
  - Twitter
  - Skype
  - Facebook
  - Google+
  - Online interactive video games
  - Smartphone Apps
  - Training videos as part of software help documentation
- This content will need to be localised





# Localisation, Human Computer Interaction & the Senses

- Today's localisation - VISION
  - Focused mainly on the transformation of text (language, fonts, directionality), visual layout, and the selection of suitable images (universality, offensiveness)
- Tomorrow's localisation – VISION, **HEARING**, TOUCH
  - Mobile devices such as smartphones already demonstrate these senses via a display, in-built speakers or stereo headphones, and haptic feedback such as touch-screen interaction, gesture handling and vibration feedback
- The future of localisation - VISION, HEARING, TOUCH, **SMELL**, TASTE
  - Perhaps more difficult to imagine
  - However, now showing in cinemas →
  - Samsung & the University of California, San Diego are researching a device that could create around 10,000 scents, and fit in a mobile phone<sup>1</sup>
  - Will we need to localise aromatic content in the future?



1. "Smell-O-Vision Wafts Closer With New Research Project" [Elizabeth Fish, PCWorld](http://www.pcworld.com/article/230456/smellovision_wafts_closer_with_new_research_project.html), Jun 20, 2011  
[http://www.pcworld.com/article/230456/smellovision\\_wafts\\_closer\\_with\\_new\\_research\\_project.html](http://www.pcworld.com/article/230456/smellovision_wafts_closer_with_new_research_project.html)

# Audio, the forgotten online digital content?

- Or “Hey, I always mute my speakers in public!”
- Has audio been a victim of social pressure, rather than of technical viability?
- Most laptop, netbook and tablet users will disable sound when in a public place so as to not disturb others
  - In Japan it is not socially acceptable to make voice calls on a mobile phone while on public transport<sup>1</sup>
- Open-plan office spaces are not amenable to desktop computers that output audio information
  - Others get distracted by the sounds
  - Some cultures actively dislike any audible alert sounds in software as it draws attention to possible failure in the task being attempted, leading to loss of face
- This means content developers tend to put less focus on audio content, but is this to change?



1. Okabe, D. and M. Ito (2005) '**Keitai in Public Transportation**', in M. Ito, D. Okabe and M. Matsuda (eds.) *Personal, Portable, Pedestrian: Mobile Phones in Japanese Life*, pp. 205-17. Cambridge, MA: MIT Press.

# Audio, the re-discovered online digital content?

- The acceptance of the use of portable music devices such as the iPod in public means that more and more people are becoming “headphone enabled”
- The evolution of MP3 players into media players (iPod, Creative ZEN), web browsers (iPod Touch), and then smartphones (iPhone, Android, Windows Phone 7, Blackberry), linked to this headphone enablement, has given online audio a new lease of life
- The requirements for hands-free calls, podcasts, webinars and video chat (Skype) mean that suitable hardware is readily available for both the output and capture of audio
- Audio has always featured strongly in video games, from basic sounds right through to full surround sound soundscapes that are designed to be played through a multi-speaker home cinema setup; now such games have moved to smartphones and mobile games consoles like the Nintendo 3DS, and the user expects the audio to be there



# Audio, an under-utilised interaction mode

- Perhaps partly due to the social issues discussed, there appears to be a general failure in the world of information technology and HCI to grasp the opportunities offered by sound as a way of imparting information
- Research into neural processing has highlighted the human brain's ability to track multiple information streams in parallel via our hearing as evidenced by the "cocktail party effect" <sup>1</sup>. We cannot do the same with visual stimulus
- This has huge benefits in terms of real-time updates and alerting
  - We can listen to news reports on the radio while driving
  - We can tell when a water container is nearly full just by the sound
  - Consider the 'new text message' sound played by the tiny monophonic speaker on your mobile phone, and imagine the possibilities if this was expanded to full surround, where the developer had full control over spatial positioning, and access to high quality sound generation capabilities – eg. augmented reality applications
- The one exception in usage seems to be Video Games...
  - "Sound is more immersive than graphics. While graphics will draw you in to a scene, the sound going on in the background will create a reality in the player's mind that can never be done with graphics alone." <sup>2</sup>
  - Sound is an integral part of a computer game, as it contributes to the atmosphere and the 'suspension of reality' so important for full immersion in the experience

1. Arons, B., 1992. A review of the cocktail party effect. Journal of the American Voice I/O Society, 12, 35–50.

2. Howland, G., 1998. Game Design: The essence of computer games Available from [http://www.cpp-home.com/tutorials/198\\_2.htm](http://www.cpp-home.com/tutorials/198_2.htm) [last checked 10 February, 2011]



# Audio expanded

From a multimedia perspective, audio is made up of several layers:

- FX (effects)

- Button clicks, alerts, action events in video games



- Dialogue (speech)

- Voice-overs, podcasts, speech in video games



- Soundtrack (music)

- Background audio that is there to induce or reinforce a mood, enhance the interactive experience, provide marketing support (use of corporate jingles, for example)



- Dialogue is the most obvious candidate for localisation

- FX also require some thought, consider how a ringing tone or an engaged tone on a telephone varies around the world

# The Soundtrack

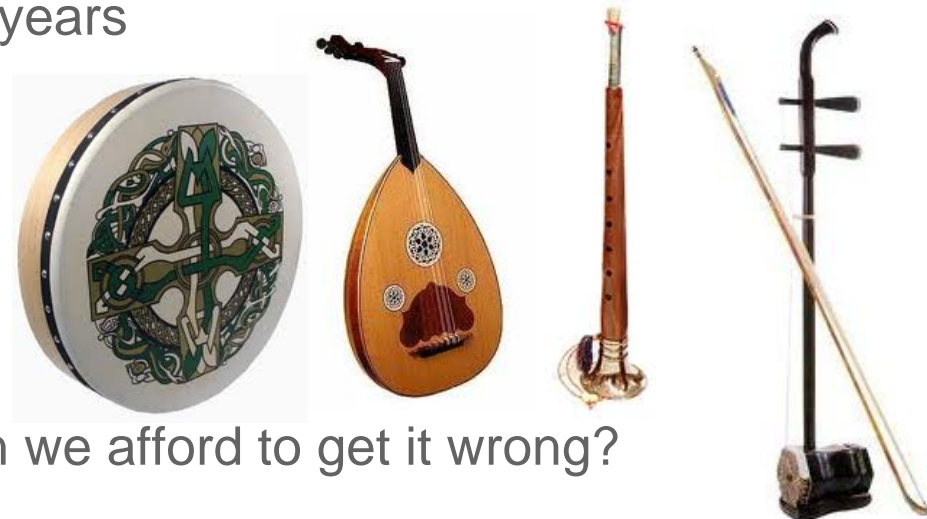
But what about music itself?

- If internet users are increasingly “headphone enabled”, this extra dimension in information propagation should not be ignored
- Will we witness an explosion of such content over the next few years, on news websites, in embedded videos, interactive applications?
- The soundtrack is already an integral part of movies, advertisements, computer games, where its emotive power is used to influence the listener, but is it localised?
- Music has the ability to induce mood in a listener

1. [Pignatiello, Camp, Rasar 1986]

# Is music universal? – *Cultural considerations*

- Music content can be included online, but how much thought goes into the cultural suitability of such music?
- Is the style/genre of the music in keeping with the locale of the user?
- Is the perceived emotion or mood the intended one?
- Different cultures have evolved different harmonic systems and musical scales over thousands of years
- Dare we assume that
  - Happy music in Ireland is also
  - Happy music in Bahrain,
  - or in India,
  - or China?
- If we are a large multinational, can we afford to get it wrong?



# Possible scenario...

- A disaster-related news story presented on a website in one culture has an attached music soundtrack designed to support the sad, sombre nature of the news
- A different culture perceives the music as happy, and is outraged at the disregard shown by the reporting organisation for trivialising such obviously tragic news...
- We need to adapt music to match the cultural conditioning of the audience – but how?

The screenshot shows the RTE.ie website interface. At the top is a navigation bar with links to various sections: RTE.ie, News, Sport, Business, Entertainment, Television, Radio, RTÉ Aertel, Performing Groups, Den, TTV, and RTÉ Gui. Below this is a secondary navigation bar with links to Mobile Edition, Fashion, Food, Motors, Travel, Property, Classifieds, Jobs, Shop, Weather, and Live TV. A Google search bar is present, along with search options for the web and RTE.ie.

The main content area is titled "Ireland" and features a news article titled "Tallaght isolates suspected swine flu cases". The article is dated Thursday, 13 August 2009 22:15. The text of the article states: "Tallaght Hospital in Dublin has said it is taking all necessary measures to ensure the safety of patients and staff as it deals with an increased number of suspected swine flu cases. The hospital says that to date it has been in a position to isolate all suspected cases in single rooms. All individual rooms are now occupied at the hospital. The hospital said that it is following all national protocols and best practice. Last Friday, an 18-year old patient at the hospital became the first person in Ireland to die from the H1N1 virus. The Department of Health has said that 50 people have been hospitalised so far with swine flu and 21 patients remain in hospital undergoing treatment for the virus."

On the left side of the article, there is a sidebar with links to Home, News by Category, Elections 2009, TV Programmes, Radio Programmes, Special Reports, Nuacht, RTÉ News Now, Weather, Using Audio/Video, Email Services, Contact Us, News Feeds, and Text Alerts. Below this is an "Archive" section showing a calendar for August 2009.

On the right side of the article, there is a section titled "Related Stories" with links to "Swine flu forces Irish college closure", "Suspected swine flu in Donegal Gaeltacht", "Swine flu closes Donegal Irish college", "Woman dies from swine flu at Tallaght Hospital", and "Tallaght Hospital prepares for swine flu". Below this is a section titled "Most Popular Stories" with links to "HSE moves to quell swine flu fears", "Irish card data stolen in US scam", and "Banks fall 5% in three months - report".



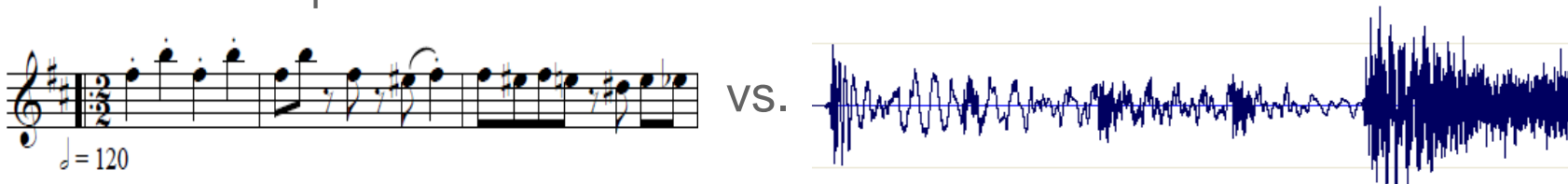
# Two approaches

To adapt music to a culture we can

- A) Re-write the piece at a note level to match the harmonic, melodic and rhythmical expectations of the locale
  - This could be viewed as analogous to machine translation, with the original music soundtrack being culturally modified by a set of rules captured in advance
- B) Replace the piece with a new piece from the target culture
  - This is perhaps more analogous to using a translation memory, where a complete soundtrack file would be replaced by another file using a look-up on a database of alternatives in different cultures or locales

# Approach A

My initial research, coming from a cognitive musicology background, focused on operating on music stored in a symbolic representation (MIDI)<sup>1</sup>. This means that performance information is stored, not an actual audio stream



- I created a system capable of modifying music via a set of basic, low-level musical operations (timing, speed, pitch, scale, timbre etc.)
- I wrapped this system in an easy to use non-music-specific U.I. – as a user does not need to be a musician to be affected by music
- This allowed users to experiment with this system to see if they could create different requested moods or emotions in sample pieces – Happy, Sad, Angry, Fearful and so on
- Capturing these ‘macros’ or ‘templates’ of the user actions allows them to be re-used in altering the emotional impact of any other piece
- If a set of these ‘templates’ was to be captured for each culture or locale, then we could modify music to match cultural expectations

1. MIDI = Musical Instrument Digital Interface

# Overview

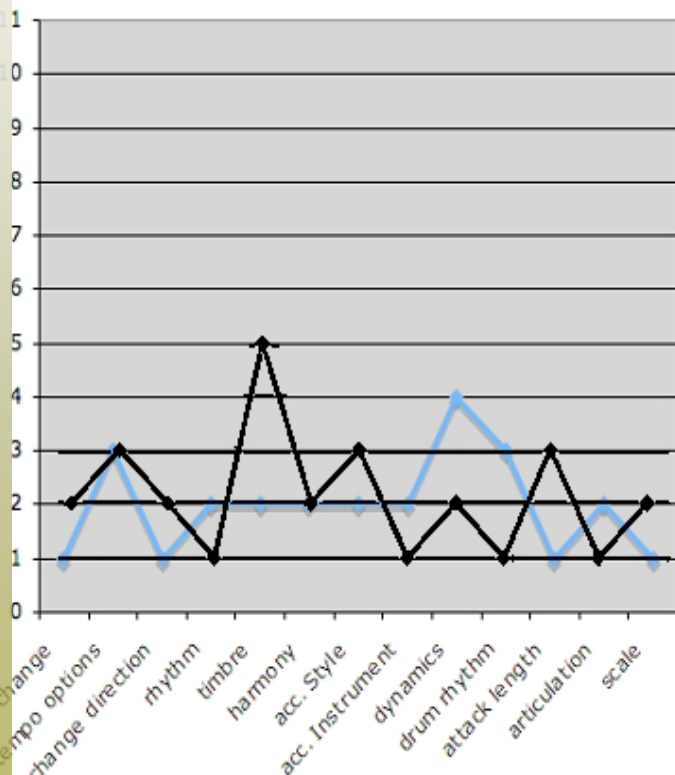
## Initial findings – Western European test subjects

Example: comparison of Joy and Sadness

### Joy Sadness

Tempo: Constant  
Beats per Minute: **Increase tempo.**  
Recommended tempo **168**  
Pitch: **Move up 2 semitones**  
Rhythm: **Triplet or Dotted rhythm**  
Timbre: **Celesta**  
Harmony: None  
Accompaniment: **Arpeggiated triads**  
Instrument: **Double-Bass**  
Dynamics: **Loud**  
Drum Rhythm: **Rhythm 3**  
Attack Length: **Short**  
Articulation: **Beat Stressed**  
Scale: **Major**

Tempo: Constant  
Beats per Minute: **Reduce tempo.**  
Recommended tempo **67**  
Pitch: **Move down 19 semitones**  
Rhythm: **Regular rhythm**  
Timbre: **Violin**  
Harmony: None  
Accompaniment: **Tonic bass**  
Instrument: **Piano**  
Dynamics: **Quiet**  
Drum Rhythm: **Rhythm 1**  
Attack Length: **Long**  
Articulation: **Even**  
Scale: **Minor**



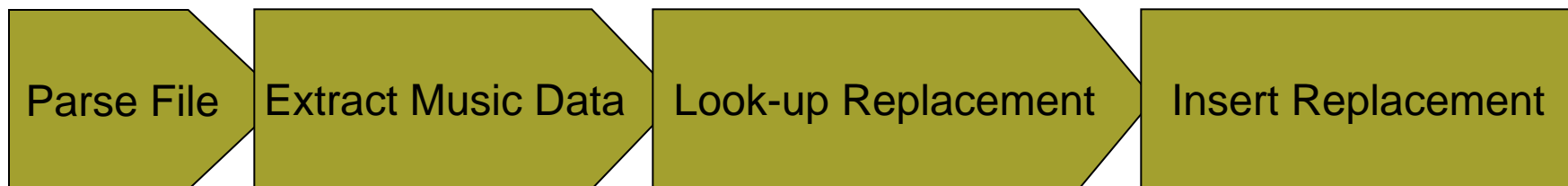
Full list of tested emotions: Joy, Sadness, Anger, Fear, Acceptance, Disgust, Anticipation, Surprise, No Emotion

## Approach B

My more recent research focused more on replacing an online music clip, such as a news theme, with a clip from a different cultural background that matches the required usage or mood

eg. *Irish\_News\_Theme.mp3* → *Japanese\_News\_Theme.mp3*

- To do this, I wrote a lightweight prototype in PHP running on Apache that parses an XML file looking for music file information
- It then extracts this information, and looks up alternatives in the target locale/culture
- This is managed by a call to a MySQL database
- The replacement file data is then inserted into the XML file





# Overview

- For simplicity, initial prototype used standard XML rather than XLIFF
- This permitted experimentation with different formats of custom tags for representing the music data
- For example the first file trialled grouping music by usage or genre
- The second example grouped the music clips by intended emotion
- The prototype raised more questions than it solved!
- Basically, it showed that if you want to localise multimedia content, you need to store **metadata** relating to what its intended purpose is, as it can't be deduced from the audio itself

```
<?xml version="1.0"?>
<xmlfile>
  <languedata>
    <source>
      <language>EN</language>
      <country>IE</country>
    </source>
    <target>
      <language>JA</language>
      <country>JA</country>
    </target>
  </languedata>
  <musictag>
    <duration>30</duration>
    <description>
      <genre>NEUTRAL</genre>
      <emotion>HAPPY</emotion>
    </description>
    <filename>STORY_SOUNDTRACK.MP3</filename>
    <country>IE</country>
    <language>EN</language>
    <format>MP3</format>
  </musictag>
</xmlfile>
```

# Metadata

## ● Tagging

- Whether the music is altered structurally or is replaced with a suitable new file the issue of tagging will always come up where localisation and cultural suitability is concerned

## ● Why?

- If you don't know what mood or emotion the music is supposed to evoke, or what style or category it fits into, you can't replace it with a suitable alternative

**Brightly** (♩ = ♩ ♩)

B $\flat$  Cm

(Whistle, add higher notes on repeat)

+ “Happy” + “en-ie” →



# XLIFF & Multimedia – Cultural Implications

- So, if we wish to store affective metadata in a localisation project, we need to consider where it would be stored. Of course, a localisation interchange file format already exists...
- XLIFF (“Ah, at last”, you all cry!)
  - Currently supports images directly from HTML
    - `<trans-unit resname="p" id="d0e1">`  
`<source xml:lang="EN">My picture of a car: <ph id="d0e3" ctype="image"`  
`xhtml:src="car.jpg"><sub ctype="x-img-alt">this is a`  
`Ferrari</sub></ph></source>`
  - via binary files (mime-type) within the `<bin-source>` of a `<bin-unit>`
    - e.g. mime-type="**image/jpeg**"
    - MIME also supports “audio” and “video”
  - and in SVG format, allowing access to embedded text
  - Binary files also support many other formats
  - But where can we store metadata relating to audio or video (or even aroma or taste!) ?
  - Should we have special inline tags for audio and video?

## Questions for the audience

- *Where will we store this metadata in an XLIFF file?*
  - *Can we learn from tagging of images? Geotagging? flickr? Picasa? The <alt> tag in HTML? XLIFF itself?*
- *What tags and format should we use? What data do we need to capture?*
  - *Can we learn from research into representations for idiomatic language in localisation to help deal with local “expressions”?*
  - *Should we use basic emotions that are regarded as universal?*
  - *Or from the video editing industry, where styles are categorised in libraries of music under headings like: Youth culture, Inspirational, Corporate, News, Sports, Upbeat, Jazzy, Funky and so on?*
- *Should we consider following a formal procedure to come up with a strategy for dealing with future multimedia content?*
  - *Or maybe something is already in place, or being worked on...*



# Some examples of music categorisation

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You are in: [Home](#) » [Royalty Free Music](#) » [Browse by Mood](#)

## Royalty Free Music Organised by Moods

Browse our royalty free music by moods. Click on a mood below or use our alternative browsing and search options below.

**Moods** or browse by: [Categories](#) | [Songs](#) | [Loops](#) | [A-Z List](#) | [Playlists](#) | [Whats New](#)

Hide Search View ☐ Quick Search:  Search royalty free music...

<b>Adventurous</b> (248)	<b>Gothic</b> (42)	<b>Relaxing</b> (799)
<b>Anger / Aggression</b> (372)	<b>Happy / Bright</b> (2352)	<b>Romance</b> (880)
<b>Atmospheric</b> (1181)	<b>Haunting</b> (89)	<b>Sad / Melancholic</b> (313)
<b>Chaotic</b> (43)	<b>High Octane</b> (480)	<b>Sensual</b> (102)
<b>Chilled</b> (1584)	<b>Hopeful</b> (175)	<b>Serious</b> (361)
<b>Dark</b> (677)	<b>Humorous</b> (104)	<b>Sinister</b> (137)
<b>Dramatic</b> (765)	<b>Intrigue</b> (513)	<b>Solemn</b> (153)
<b>Dreamy</b> (123)	<b>Light</b> (988)	<b>Soulful</b> (151)
<b>Driven</b> (391)	<b>Magical</b> (158)	<b>Spiritual</b> (30)
<b>Emotive</b> (1077)	<b>Motivational</b> (333)	<b>Street Vibe</b> (263)
<b>Energetic / Lively</b> (2699)	<b>Mysterious</b> (510)	<b>Suspense / Tension</b> (563)
<b>Epic</b> (396)	<b>Mystical</b> (14)	<b>Thrilling</b> (617)
<b>Euphoric</b> (243)	<b>Optimistic</b> (898)	<b>Uplifting</b> (313)
<b>Fear</b> (55)	<b>Passionate</b> (125)	
<b>Festive</b> (176)	<b>Pleasant</b> (298)	
<b>Fun</b> (1024)	<b>Positive</b> (314)	
<b>Gentle</b> (325)	<b>Reflective</b> (759)	

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## Categories

or browse by: [Moods](#) | [Songs](#) | [Loops](#) | [A-Z List](#) | [Playlists](#) | [Whats New](#)

Hide Search View ☐ Quick Search:  Search royalty free music...

<b>Acoustic</b> (894) <ul style="list-style-type: none"> <li>- Country / Folk (170)</li> <li>- Guitar (388)</li> <li>- Piano (105)</li> <li>- Viola (2)</li> <li>- Vocal (6)</li> </ul>	<b>Extreme Sports</b> (444) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Pop</b> (790) <ul style="list-style-type: none"> <li>- Ballad (142)</li> <li>- Electropop (3)</li> <li>- Funk (79)</li> <li>- Pop-Rock (506)</li> <li>- RnB (43)</li> </ul>
<b>Ambient</b> (946) <ul style="list-style-type: none"> <li>- Atmospheric (222)</li> <li>- Chillout (460)</li> <li>- Dark Atmospheric (91)</li> <li>- Rhythmic Textures (181)</li> </ul>	<b>Fantasy</b> (99) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Real Orchestra</b> (178) <ul style="list-style-type: none"> <li>- Ballad (142)</li> <li>- Electropop (3)</li> <li>- Funk (79)</li> <li>- Pop-Rock (506)</li> <li>- RnB (43)</li> </ul>
<b>Ballroom</b> (132) <ul style="list-style-type: none"> <li>- Bossa Nova (31)</li> <li>- Samba (9)</li> <li>- Tango (45)</li> <li>- Waltz (47)</li> </ul>	<b>Folk</b> (95) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Relaxation / Meditation</b> (210) <ul style="list-style-type: none"> <li>- Ballad (142)</li> <li>- Electropop (3)</li> <li>- Funk (79)</li> <li>- Pop-Rock (506)</li> <li>- RnB (43)</li> </ul>
<b>Blues</b> (270) <ul style="list-style-type: none"> <li>- Ballad (3)</li> <li>- Boogie-Woogie (3)</li> <li>- Country blues (43)</li> <li>- Electric (121)</li> <li>- Rock 'n' Roll (69)</li> </ul>	<b>Funky / Groovy</b> (504) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Retro</b> (219) <ul style="list-style-type: none"> <li>- 30's (17)</li> <li>- 40's (6)</li> <li>- 50's (38)</li> <li>- 60's (33)</li> <li>- 70's (10)</li> </ul>
<b>Childrens</b> (410) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Gloomy</b> (40) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Rock</b> (2098) <ul style="list-style-type: none"> <li>- Ballad (142)</li> <li>- Electropop (3)</li> <li>- Funk (79)</li> <li>- Pop-Rock (506)</li> <li>- RnB (43)</li> </ul>
<b>Chillout Grooves</b> (649) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Halloween</b> (98) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Romantic</b> (752) <ul style="list-style-type: none"> <li>- Ballad (142)</li> <li>- Electropop (3)</li> <li>- Funk (79)</li> <li>- Pop-Rock (506)</li> <li>- RnB (43)</li> </ul>
<b>Christmas</b> (191) <ul style="list-style-type: none"> <li>- Classical / Choral (9)</li> <li>- Original Composition (45)</li> <li>- Traditional (137)</li> </ul>	<b>Horror</b> (123) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	<b>Solo Instruments</b> (261) <ul style="list-style-type: none"> <li>- Acoustic Guitar (21)</li> <li>- Acoustic Piano (228)</li> <li>- Electric Guitar (10)</li> </ul>
<b>Classical</b> (1609) <ul style="list-style-type: none"> <li>- 20th Century (30)</li> <li>- Adam (1)</li> <li>- Allacri (4)</li> </ul>	<b>Idents / Logos</b> (79) <ul style="list-style-type: none"> <li>- Audio Logos (9)</li> <li>- Idents (61)</li> </ul>	<b>Sound-alike</b> (24) <ul style="list-style-type: none"> <li>- Acoustic Guitar (21)</li> <li>- Acoustic Piano (228)</li> <li>- Electric Guitar (10)</li> </ul>
<b>Classical</b> (1609) <ul style="list-style-type: none"> <li>- 20th Century (30)</li> <li>- Adam (1)</li> <li>- Allacri (4)</li> </ul>	<b>Incidental Music</b> (11) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	
<b>Classical</b> (1609) <ul style="list-style-type: none"> <li>- 20th Century (30)</li> <li>- Adam (1)</li> <li>- Allacri (4)</li> </ul>	<b>Jazzy</b> (849) <ul style="list-style-type: none"> <li>- Big Band (7)</li> <li>- Faster Jazz (143)</li> <li>- Jazz Blues (15)</li> <li>- Jazz Fusion (58)</li> <li>- Jazz-Funk (91)</li> </ul>	
<b>Classical</b> (1609) <ul style="list-style-type: none"> <li>- 20th Century (30)</li> <li>- Adam (1)</li> <li>- Allacri (4)</li> </ul>	<b>Medieval</b> (13) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	
<b>Classical</b> (1609) <ul style="list-style-type: none"> <li>- 20th Century (30)</li> <li>- Adam (1)</li> <li>- Allacri (4)</li> </ul>	<b>Military</b> (39) <ul style="list-style-type: none"> <li>- Animation / Cartoon (60)</li> <li>- Carnival / Party (45)</li> <li>- Gameshow / Quiz (70)</li> <li>- Marches (20)</li> <li>- Quirky (83)</li> </ul>	



# Multimedia Localisation: Cultural Implications for XLIFF

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